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Thesis title: The effect of Plovdiv's participation in the ECOC project on the deteriorating cultural heritage site Kapana

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Summary

Kapana, as one of Plovdiv's cultural heritage sites subjected to desolation during the years of transition, had a desperate need of attention. Plovdiv's bid for the European Capital of Culture served as a primary impulse directed towards the area's restoration. The long process of the neighbourhood's transformation goes back to 2012 when the city's municipality, together with the foundation Plovdiv 2019, started Kalpana's preparation as part of many transformations in the city. Furthermore, this thesis's main objective is to explain how the municipal instruments focused on revitalizing Kapana influenced the cultural heritage restoration of the neighbourhood concerning Plovdiv's bid and participation in ECOC 2019. Moreover, the type of this research is explanatory, and the strategy used is a case study (focused on Kapana) addressing the key research question: *“To what extent did the selected marketing, branding, and funding instruments (used during Plovdiv’s bid and preparation for ECOC) influence the restoration of the inner-city cultural heritage site Kapana?.”*

According to the main findings of this research, not all municipal instruments influenced Kalpana's restoration equally. However, two of them (namely the funding and marketing instruments) were notably more successful when compared to the branding instruments. Overall, there is no doubt that the restoration of Kapana was successful as it transformed it from a derelict area full of parked cars into a vibrant place where people want to spend time and have various cultural activities.

Finally, there were a couple of limitations in conducting this study as the political turbulence in Bulgaria, and COVID-19 pandemic at this time were the ones that had the most significant influence. While 2019 was the year of the ECOC participation, the pandemic strongly affected businesses worldwide and certainly was a detrimental factor to the further growth of Kapana. It cannot be assumed how the further development of the area would look. However, this was not the goal of this study, and future studies are necessary to examine the pandemic's effect on the area and its future direction.

Keywords

Kapana, Heritage, ECOC, Revitalization, Restoration

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parents, partner, and friends. Without their tremendous understanding and encouragement in the past year, it would be impossible to complete my study.

Abbreviations

IHS	Institute for Housing and Urban Development Studies
ECOC	European Capital of Culture
EU	European Union
COSME	Competitiveness of Enterprises and Small and Medium-sized Enterprises
GDP	Gross domestic product
OECD	Organisation for Economic Co-Operation and Development
ICOMOS	International Council on Monuments and Sites
COVID-19	Coronavirus disease 2019

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Chapter 1: Introduction

Background information

Fast urbanization and migration during the socio-economic and political turbulence in Bulgaria greatly impacted Plovdiv's infrastructure and environment. The urgent need for expanded infrastructure and housing and the lack of financing when the country was struggling to step on its feet shifted the focus away from Plovdiv's deteriorating cultural heritage (Womber, 2016, Dobrinsky, 2000, Open Arts Foundation, 2018). Plovdiv's bid for the ECOC was the primary impulse that started the area's transformation.

ECOC (European Capital of Culture) is a European project that provides new opportunities for developing the potential of European cities with rich cultural heritage. The project aims to provide international visibility and a perspective on the country's culture, economy, and recognition. For achieving these goals, ECOC contributes with the provision of financing (as the Melina Mercouri prize of 1.5 million euros) and contributions from public (Europe, COSME, Connecting Europe Facility, ESI funds, or Erasmus+) or private sponsors (Rijeka 2020, n.d, European Commission, 2014). ECOC has helped enhance the image, revive the culture, and boost the tourism of participating European cities compared to those competing but did not get the title. The GDP per capita in the selected cities is 4.5 percent higher than the rest. This result shows that the economic dimension of ECOC is essential and supports claims that the event catalyses urban regeneration and development (Gomes et al., 2016).

More than sixty cities have held the European Capital of Culture title since 1985 (European Commission, n.d.) Hosting cities have had diverse objectives, as enhancement of cultural life, urban revitalization, increasing employment, and the attraction of tourists (LaCava et al., 2014). Even though ECOC is mainly event-related, several cities (including Plovdiv) have used their participation in this project as a chance to restore the areas where the mega-event takes place and, in that manner, foster social and economic urban development (Hudec, 2019).

The main concept addressed in this thesis is revitalization and namely cultural heritage revitalization as a means of sustaining urban identity and generating a positive economic, social, and revenue impact (Choenni, 2015). Moreover, revitalization (as a concept) has become quite popular in recent years, and it is used in relation to changes in urban planning and landscape (Oloidi et al., 2020). Furthermore, the revitalization of cultural heritage leads to numerous positive outcomes such as achieving sustainable urban development and plays a vital role in strengthening social participation and competitiveness (Nocca, 2017). Moreover, revitalizing a whole area is not a simple process and calls for an adequate selection of municipal marketing, branding, and funding instruments that would ensure the necessary capital for a successful restoration of the targeted area.

An example of cities that used the opportunity of ECOC to restore their cultural heritage sites are Košice 2013 (Slovakia) and Guimarães 2012 (Portugal) (European Commission, 2019). The main instruments both cities used in achieving that goal were municipal funding, involvement of the private sector, and marketing and branding strategies (Hudec et al., 2019, Hudec et al., 2014). More than 70m euros have been invested in Košice, which significantly improved the city's cultural infrastructure (Hudec et al., 2019) (Hudec et al., 2014). From

2008 on, Košice started restoring its cultural and historical heritage sites, and previously abandoned, and forgotten places have become cultural resources for the city. As a result, tourism improved in 2013, with 151,512 visitors including 67,141 foreign visitors. During the critical ECOC events, the city's accommodation capacity was 98% full (European Commission, 2014). Furthermore, Guimarães' cultural heritage was restored mainly through solid political support and financing of numerous cultural infrastructure projects. As a result, there was a 120% increase in visitors to tourist information offices as more than 25% of the visitors indicated that ECOC was one reason they visited the city (European Commission, 2013).

Problem statement

Plovdiv is the oldest continuously inhabited city situated in Europe (Kazashka et al., 2017). The main reason behind its participation in ECOC was the missing link between the city's cultural heritage sites and the present contemporary life. The European audience was limited, and there was no connection between the cultural institutions and the need of the visitors. In addition, there were no long-term strategies related to culture, and there was an absence of support for the young artists and creative industries (Municipal Foundation Plovdiv 2019, 2014).

In the years of transition, much of the cultural heritage in Plovdiv's downtown area had become derelict, forgotten, or abandoned. In the 2000s, the inner-city site Kapana's was full of crumbling facades, unoccupied buildings in desperate need of restoration, narrow streets full of cars, and almost empty life (Bogdanova, 2019). Plovdiv's bid for the European Capital of Culture was the primary impulse directed towards the area's transformation. The process of restoring and rediscovering Kapana goes back to 2012 when the district became part of the municipal foundation Plovdiv 2019. This foundation was explicitly formed for preparing the city's application for the title European Capital of Culture 2019 and was responsible for successfully implementing the project (Plovdiv Municipal Council, 2016).

Plovdiv's cultural strategy 2014-2020 was developed in accordance with the city's participation in ECOC and had four priorities: cultural tourism, effective education in the field of culture, enrichment of cultural identity, and cultural industries (Plovdiv municipality, 2014). Kapana has been included in this strategy as an important cultural heritage site for the city. Furthermore, the municipality used three main types of instruments that led to the restoration and further on general revitalization of Kapana - marketing, branding, and funding.

The municipal marketing instrument directed towards the district's restoration was the creation of online informational platforms. As an addition to the already existing Facebook and Instagram pages dedicated to Kapana, in 2017 launched a specialized online informational platform dedicated to the district - an official website of the district (Plovdiv Municipality, 2020). This digital face of the district shows its history, development, progress and offers information about events and new open calls (for projects and events) on the territory of the neighbourhood (Kapana Creative District, n.d.).

Furthermore, there were two branding municipal instruments directed towards the restoration of Kapana. Part of this website is the chosen through a competition in 2014, official logo/symbol and brand name (Kapana Creative District) which contributed to the municipal policy for popularization through new visual identity and transformation into the first district of creative industries in Bulgaria. (Plovdiv Municipality, 2014). This (still ongoing) process of branding has reinforced the communication with the district and increased the visitors' cultural heritage awareness and engagement (Badry, 2018).

The municipal funding instruments were the financing creative industries and event-oriented projects and increasing the budget for culture and cultural events. Plovdiv's municipality increased the funding for culture and cultural activities from 4.2% in 2014 to 6.3% in 2020 from the city budget. With this decision, Plovdiv's municipality aimed to provide support for professional debuts and performances of young authors, increase the percentage of projects with EU funding in the city, finance innovative cultural projects and events and increase the percentage of income coming from cultural tourism (Plovdiv municipality, 2014). Furthermore, the municipality provided financing of projects and initiatives in the neighbourhood (implemented in 5 stages) from 2014 to 2019. This financing was offered in free accommodation (for creative industries) in Kapana for a year or grants for partially or fully funding of art projects and social events. With this funding, Plovdiv's municipality aimed to attract artists in the area and support the creative industries (European Commission, 2010), a key concept for Kapana (Bogdanova, 2019, Plovdiv 2019, n.d.).

Throughout the selected marketing, branding, and funding instruments that influenced Kapana's restoration, Plovdiv's municipality managed to transform the district into a place to go. Many of its buildings were reconstructed, storefronts were turned into art galleries, art shops, craft beer halls, or wine bars. Big part of the district was pedestrianized, thus made more accessible for tourists and dwellers (Angelova, 2018). All these developments, stimulated by the selected municipal instruments, led to the restoration of the dysfunctional places in Kapana and previously abandoned buildings from the recent past (among which prominent architectural landmarks) became spaces for cultural activity and social interaction (European Commission, 2020).

Following the written above, there is a need for further investigation of the instruments (in particular marketing, branding, and funding) that contributed to the restoration of a whole inner-city cultural heritage site in Plovdiv. The reason for researching explicitly these three types of instruments is related to the fact that marketing plays a crucial role in the attraction of capital (Donohoe, 2011), branding helps in the creation of an image in the mind of people (Badry, 2018) and funding makes the restoration cultural heritage possible which, on the other hand, can be hindered without adequate municipal financing (European Investment Bank, 2013).

Relevance of the research topic

Revitalization of cultural heritage (as a concept containing actions of revalorization, restoration, reconstruction, and modernization of buildings, sites, or cities) has become popular in recent years in literature and practice among experts and public and private authorities (Oloidi et al., 2020) as it leads to the stimulation of the economic, social, and environmental development of today's urban environments (Muobike, 2017, Nocca, 2017,

Wilczkiewicz, 2015). Nevertheless, there is still a lack of empirical studies addressing the impact of various municipal instruments used in the restoration of deteriorating cultural heritage sites, as most similar studies address the whole city or singular buildings. This calls for a further and more in-depth investigation. Additionally, cultural heritage deterioration is a complex, wicked problem (Bettencourt, 2013) that needs to be deduced into smaller divisions and approached on different scale levels to be better understood and avoided in the future. Moreover, this research will contribute to the limited existing academic knowledge related to the revitalization of cultural heritage and the effect of marketing, branding and funding municipal instruments on restoring such heritage sites.

Many previously conducted large-scale studies are related to a city's overall performance during its bid, preparation for, and participation in the event of ECOC 2019. However, limited research has been conducted concerning the improvements done on a smaller scale. Therefore, research on a medium-scale level is needed (for example, a neighbourhood or a whole cultural heritage site) and of grave importance for policymakers, urban planners, and organizations to better understand the influence of ECOC on such areas and how different cities approached the restorations of their cultural heritage. For example, Kapana (as a neighbourhood targeted for restoration) is an area that transformed from a forgotten and deteriorating cultural heritage site to a prospering social, cultural, and economic hub (Bogdanova, 2019). Kapana Creative District was launched with the initiative European Capital of Culture in Plovdiv (as one of its leading projects) and today continues to build on various entrepreneurial activities and social partnerships. The transformation of the district has turned it into one of Plovdiv's most recognizable landmarks. The district has a long-term positive impact on Plovdiv and became a stimulant of cultural, social, and economic growth. (European Commission, 2020). Therefore, it is vital to provide a deeper understanding of the influence of ECOC on the deterioration site Kapana and to what extent the utilized municipal instruments influenced the site's restoration. Moreover, such deeper understanding is necessary for other areas with similar issues as it could be of assistance in their restoration.

Research objective

The research objective of this thesis is to explain how the municipal instruments focused on revitalizing Kapana influenced the cultural heritage restoration of the neighbourhood (in relation to the Plovdiv's participation in ECOC 2019).

Main Research question

To what extent did the selected marketing, branding, and funding instruments (used during Plovdiv's bid and preparation for ECOC) influence the restoration of the inner-city cultural heritage site Kapana?

- Marketing instruments (with sub-variable: creation of online informational platforms)
- Branding instruments (with sub-variables: creation of logo/symbol of Kapana and creation of brand name (Kapana Creative District))
- Funding instruments (with sub-variables: funding of creative industries and event-oriented projects and increasing of budget for culture)

Sub Questions

- How were the different components of the inner-city cultural heritage site Kapana restored?
- How did the creation of online informational platforms influence Kapana's restoration?
- How did the creation of logo/symbol influence the restoration of Kapana?
- How did the creation of brand name (Kapana Creative District) influence Kapana's restoration?
- How did the funding of creative industries and event-oriented projects influence Kapana's restoration?
- How did the increase of the budget for culture influence Kapana's restoration?

Chapter 2: Literature Review

2.1 Introduction

This chapter provides an extended literature review and the theoretical background of the research by defining the main concept of the thesis - revitalization. Moreover, revitalization is discussed as a concept linked solemnly to cultural heritage (as this is the focus of this thesis) and in an inner-city context. Furthermore, a number of academic literature is reviewed to describe and determine the significance of marketing, branding, and funding municipal instruments (the three independent variables) as approaches contributing to the broader concept of revitalization and specifically directed towards the inner-city restoration of cultural heritage. All three marketing, branding, and funding instruments provide a balance between preserving the cultural heritage inherited from previous generations, utilizing it in accordance with the present, and transmitting it to those who come after us. Additionally, a literature review is done of the link between revitalization and restoration and respectively of the dependent variable -inner-city restoration. Finally, the conceptual framework and its explanation will be provided in the end of this chapter.

2.2 Revitalization and its instruments

Revitalization can be related to different theories and interpretations. In this literature review, the only aspect discussed is its relation to sustainability as an approach in which the environment's authenticity is preserved for future generations (Lecic and Vasilevska, 2018). This equilibrium between past, present, and future can be reached through various instruments directed towards achieving the urban vision. Moreover, revitalization in this research will be discussed as a means directed towards cultural heritage and its restoration. Cultural heritage, in that sense, is a crucial element in producing sustainable urban development and plays a vital role in strengthening social participation and competitiveness (Nocca, 2017) and therefore is considered a unique and irreplaceable fortune.

Finally, cultural heritage revitalization can be promoted through many different tools and instruments, but this thesis focuses explicitly on marketing, branding, and funding municipal

instruments as the ones chosen by Plovdiv's municipality for the restoration of Kapana.

2.2.1 Marketing instruments

Cultural heritage can play an essential role in attracting capital investment and entrepreneurship to the city. This economic aspect is especially vital in industrial places, historic or rich in cultural heritage cities (Karmowska, 2003). To promote such sites, municipalities, organizations, and initiatives use a variety of marketing instruments. Such marketing instruments are activities used by institutions to create, communicate, deliver, and exchange offerings that value customers, clients, partners, and society. Therefore, for a heritage to become attractive, it must appeal to the aspirations, needs, and motivations of future and regular customers/visitors (Donohoe, 2011). A well-chosen marketing strategy, in that sense, can attract money (used for the restoration, maintenance, and overall revitalization of the focus area). Further on, a well-developing cultural heritage site could boost the city's economy (Jurėnienė, 2014). Using marketing instruments can tremendously contribute to the cultural heritage revitalization, especially when it comes to cultural heritage sites situated in the centre of the city. Cultural heritage sites are widely identified by their authenticity which when adequately supported and developed can be further used as a marketing tool (Chhabra, 2010).

The marketing instrument discussed in this thesis is the creation of online informational platforms as a way chosen by Plovdiv's municipality for attracting money to Kapana. Moreover, the digitalization of today's world suggests easier (time and cost-efficient) attraction of capital investment and entrepreneurship through creating such specialized online informational platforms. Overall, the creation of such platforms is regarded as an essential contributor to the broader revitalization of an area (Koukopoulos et al., 2018).

2.2.1.2 Creation of online informational platforms

Cultural heritage has always been important, but in an increasingly globalized world, our understanding and attitude towards it shapes our sense of place and context more than ever before. Over the last few years, the use of new technologies has grown tremendously, influencing every aspect of our lives. It has affected how communities worldwide experience heritage, whether their own or that of other cultures. People are increasingly encountering sites and monuments and learning about the past through digital media, in the form of virtual reconstructions, digital representation of artifacts, online videos, and more. In the case of younger generations, the first experience of cultural heritage is often through the internet and shapes their understanding and perception. The increasing use of smartphones and the demand for almost constant access to the internet also means that social interaction and the spreading of knowledge are increasingly transferred to the digital sphere (whether in websites or social media) (Economou, 2015).

One of the main benefits of digitalization is that cultural heritage becomes more accessible to people, notwithstanding their location or financial means to visit cultural sites to learn more about them. It is a fact that cultural heritage reaches broader audiences through the internet. This happens through digital platforms that manage and spread cultural content formulating a common sense in societies and supporting society's cohesion (Koukopoulos et al., 2018).

In this thesis, the marketing instrument creation of online informational platforms is discussed in relation to cultural heritage restoration. Such platforms can be regarded as important tools aimed at transmitting and popularizing a brand, but also, an action aimed at providing attracting money for restoring the area. Moreover, by fostering communication, providing information, and engaging, the online informational platforms are an important tool for attracting of investors and customers. After all, the more accessible a cultural heritage is, the more well-known it is and, therefore, the more investment it attracts.

Even though, there is no single consensus definition of online informational (knowledge) platforms, they can be characterized through several aspects. The first one is that 'online' indicates that interaction takes place through online connections and environments (through the use of devices that support internet connection). The second one is that these platforms allow communication between the individuals that visit or own them and the third one is identified by the exchange of knowledge which can be further on applied in similar or different context (Ma, 2012, European Commission, 2016). Furthermore, online informational platforms can be discussion forums, websites (providing easily accessible digital knowledge), social media (as Facebook or Instagram where interaction is involved), or any other type of information-sharing and knowledge-providing platforms that require the use of internet in order to be accessed.

Cultural heritage restoration is a goal that has political, economic, societal, and cultural implications. Information technology plays an essential role in the broader aspect of cultural heritage revitalization by serving as a tool that can aid the process in many ways (Evens et al., 2011). It allows better, cheaper, and longer-term preservation of information about the cultural heritage in digital form. The internet allows access, independent of the distance, reaches a broader audience, and requires minimal human effort (Yahya, 2014).

2.2.2 Branding instruments

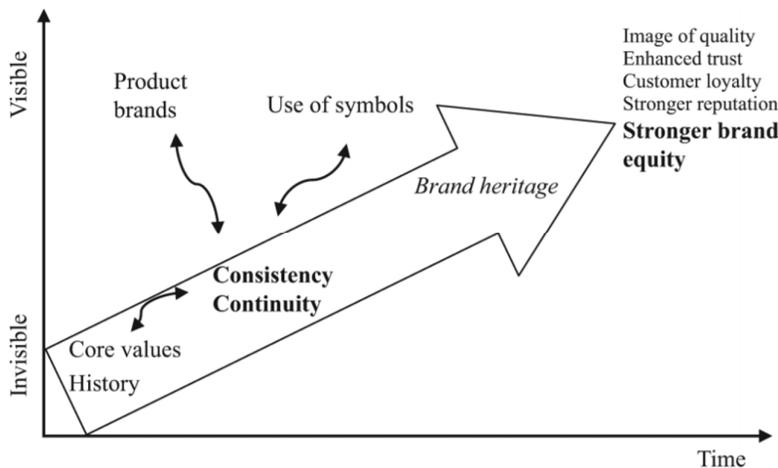
When a cultural heritage site is being branded, it is much easier for visitors and investors to recognize it and generate income (Ulldemolins, 2014). Additionally, it is essential to mention the difference between the branding and marketing instruments directed towards the restoration of cultural heritage. Marketing is related to the attraction of capital and investment. Branding is about developing a unique impression in the mind of people. In short, the main difference between the two is that marketing is what you do, while branding is what you are (Unakalamba, 2019).

Cultural heritage's representation includes group of factors such as quality, authenticity, creativity and so on. Branding is an important tool used by municipalities to trigger effectively the outstanding of the historical, aesthetic, and social values of heritage sites (Badry, 2018). In this sense, the process of branding cannot emerge from nothing or cast out an existing culture. This process is based on the local identity and for being effective it should be related with authentic values associated with the specific location and a connection with the genuine local identity. This authenticity distinguishes the product and can lead to popularizing of the brand (Ulldemolins, 2014).

Substantially, the primary function of heritage branding is to illustrate the heritage site's main characteristics and develop over time its identity and image in the minds of visitors and stakeholders. Consequently, when creating a brand related to cultural heritage, people should experience its promoted values and feel the authenticity of the unique place promoted (Badry, 2018).

Cultural heritage branding is a composite of the history, the consistency, and continuity of an organization's core values, product brands, and use of symbols (see Figure 1, showing the 'visible' and 'invisible' elements of the consumer's perspective). The elements, in turn, produce an image of quality, enhanced trust, customer loyalty, and a strong reputation - eventually leading to more substantial brand equity (Hakala et al., 2011).

Figure 1: Elements of brand heritage, Source (Hakala et al., 2011, p. 449)



Cultural heritage site branding targets the visitors, but by establishing and strengthening a brand name and vision, they also strengthen the site's political, economic, and other influences. With the arrival of an increasing number of visitors to a particular destination, there is also increasing inflows of financial resources (realized from the sale of souvenirs, arrivals of hotel chains, and other significant services) which destination brand improves to an even higher level. Thus, branding can create and maintains the positive image of a particular destination (Gluvačević, 2016).

As mentioned before, branding is all about creating an image in people's minds about a product or a brand. Therefore, the two branding instruments discussed in this thesis are the creation of a logo/symbol and the creation (or building of) a brand name as two essential components part of the process of branding.

2.2.2.1 Creation of logo/symbol

Logos (symbols) are being defined as an official representation of a brand and important component of the creation of identity (Schechter, 1993). Furthermore, there is a great number of investments being made for the creation of logos or symbols as they are believed to contribute to the value of reputation of a brand or organization (van Riel & van den Ban 2001).

When it comes to branding cultural heritage, symbols, and logos act as a means of expressing the main values and indicate what the brand stands for (Urde et al., 2007). Moreover, symbols and logos have maybe even more potential than words as they are more ambiguous, trigger interpretation, and can create an emotional bond with consumers, visitors, or investors. (Vestergaard & Schröder, 1985; Borja de Mozota, 2003).

Finally, creating a symbol or a logo related to cultural heritage is often not enough and is equally important as defining a representative and memorable name for the brand or organization.

2.2.2.2 Creation of a brand name

As mentioned before, symbols and logos are often accompanied by creating a brand name. Moreover, the name of the brand is the footing of a brand's image. While the image that is associated with a brand name can be built over time, a carefully created and chosen name can bring inherent and immediate value to the brand (Kohli & Labahn, 1997). Furthermore, due to today's fast digitalisation a memorable and distinctive brand name allows easily to be found in the online informational platforms or search engines (Angus & Oppenheim, 2004) - for example, Instagram, when a brand, product or a company can easily be found through keywords (or hashtags).

The brand name is a part of the overall brand identity, and it identifies the brand on the market. Therefore, the whole concept and assets of a brand are tied to the brand name. Additionally, the name itself can contribute to brand equity by creating favourable associations. The brand name (as part of the brand identity) is one of the most critical touching points with consumers. This includes brand-name awareness, perceived quality, and any other associations invoked by the brand name in people's minds (Berende & Kredig, 2012).

2.2.3 Funding instruments

The preservation of cultural heritage is widely recognized, but often not enough financial resources are available. Especially in poorer regions of Europe, the economic crisis and political turbulence have reduced the budgetary allocations for culture. The absence or lack of funding poses a risk for the identity, social unity, and economic development of such cities (European Investment Bank, 2013).

Municipalities make expenditures on various services like transportation, housing, health, recreation and culture, education, social expenditures, education, or safety (Slack et al., 2009). Cultural heritage site restoration is an expensive process and can be an economic challenge. One of the most complex decisions faced by those who conceive cultural heritage-led revitalization projects is to finance them.

It is essential to note that restoration of cultural heritage (in all its physical, social, cultural, and environmental components) is impossible without the necessary funding. Besides the

case of well-established cultural monuments, this issue also concerns sites that have so far been neglected and risk becoming irreversibly destroyed unless an action for their restoration is undertaken. Furthermore, the successful restoration of cultural heritage sites can have significant cultural and economic benefits at the local, regional, and even national levels. Funding such heritage can improve the overall attractiveness of the area (physical or not), which leads to various positive effects such as improving the tourism flow and spending, fighting unemployment, attracting future investments, or initiating social activities (European Investment Bank, 2013).

There are many different funding instruments such as grants, debts, increasing of budget, debt, equity, and more (Interreg, 2021). Moreover, such instruments can be directed towards various actors/projects as part of cultural heritage restoration. Moreover, the two main instruments discussed here are the funding of creative industries and event-oriented projects (through grants) and the increase of the budget for culture - instruments directed towards restoring the social and physical aspects of the inner-city site Kapana.

2.2.3.1 Funding of creative industries and event-oriented projects

The creative economy involves studying the economic contribution that the cultural and creative industries make to a country, city, or region. The creative industries include the following areas of activity: books, newspapers and magazines, TV, film, radio, video games, visual arts, architecture, music, advertising, performing arts. A study shows that the creative economy's contribution to the European Union's GDP is 4.2%, employing 7 million people (almost 2.5 times more automotive industry). Such figures suggest that the presence and development of cultural and creative industries is a leading economic driver for a city and its youth employment. This is also the case with event-oriented projects such as ECOC. To date, the ECOC is becoming a key platform for city positioning and a catalyst for economic and cultural revitalization (OECD, 2018). Research conducted over the past decade indicated the positive impacts of hosting such events (Garcia et al., 2013).

There is evidence that GDP per capita in hosting the title European Capital of Culture cities is 4.5% higher than those that did not participate (Gomes et al., 2016). In addition, reports consistently highlight the positive repercussions for the local economy of holding the title. In the city of Mons, each euro of public money invested generated €5.5 of additional wealth in the Belgian economy. Mons 2015 transformed the city's image in the eyes of its inhabitants. About 80% of those surveyed said they were very proud of its attractiveness as a cultural and tourist destination (KEA, 2016).

2.2.3.2 Increasing of budget for culture

Many factors explain the public sector support (through budget increase) for culture. Cultural activity creates positive external effects for the future generation. Some cultural goods have public goods characteristics (historical monuments, cultural heritage sites, and buildings). The cultural activity of individuals and societies creates human and social capital. This activity increases people's well-being and plays an essential part in local and regional development (Kopańska, 2019).

2.3 Revitalization and restoration

Revitalization as a concept is a many-sided approach that includes revalorization, restoration, reconstruction, modernization, and actions aimed at the revival of a building, district, or a whole city damaged in various aspects as economic, social, or cultural. It is determined by factors, such as society, local or state authorities, and other institutions, which initiate the developmental processes of the given area (Wilczkiewicz, 2015).

Further on, preservation of historical characteristics, alongside restoration and reuse of monumental buildings, can add value to the inner-city for businesses to settle and investments to materialize. In addition, a revitalized historical sight and its experiential value can attract many visitors. Revitalizing the heritage asset could also act as an impulsion for transforming neglected and decayed inner cities into lively and vibrant residential and economic spaces and boosting opportunities for citizens, the business community, and visitors. As a result, governments can afford an increase in taxes and earn back investments in the long run. Apart from the historical value, the conservation and revitalization of inner-city cultural heritage sites generate a positive economic, social, and revenue impact (Choenni, 2015).

Many factors (such as environmental conditions, biological factors, air pollution, human factors etc.) can lead to the deterioration of cultural heritage. So, the restoration of these architectural buildings or sites, along with their artistic components, primarily involve finding treatment solutions addressing compatibility, reversibility, aesthetic presentation adequate maintenance, and absence of side effects (Carutiu et al., 2016). Therefore, the process of cultural heritage restoration is a highly specialized operation. Its aims for preserving and revealing the aesthetic and historic values of the heritage and is based on preserving its originality and authenticity (ICOMOS, 1964).

Cultural heritage restoration can be directed towards monuments (such as singular buildings), groups of buildings, or whole sites. Cultural heritage sites with rich historical significance are often situated in the middle of a city while fulfilling primary social and economic functions (Vrijthoff, 2006). Therefore, the aspect of restoration discussed in this literature review is related to inner-city restoration.

2.3.1 Inner-city restoration

By the 1970s, most housings in large cities in developing countries were less than 25 years old. The older the housing was, therefore, considered insignificant (Steinberg, 1996). At the same time, the desire for modernisation by governments in most developing countries often believed that solemnly the new and modern housing was worthwhile. Therefore, any old building or in a traditional style was considered to have little value and was destroyed or, at best, ignored (Batisse, 1992, Dix, 1990). With time, the need for preserving such heritage sites and buildings inherited from the past is getting more and more significant. The needs of our contemporary society vary, but the growing consciousness of heritage emphasizes the importance of restoration as a means of preservation and its activation in the context of sustainable development (Svetlana et al., 2015).

There are various positive effects triggered by the restoration of inner-city cultural heritage sites (Choenni, 2015):

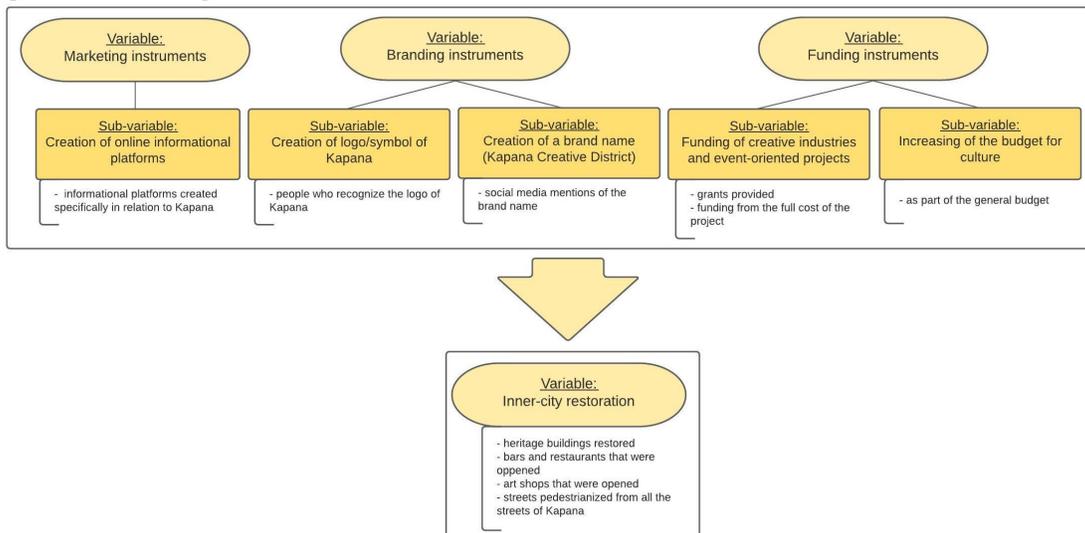
- There is the intrinsic value of historical continuity.
- Conserved inner cities provide a source for residential identity and pride.
- Inner-city restoration triggers an increase in employment opportunities, improved living, and safety conditions.

For restoring the inner-city cultural heritage sites, municipalities have used a variety of approaches depending on the urban context, and structured in six dimensions: physical (improvement of the urban fabric), social (promoting community participation and improvement of social lifestyle and infrastructure), cultural (promoting the enhancement of culture, heritage, and traditions), environmental (minimizing of the ecological imbalances), economic (generation of employment and revenue), legal and administrative (development of rules and regulations, planning system and finance mobilization system) (Bhagat et al.,2020).

2.4 Conceptual framework

The central concept presented in the conceptual framework (figure 2) is revitalization. The concept of revitalization covers the three marketing instruments (with sub-variables: the creation of online informational platforms), branding instruments (with sub-variables: the creation of logo/symbol and creation of a brand name), and funding instruments (with sub-variables: funding of creative industries and event-oriented projects and increasing budget) as important variables discussed in this study primary municipal instruments in addressing deteriorating cultural heritage sites. Furthermore, the concept of revitalization is represented by the variable inner-city restoration. Moreover, this framework indicates that municipalities' marketing, branding, and funding instruments utilized in deteriorating cultural heritage sites influence revitalization and, more precisely, inner-city restoration.

Figure 2: Thesis conceptual framework



Chapter 3: Research design, methods, and limitations

3.1 Introduction

This chapter provides a description and discussion of the overall methodology of this research. First is presented the research's operationalization, which defines the most relevant variables and indicators used in the research. Additionally, an explanation of the research type and strategy, data collection methods, sample size, selection, and unit of analysis are provided to illustrate the process that led to answering the main research question and sub-questions. Finally, a description of the validity and reliability of the study is given, followed by the data analysis methods used as well as challenges and limitations expected during the research.

3.2 Operationalization: variables and indicators

The selected research variables are based on the conceptual framework and are categorized into independent (X) and dependent (Y). The three independent variables are marketing instruments, branding instruments and funding instruments, and the dependent variable is inner-city restoration. All variables are covered by the broader concept of revitalization,

The marketing instruments' sub-variable is creation of online informational platforms. Furthermore, the sub-variables of branding are the creation of logo/symbol and creation of a brand name. Additionally, the sub-variables of the funding instruments are funding of creative industries and event-oriented projects and increasing of budget for culture. Finally, each sub-variable is developed into indicators (which further on will formulate the interviews and questionnaires of this research).

Table 1 illustrates all variables, sub-variables, indicators, and the broader concepts covering them.

Concept: Revitalization

Cultural heritage revitalization combines actions directed towards cultural heritage preservation and its authenticity for present and future generations. Moreover, this thesis specifies specifically on cultural heritage sites situated in the centre of the city as this area fulfils major social and economic functions.

Independent variables: Marketing instruments, Branding instruments, Funding instruments

The three selected variables of Revitalization are important types of instruments and are often used by governments, municipalities, and other authorities for achieving cultural heritage revitalization. The marketing instruments directed towards the restoration of cultural heritage are related attracting capital and investment towards the cultural heritage site. Furthermore, branding is associated with the site's visual identity and authenticity and is an important instrument for achieving broad recognition. Finally, the funding instruments are directed towards various actors/projects as part of cultural heritage restoration.

Sub-variables of Marketing instruments: Creation of online informational platforms

The creation of online informational platforms (websites or social media) are important tools aimed at transmitting and popularizing a brand, but also, an action aimed at providing attracting money for the restoration of the area.

Sub-variables of Branding instruments: Creation of logo/symbol, Creation of brand name

The two branding instruments discussed in this thesis are essential components part of the process of branding as they contribute to the visual identity and interpretation of the brand.

Sub-variables of Funding instruments: Funding of creative industries and event-oriented projects, increasing of the budget for culture

Funding of creative industries and event-oriented projects are seen as catalysts for economic and cultural growth and an inseparable part of the municipal approaches for cultural heritage revitalization. Additionally, this funding strongly depends on the general budget for culture a city has. A higher budget is associated with creating social capital and people's wellbeing.

Dependent Variable: Inner-city restoration

Inner-city restoration is associated with historical continuity, residential identity, pride, and economic development. It focuses on middle-city areas damaged considered insignificant in the past. Moreover, the inner-city restoration aims at preserving and revealing the aesthetic and historic values of the heritage and is based on preserving its originality and authenticity.

Table 1: Thesis operationalization

Concept	Variable	Sub-variable	Indicator	Data type/Analysis	Data collection method	Data source	
Revitalization	Marketing instruments	Creation of online informational platforms	informational platforms created specifically in relation to Kapana	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	1
		Branding instruments	Creation of logo/symbol of Kapana	people who recognize the logo of Kapana	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials
	Creation of a brand name (Kapana Creative District)		social media mentions of the brand name	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	3
	Funding instruments		Funding of creative industries and event-oriented projects	grants provided	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials
		funding from the full cost of the project		Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	5
		Increasing of the budget for culture	as part of the general budget	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	6
	Inner-city restoration	-	heritage buildings restaured	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	7
			galleries that were opened	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	8
			bars and restaurants that were opened	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	9
			art shops that were opened	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	10
			streets pedestrianized from all the streets in Kapana	Qualitative Quantitative	Interviews Questionnaires	Experts, Households, Commercials	11

3.3 Research Type and strategy

The type of this research is explanatory as the primary research question, and sub-questions are directed towards explaining how and to what extent the selected municipal instruments influenced Kapana's revitalization. Furthermore, this research is conducted for a problem that was not well researched before by other researchers or scientists, and even though conducting it will not provide conclusive results (due to the lack of its statistical strength), it will contribute to a deeper understanding of the selected cultural heritage site's restoration. Therefore, this type of research design aids in explaining the research's problem in a detailed manner and look for certain relationships in the responses (Sitorus, 2007).

Furthermore, the nature of the selected research strategy is a Case study, which provides an in-depth investigation of the real-life setting (Van Thiel, 2014) of Kapana district. Additionally, focusing on one case helps explain effectively and deeply the influence between the variables funding instruments, marketing instruments, and inner-city revitalization.

3.4 Data collection methods

As mentioned before, the research strategy of this thesis is a case study. It, therefore, aims at gathering in-depth information and a deeper understanding of the research topic. Moreover, this research's main data collection methods are interviews, questionnaires, and desk research. Furthermore, the data sources are experts (in the case of interviews), households, and commercials.

The interviews are structured and consist of semi-open questions made through the method of the Likert scale, as the respondents are asked to justify their answers and explain why they gave a particular response to a question. This justification allows gaining more in-depth information that would be of use for the research. Conducting structured interviews allows a comparison with the questionnaires, which is also made by the method of the Likert scale. Furthermore, an interview guide is prepared beforehand, which addresses all the variables, sub-variables, and indicators addressed in this thesis. Consequently, experts as municipal representatives, NGO's and other organizations are interviewed to capture their perception of the influence of marketing, branding, and funding instruments on restoring the inner-city cultural heritage site Kapana. It is essential to mention that the interviews are conducted face to face or through phone (in cases when a physical meeting was possible).

The data collected from citizens (households and commercials) is collected through questionnaires for understanding their perception of Kapana's restoration. Moreover, the questionnaires were not flexible and consisted of close-ended questions with five given possible answers following a Likert scale: 1 - strongly disagree, 2 - disagree, 3 - neutral, 4 - agree, 5 - strongly agree. Furthermore, the questionnaires play an essential role in the triangulation of the data as they confirm or deny the results from the interviews. Moreover, the questionnaires were distributed on paper and face to face as this was done for provision of a higher response rate (in comparison with online distributed questionnaires).

The secondary data was used for verifying the findings, which improved the validity and reliability of the study by serving as a means for data triangulation. Moreover, the secondary data was drawn from various sources like reports, policies, social media, official government websites or and academic literature.

The gathered data (interviews and questionnaires) was analysed quantitatively using STATA and qualitatively using Atlas.ti. Finally, a copy of the interviews and questionnaires (both in English and Bulgarian) can be found in Annex 1-4.

3.5 Sample size and selection

An appropriate selection and determination of the sample size is a crucial step in the design of the study. For this reason, a sample was calculated that would be representative for the whole Kapana neighbourhood.

Additionally, Table 2 and Table 3 containing the type and number of respondents of the questionnaires and interviews can be found in the end of each sub-division of this sub-chapter.

3.5.1 Sample size and selection of the questionnaires

The information related to the number of households of Plovdiv’s neighbourhoods is not available and Plovdiv’s municipality did not manage to provide it. The only information available is related to Kapana is the number of residential and commercial properties on its territory. Therefore, the sample size of Kapana was calculated through a Raosoft online calculator from the total number of properties in the area (1070 properties). From the research population (1070 properties), the confidence interval (95%) was applied for the calculation of a representative sample size and margin error (5%) that aims for breath of the research. As a result, the targeted number of properties is 283 as one representative per property was approached. This makes the targeted sample size 283 respondents.

Kapana is a big neighbourhood and therefore, ten streets were approached according to the purpose of their properties (five commercial streets and five residential streets). These streets were randomly chosen by the method of lotto. For this purpose, all streets of Kapana were divided in two piles (mainly commercial and mainly residential). From each pile 5 streets were randomly drawn. The list of the selected streets from the mainly commercial (Q1-Q5) and the mainly residential (Q6-Q10) areas may be found in Table 2. This means that, 50% of the questionnaires were applied to streets dominated by commercial properties and the other 50% to streets dominated by residential properties. Furthermore, each 3rd residential and each 3rd commercial property on the selected streets was approached.

Table 2: Questionnaire respondents

Code:	Selected streets of Kapana:		
	Mainly commercial	Mainly residential	
Q1	Rayko Daskalov st.	Q6	Stefan Verkovich st.
Q2	Georgi Benkovski st.	Q7	Frederic Joliot-Curie st.
Q3	Zhelezarska st.	Q8	Knyaz Bogoridi st.
Q4	Hristo Dyukmedzhiev st.	Q9	Asenitsa st.
Q5	Bratya Pulevi st.	Q10	Altseko st.

3.5.2 Sample size and selection of the interviews

The interviews were applied to people involved in the restoration of Kapana including experts and municipal representatives and NGO’s. The interviews directed towards experts

and municipal representatives were conducted face to face or through phone by purposive sampling. The experts are members of the municipal organization Plovdiv 2019 (the municipal foundation responsible for Plovdiv's bid in ECOC and implementation of the project), Local government and NGO members represented by knowledgeable respondents.

In addition to the approached experts, NGO's and municipal representatives, a snowball sampling was used for guidance towards more respondents. This means that, after each interview, the respondents were asked to recommend more volunteers who are knowledgeable on the subject or took part in the restoration of Kapana. The start-up number of the interview respondents was selected through secondary data that identifies potential respondents.

The preliminary sample size of the interviews was determined according to the expected achieving of saturation (meaning that the interviews will continue until the information collected starts to repeat). Saturation was expected to be reached at 8 respondents but eventually 9 respondents were interviewed. Moreover, a larger number of respondents was not a goal, since this could hinder the provision of in-depth information for this study. The final list of the participants in the interviews can be found in Table 3.

Table 3: Interview respondents

Code:	Position:	Organization:	Source:	Duration:
D1	Main expert in Culture, Archaeology and Cultural heritage	Local government (Municipality of Plovdiv)	Secondary data	40 min
D2	Art manager	Local government (Municipality of Plovdiv)	Snowball	35 min
D3	Expert in public relations	Local government (Municipality of Plovdiv)	Snowball	40 min
D4	Director and owner	Gallery Arsenal of Art, A.G. Art project (NGO)	Secondary data	35 min
D5	Deputy director	Municipal organization Plovdiv 2019	Secondary data	45 min
D6	Manager projects and events	Municipal organization Plovdiv 2019	Snowball	35 min
D7	Expert in projects and events	Municipal organization Plovdiv 2019	Snowball	35 min
D8	Journalist and Director and owner	Cat and Mouse, Kapana.bg, Lostinplovdiv.com Podtepeto.com, UNIVERMAG (NGO)	Secondary data	40 min
D9	Journalist	Foundation 36 Otets Paisii (NGO), Kapana.bg, Podtepeto.com, Lostinplovdiv.com	Snowball	40 min

3.6 Unit of analysis

As has been described previously, 283 participants were set as the goal of participation, based on the size of the population. This was done by utilizing a sample size calculator (Raosoft®). The accepted margin of error was set to 5% and the confidence level was set to 95%.

The unit of analysis addressed in this research is the neighbourhood Kapana, situated in Plovdiv, Bulgaria, and the population researched is represented by the households living in this neighbourhood. In figure 3 can be seen the territory of the neighbourhood. Furthermore, it was hard to research all households in the neighbourhood, so a selection was made. The selection made was a sample (n) out of the total population (N) (Van Thiel, 2014), but it was still possible to conclude while addressing the population of Kapana as a whole. Furthermore, the sampling was done through five randomly selected residential and five randomly selected commercial streets in the neighbourhood.

Figure 3: Territory of Kapana neighbourhood, Source (NINKN, 2016, p. 13)



3.7 Validity and Reliability

Validity and Reliability are two crucial elements in building up a good scientific research and deserve a special attention when related to a case study. Additionally, they are closely interconnected and relate to the consistency and accuracy of the research.

3.7.1 Validity

Validity can be external and internal. Internal validity in this research was ensured through triangulation. The qualitative and quantitative data in this research was conducted through questionnaires, interviews, and some desk research. Therefore, combining different data collection methods allowed a later triangulation of the findings, contributing to the study's overall validity and reliability (Van Thiel, 2014). Another thing that contributed to the validity of this research was the combination of different data sources - in the case of this study from experts, households and commercial owners and employees.

External validity, on the other hand, is mainly related to the ability of the study to be generalized for the whole population (Van Thiel, 2014). In the case of this thesis, reassuring external validity will be difficult as the chosen research is case study, and the sample size is not large enough to be generalized for the whole population. Nevertheless, this study aims for collecting data that would further on contribute to improving a theory. Additionally, the collected data and conclusions could only be generalized to the selected case and its specific context.

3.7.2 Reliability

Reliability relates to the possibility of the study to be replicated and applied elsewhere and refers to terms as accuracy and consistency (Van Thiel, 2014). Furthermore, it is not easy to achieve reliability when doing interviews with close-ended questions because of their closed design. Therefore, the reliability was improved through the use of open-ended justification questions. Moreover, the reliability of the questionnaires was ensured through the Cronbach Alpha test to see if the Likert scale questions are reliable. This measure shows how much certain indicators intercorrelate and is used in order to ensure the consistency of the variables. It ranges from 0 to 1 and values above .6 are considered acceptable.

Both the questionnaires and interviews used for collecting the data were written in English and Bulgarian. This helped respondents who do not speak or understand English to provide valid answers but at the same time will allowed English-speaking readers to understand the content. Further on, a pre-test of both research instruments was conducted in order to test their reliability. According to this pre-test and feedback conducted, both the interviews and questionnaires were adjusted and improved. Additionally, the respondents of the questionnaires answered the listed questions on their own without interference and biases.

3.8 Data analysis methods

The research question of this thesis is explanatory (structured in a manner that aims at explaining how and to what extent A, B, C influenced D), and this is why Inferential and Descriptive statistics were used in processing the data. The three independent variables were correlated with the dependent variable, which helped explain the influence of the variables on each other (dependencies). Furthermore, a multiple regression was conducted to explain these dependencies.

The qualitative data started through a coding process. A short description was done of the data units corresponding with the operationalization table. After this coding, these codes were grouped according to the indicators, sub-variables, and variables of the research. Moreover, there were patterns identified related to the cause/effect relationships between the codes. Furthermore, the observed patterns were matched with the goal of answering the research question and the relationship between the independent and dependent variables. For achieving all this, the software used was Atlas.ti (which allowed classifying and grouping of the data into a simpler form). Additionally, frequency tables were conducted using the same software through the Query tool. The frequency tables that are generated helped identify patterns and codes of response. Finally, the data collected was visualized through tables, graphs, and figures for answering the sub-research and main research questions.

The collected quantitative data was organized in an Excel sheet as a suitable method for organizing large amounts of information. The collected data was analysed through descriptive statistics measuring the central tendency, which allowed summarizing of the collected information for each indicator on the Likert scale. This was done through coding of the Likert scale responses and putting the code into STATA. Furthermore, the results were visualized in graphs using excel sheets to show the extent to which the respondents agree or disagree on a statement. Further on, the qualitative and quantitative results were compared, which contributed to the triangulation of the answer. The reliability of the collected data was analysed through Cronbach Alpha, ensuring the scale's reliability. The collected data was visualized through and circle charts, and bar charts.

In order to determine the relationships amongst the variables, Pearson's correlations were conducted. Furthermore, the independent variables (marketing, branding, and funding) were used as predictors in a multiple regression model to predict the criterion variable (inner-city restoration). In the multiple regression, several parameters were assessed: slope (B) coefficients (and their significance) were assessed in order to determine the relative impact of the independent variables on the dependent variable; the R^2 was assessed in order to determine the portion (percentage) of variance of the dependent variable explained by the independent variables.

3.9 Challenges and limitations

This research is represented by a single case study focusing on the influence of the selected marketing, branding, and funding instruments on the restoration of the inner-city cultural heritage site Kapana. Therefore, the research results could only be generalized for this specific neighbourhood or deteriorating cultural heritage sites with similar issues as Kapana as different case studies often relate to different contexts.

The aim of conducting the interviews and questionnaires was this to be done face-to-face. However, the Covid-19 pandemic was a significant challenge for this research. Therefore, it was expected to influence the face-to-face data collection gravely. Moreover, when the interviews could not be done face-to-face, the respondents were approached through a phone conversation. Additionally, the interviews were recorded on the interviewee's consent for the qualitative analysis of the data. Making observations was problematic when data was collected through phone. Finally, it is the same with the questionnaires - respondents were often refusing to participate due to Covid-19 concerns.

Moreover, data was collected from Bulgarians, and not a lot of them speak fluent English. Therefore, the interviews had to be collected in the native language and translated into English. This required further help translators due to the differentiation in the meaning of certain words and terms.

A big challenge in this research was the calculation of the sample size as no information was found or provided by the municipality in relation to Kapana's population. The reason for this is that the official demographic counting of the population is supposed to take place in the end of the year (this is done every 10 years in Bulgaria) and that at the period of data collection was also a period of political elections (the reason Plovdiv's municipality refused to make an estimation of Kapana's inhabitants).

Time was also a limitation and additionally hindered the distribution and analysis of the interviews and questionnaires. Due to time restrains, about 70% of the intended questionnaires were conducted (200 out of 283).

Chapter 4: Research findings and analysis

This chapter gives a summary of the research findings based on the data collected. Section 4.1 gives a short description of the case, followed by section 4.2, which is dedicated to a description of the interview and questionnaire respondents. Sections 4.3, 4.4, 4.5, and 4.6 are dedicated to the presentation and analysis of the variables and their sub-variables. The interview results are being discussed first, followed by the questionnaire results. Additionally, the statistical results are summarized and discussed according to the conceptual framework and theory review in section 4.7. Finally, the relevant results from the questionnaires and interviews will be compared and responses and additionally supported by the gathered findings for purposes of triangulation.

4.1 Description of the Case

This thesis focuses on Kapana – inner-city neighbourhood of Plovdiv, situated in Bulgaria. Kapana is one of the areas that Plovdiv's municipality focused on for development and restoration during the participation of the city in the European Capital of Culture project (ECOC).

In view of this, the aim of this research is to explain the extent of influence of the municipal instruments focused on revitalizing Kapana on the heritage restoration of the neighbourhood (in relation to the Plovdiv's participation in ECOC 2019). Therefore, data are gathered

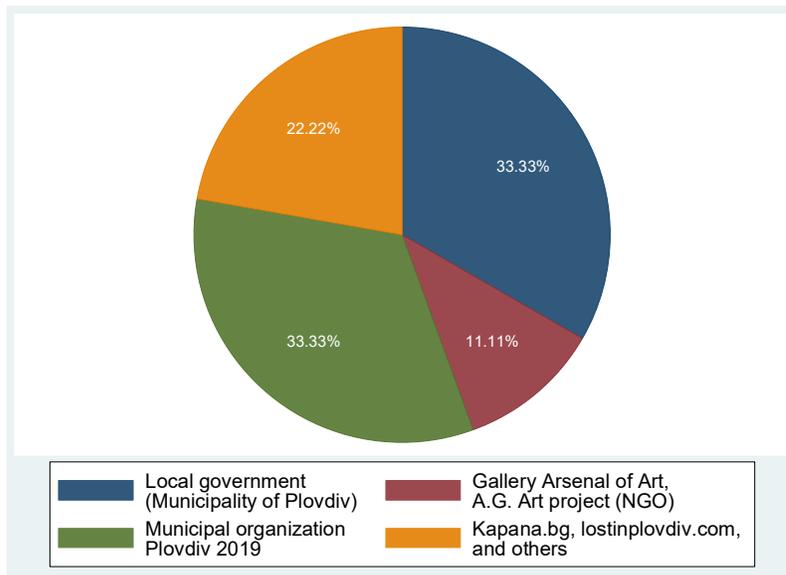
through face-to-face and phone interviews with 9 key informants who were directly involved and 200 questionnaires distributed amongst inhabitants/workers of Kapana. The interview findings are then triangulated with the responses in the online questionnaire administered to 14 international HSR experts as well as secondary literature.

4.2 Respondent’s characteristics

4.2.1 Interview respondents’ characteristics

The interviewees were nine stakeholders from the Kapana Creative District. They work in various organizations (Figure 4) related to the zone and the whole city, which made them suitable correspondents for the interviews. As can be seen in Figure 4, most of them worked either in the local government (Municipality of Plovdiv) or were in the municipal organization of Plovdiv 2019. Thus, the interviewees were experts and municipal representatives, selected through purposive sampling. Aside from finding information about the stakeholders from secondary data, the snowball sampling method was used as well. All of the interviewees were asked to recommend another person who may be a useful source of information about the restoration. The detailed approach to sampling may be found in chapter 3.5.2

Figure 4: The organizations that the interview respondents worked in



N=9

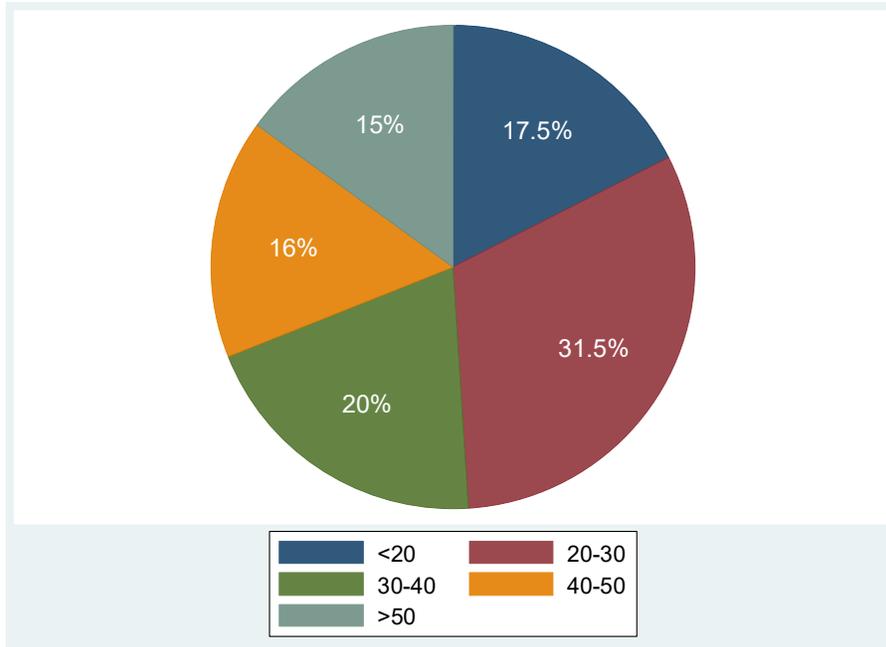
As can be seen in Figure 4, most of the respondents of the interviews worked either in the local government (Municipality of Plovdiv) or were in the municipal organization of Plovdiv 2019.

4.2.2 Questionnaire respondents’ characteristics

While 283 was the targeted number of participants, due to the response rates and temporal limitations, the final sample consisted of 200. The 20-30 age group was the dominant one, but

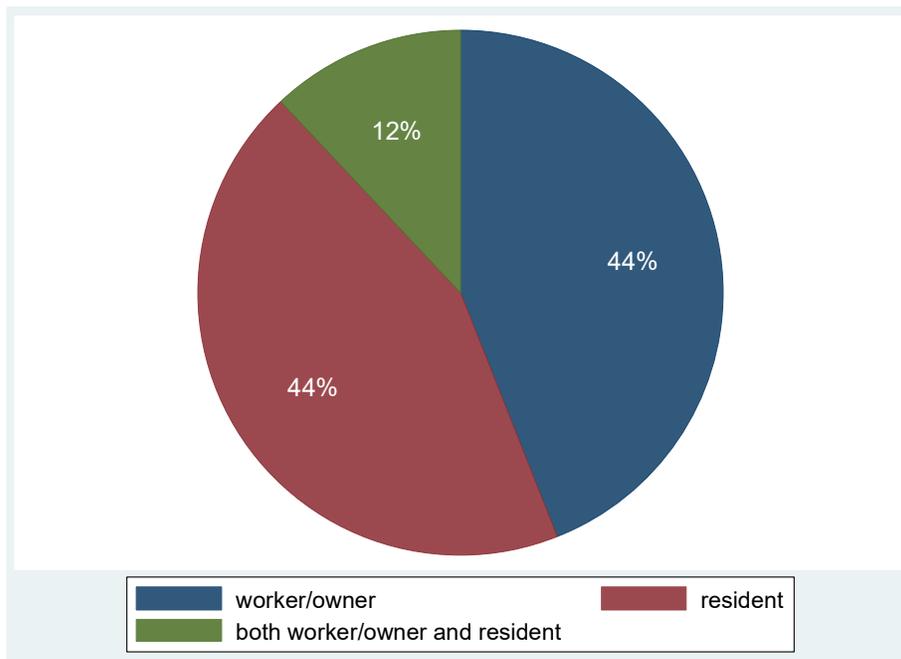
all of them consisted of at least 15% of the participants (Figure 5). Furthermore, the participants were also equally distributed in terms of their status (Figure 6). The majority of them were either residents or workers/owners, while a minority was both.

Figure 5: Age distribution of the sample



N=200

Figure 6: Status distribution of the sample



N=200

4.3 Influence of the marketing instruments on the inner-city restoration

4.3.1 Findings from the Interviews

Table 4: Frequency distribution of the answers on question 1 (Creation of online informational platforms)

S/N	Statement	Summary of responses	Frequency
1	The creation of online informational platforms dedicated to Kapana (Website, Facebook, and Instagram pages) contributed to the restoration of the district.	The website is useful and provided a significant contribution to the restoration of the district	7
		The website may have had some usefulness but was not very significant for the restoration; it is not updated as well as it should be and some of the information can be found elsewhere.	2

N=9

As can be seen in Table 4, most of the participants (7 out of 9 of them) had positive impressions about the website and the online informational platforms in general.

“These platforms provide different kinds of information about the project. For sure, the online informational platforms dedicated to Kapana (as methods utilized for reaching the public and spread the open calls) contributed to the development of the neighbourhood. Furthermore, the online informational platform dedicated to Kapana has the function of an archive or inheritance for the public.” (D7)

They highlighted that the online platforms were very beneficial in terms of attracting people towards the restoration of Kapana. Furthermore, it allowed for interaction with the public (through surveys, for example). In sum, these participants agreed that the contribution of the online platforms to the restoration of Kapana was significant.

However, there were a few participants (2 out of 9) who saw the online platforms differently. For instance, respondent D1 complained that the website had repetitive, out-of-date, or misplaced information.

“As much as there is exciting information uploaded there, there is information that should be placed somewhere else. For example, suppose you are a tourist and open the website. In that case, you will find much more information about the history but not about the things happening there currently.” (D1)

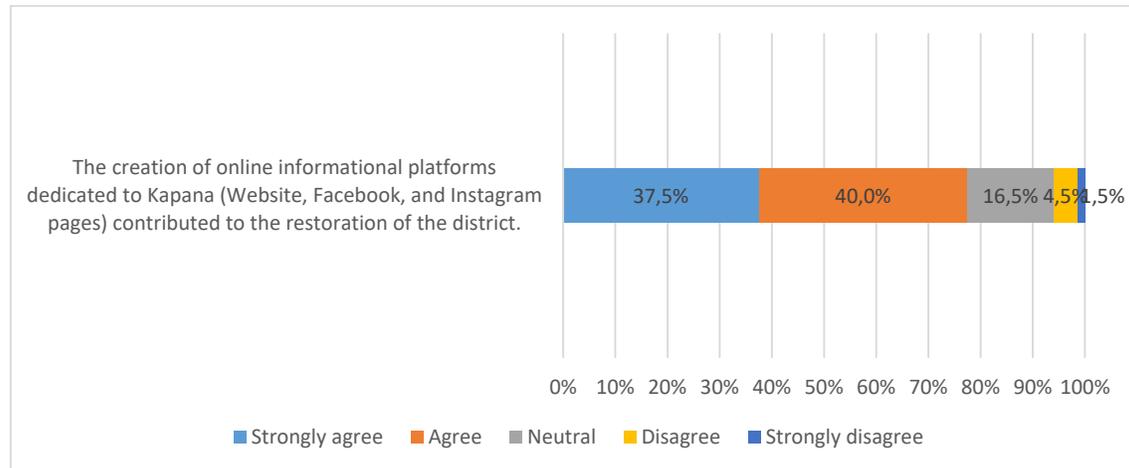
The suggestion that participant D1 had about the website functionality is in contrast to the other participants’ opinions, which indicates that they may have different ideas about what should be found on the site. It may be that different online platforms (website, Facebook page, etc.) have different purposes, and that this participant expected information that may more commonly be found on social media pages to be found on the website. In any case, this is something that the managers of the online

platforms should have in mind as a potential expectation from the users.

4.3.2 Findings from the Questionnaires

The answers from the first question (Figure 7) show that most of the participants (77.5%) agreed or strongly agreed that online informational platforms were useful for the restoration of the district.

Figure 7: Percentages of answers on question 1, which utilized a 5-point Likert-type scale



N = 200

The findings of both the questionnaire and the interviewees indicate that the creation of online platforms was beneficial to the restoration of the Kapana Creative District. This is also suggested by previous studies, which highlighted that online platforms may be used to promote cultural sites, relay information about it, and reach broader audiences (Koukopoulos et al., 2018, Yahya, 2014). These are the benefits that the interviewees reported as effects of the website on the development of Kapana, indicating that all sources of data are in alignment in this regard. Thus, it can be deduced that the creation of online platforms had a positive effect on the restoration of the Kapana Creative District through spreading information about it to broad audiences. This pulled more people in, as they knew about various events and venues that they can visit in the area. The attendance of people further invited investors and businesses to invest in the area because of the business opportunities and, therefore, progress the restoration.

4.4 Influence of the branding instruments on the inner-city restoration

4.4.1 Findings from the Interviews

Table 5: Frequency distribution of the answers on question 2 (Creation of Logo/Symbol of Kapana)

S/N	Statement	Summary of responses	Frequency
2		The logo is easily recognizable	5

	You can easily recognize the official logo of Kapana Creative District.	The logo is not recognizable, it is overshadowed by the Plovdiv 2019 logo.	4
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N = 9

Table 6: Frequency distribution of the answers on question 3 (Creation of a brand name)

S/N	Statement	Summary of responses	Frequency
3	The brand name Kapana Creative District is often being mentioned in the social media.	The Kapana Creative District is commonly mentioned on social media and it is marketed there.	9

N = 9

The opinions of the interviewees regarding the social media presence of the district were unanimous (Table 6). All nine participants believed that the social media presence of the Kapana Creative District was large and beneficial.

“Yes, I agree. The public and actors often mention the brand. The official website of Kapana Creative District is also often mentioned. This contributes to developing the neighbourhood. Organization Plovdiv 2019 is an active participant in the marketing and popularizing of the brand.” (D7)

Furthermore, as can be seen in Table 5, five participants (out of nine) considered the logo of the Kapana Creative District recognizable and well-known.

“I agree. I (as a person who has worked in Kapana already five years who observes the processes happening there) think that tourists come there looking for the place and recognize its logo” (D9)

However, the respondents were not all in agreement (Table 5): four out of nine participants argued that the logo is not recognizable enough and that the Plovdiv 2019 logo actually became the dominant one. One of the participants even argued that the logo is *“not very clear and recognizable as the logo of Kapana” (D1)*.

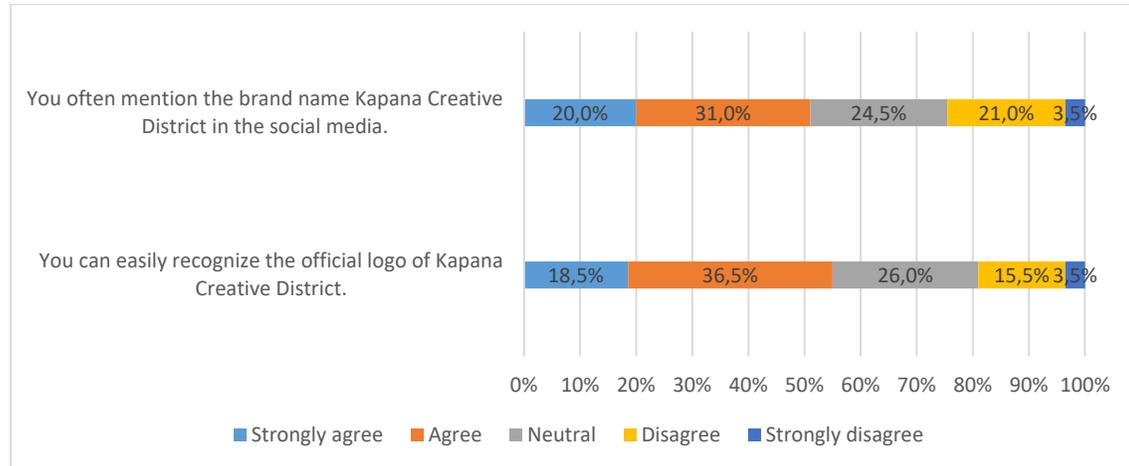
“My answer is neutral. I think that the official logo was not well marketed, and much more recognizable are the logos of the municipal organization Plovdiv 2019 and the motto Together (motto of Plovdiv during the bid and participation in ECOC). Throughout the whole process, the official logo of Kapana was pushed a bit to the side, especially because there were numerous platforms advertising the place as the cool location of Plovdiv.” (D8)

4.4.2 Findings from the Questionnaires

The quantitative results, which can be seen in Figure 8, suggest that the official logo of Kapana Creative District is recognizable for more than half of the participants (55%). On the other hand, a lot of participants were neutral or in disagreement with it being recognizable

(45%). Furthermore, 51% of the participants believed that the brand name of the Kapana Creative District is oftentimes mentioned on social media, while the rest of the participants (49%) were neutral or disagreed with the statement (Figure 8).

Figure 8: Percentages of answers on questions 2 and 3, which utilized 5-point Likert-type scales



N = 200

The attitudes towards the logo of the Kapana Creative District were mixed in both the interviews and the questionnaire. This indicates that the branding in regard to the logo could have been done more successfully, as many of the participants did not find it recognizable. The literature confirms that this is a problem, as it states that branding is amongst the most significant aspects of popularizing an image of a destination (Gluvačević, 2016). The logo should have been used for the promotion and characterization of the Kapana Creative District, thus helping the inner-city restoration. The data shows that this was not completely successful, which is why more resources should be allocated to this domain in the future. While the logo may have had a positive impact on the recognizability of the district, and, consequently, on the restoration, this impact has probably been limited.

The data regarding the brand name of Kapana Creative District was different for the questionnaire and the interview. This is not illogical, as most of the participants of the interview were stakeholders in the Plovdiv municipality, working either in the Plovdiv 2019 organization or the local government. Therefore, they use the Kapana Creative District name more on social media, in comparison to the general population, which filled out the questionnaires. This problem is also confirmed by the literature, as brand-name awareness is one of the most important aspects of branding (Berende & Kredig, 2012). In sum, both indicators of branding instruments have shown lacklustre contributions to the inner-city restoration and could and should have been utilized more effectively in order to achieve the maximum positive impact on the restoration.

4.5 Influence of the funding instruments on the inner-city restoration

4.5.1 Findings from the Interviews

The funding instruments were measured through two sub-variables: Funding of creative industries and event-oriented projects, which had two indicators (grants provided and funding

from the full cost of the project) and Increasing of the budget for culture, which had a single indicator.

Table 7: Frequency distribution of the answers on question 4 (Funding of creative industries and event-oriented projects - grants provided)

S/N	Statement	Summary of responses	Frequency
4	The grants provided for funding of creative industries and event-oriented projects in Kapana contributed to the district restoration.	The grants helped the restoration and were the base of the development of the district.	9

N = 9

All nine interviewees agreed that the grants had a positive impact on the development of the Kapana Creative District (Table 7). They stated that the grants were the spark that ignited the development of the district. They claimed that the grants helped in the development of cafes, artistic/cultural events, and venues, and promoted collaborations between businesses and the creative industry. Aside from the financial support, Plovdiv’s municipality also helped with logistical issues, such as permits and policies. The scope of the impact has concisely been described by one of the interviewees:

“Yes, I strongly agree with this statement because they did not just contribute. They initiated the start of the big change in the neighbourhood. Before its transformation during the bid and participation of Plovdiv in ECOC, Kapana was a dirty parking lot in the center of the city. There were sidewalks, and the parked cars were making it impassable. The cars were not one but dozens, which made people not want to go in the neighbourhood. The place was dirty and unapproachable. Since Kapana is located in the center of the city, our idea was that it should become its heart – a continuation of the tradition – a place for walks, tourism, and craftsmanship.” (D5)

Table 8: Frequency distribution of the answers on question 5 (Funding of creative industries and event-oriented projects - funding from the full cost of the project)

S/N	Statement	Summary of responses	Frequency
5	The funding of creative industries and event-oriented projects managed to cover most of the cost for these industries/projects.	The funding covered most of the costs of the various projects.	3
		The financing supported many projects, but not fully, and later many of them shut down.	6

N = 9

While a few participants (3 out of 9) claimed that “*Most of the cost for festivals, projects, happenings, events were covered.*” (D2), more participants (6 out of 9) shared a more nuanced vision of the funding process (Table 8). Namely, while the funding was enough to kickstart some projects, many of them were not long-lived. Furthermore, the smaller businesses struggled to stay in the district, as the bigger interest in the area led to a soar in the prices of rent as stated by D9 that said:

“My answer is neutral. It is a fact that some projects were financed, but a lot of them were not fully financed. There were a lot of arguments regarding why some projects are being financed and others not.” (D9)

Table 9: Frequency distribution of the answers on question 6 (Increasing of the budget for culture)

S/N	Statement	Summary of responses	Frequency
6	There was a substantial increase of the budget for culture from the general budget (in the period of Plovdiv’s bid and participation in ECOC).	The budget gradually increased throughout the years	6
		The Melina Mercouri prize was the main factor in the increasement of the budget.	2
		While there was an increasement, it was not substantial.	1

N = 9

As can be seen in Table 9, the opinions in regard to the change in the budget during the period of the ECOC project were divided. Six participants (out of nine) claimed that “*Each year the budget of culture increases.*” (D3). On the other hand, some participants (2 out of 9) claimed that the rise in the budget was a result of the Melina Mercouri prize (which is related to the ECOC project). Finally, one participant stated that the raises in the budget were not sufficient:

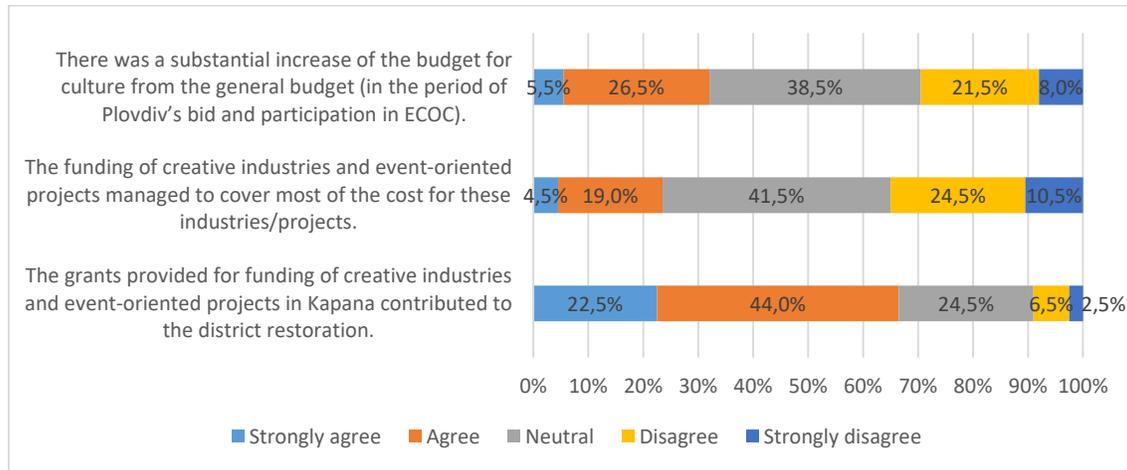
“I agree as there is an increase, but I cannot call it substantial. If I speak about the municipal budget, the biggest increase was 1.5 million BGN which is not so much for a city with size as Plovdiv. If we compare this with Europe, 1.5 million is usually the budget for small or private production. Still, for us, it is quite a lot.” (D9)

4.5.2 Findings from the Questionnaires

Two thirds of the participants (66.5%) agreed that the grants contributed to the restoration of the district (Figure 9). However, more than half of them thought that the funding of the projects was insufficient to cover for all of their costs (Figure 9). Lastly, the participants were

split (Figure 9) on the matter of whether or not the budget for culture was increased in comparison to the usual budget, during the ECOC project.

Figure 9: Percentages of answers on questions 4, 5, and 6, which utilized 5-point Likert-type scales



N=200

The data from the questionnaires and the interviews aligns in regard to the grants received through the project. It indicates that the perception of the public (which completed the surveys), as well as the knowledge from the stakeholders who participated in the interviews is that the grants have been beneficial for the restoration of the neighbourhood. Today, Kapana is indeed one of Plovdiv's most vibrant locations and its current vision, liveliness and business would be probably impossible to achieve without the grants provided for the start-up creative industries and event-oriented projects. However, there are disagreements if the funding of creative industries covered most of the needed costs. Many of the participants in the survey were neutral (41,5% as the reason for this might be that many of respondents were not directly involved with the project and had no opinion on this matter) or in disagreement with this idea (35%). Similarly, two thirds (6 out of 9) of the participants of the interviews thought that the financing was insufficient to cover all of the cost, and that many projects shut down later. Taken together, these two aspects indicate that the initial grants were very useful, but that a lack of further financing further down the line led to the closing of many businesses. This may show that the restoration has more short-term than long-term effects, which is in line with findings of Džupka & Gróf (2021), who showed that apartment prices rose in Košice in the two years following the renovation but fell of back to initial prices later (Džupka, P., & Gróf, M., 2021; Garcia, B., & Cox, T., 2013). As Garcia & Cox (2013) addressed, the capability to secure the long-term improvements and turn them into long-term changes for the future is what separates truly successful ECOC projects from those which improved a city only in the short term. Furthermore, there is a disagreement about whether or not the budget for culture has increased or not. However, as many of the participants in the interview have noted, the fact is that the budget for culture did indeed increase in the recent years (Plovdiv municipality, 2014). Thus, secondary data supports the opinions/perceptions of the participants who responded that the budget for culture of the city did increase. Additionally, the ECOC project has been shown to increase the financial status of the cities in which it happened, which indicates that it has a positive effect on the economy in general (Gomes et al., 2016). Moreover, the participants in the survey who thought that the budget did not increase (29.5%) were wrong in thinking so, which is probably due to them being

misinformed. This influx of money into the restoration has undoubtedly positively affected the restoration. The grants ignited the reviving of the district, as businesses and individuals were given the resources to come to Kapana. Many events and venues were started, and the given funds have allowed the events to occur practically risk-free for the organizers. On the other hand, the visitors did not have to pay expensive entry fees, and instead took part in the events for free, but got to experience the renewed district and then come back to it afterwards. Moreover, the fact that many businesses and events shut down (as they were not fully or long term funded) is something normal and not necessarily bad when it comes to fast developing areas as Kapana. Especially when the idea of the grants and funding was to give an initial start of projects and not artificially nurture them.

4.6 Inner-city restoration

4.6.1 Findings from the Interviews

Table 10: Frequency distribution of the answers on question 7 (heritage buildings restored)

S/N	Statement	Summary of responses	Frequency
7	A lot of heritage buildings were restored in Kapana (in the period of Plovdiv's bid and participation in ECOC)	Many of the heritage buildings were reconstructed.	4
		While some restoration took place, this process was complicated and dependent on the private owners.	2
		The restoration was not the focus of the project and occurred rarely, there were irregularities in this process.	3

N = 9

The interviewees had very mixed opinions in regard to the restoration of the heritage buildings in Plovdiv (Table 10). A part (4 out of 9) of the participants claimed that the initiative for private owners to apply and renovate their properties was excellent as stated by D2:

"I strongly agree. The restoration of these buildings so that they start functioning as creative ateliers was one of the main focuses in the program of Plovdiv 2019. There was a special program developed which assisted the cultural operators in applying with a creative idea. Their expenses were covered completely by the organization Plovdiv 2019. These expenses consisted of course of restoration (to some extent), refreshment of the spaces. Some of

them made offices and others crafting ateliers, third ones combined cafes with a workshop.” (D2)

However, other participants (3 out of 9) felt that this area of the restoration was not in the focus of the project and that there were certain irregularities with the way in which people renovated/reconstructed their properties, which were *“usually fast exposed thanks to the citizen community”* (D6) and D8 that stated:

“I do not agree. I don’t think that a lot of buildings were restored. There were even a few that fell apart as they were neglected. Some buildings were covered in wallpapers which were ridiculous. I think there were a lot of bad examples regarding this, so I do not agree.” (D8)

The disagreement amongst some of the participants can be understood from the answers of some of the interviewees (2 out of 9), who gave a more nuance view of the issue, which indicates that the restoration of the cultural heritage is complex and depends on many different factors. Said through the words of D1:

“My answer is neutral. I am not a specialist on the topic but what I know is that Kapana is a whole cultural heritage site and a cultural monument. Therefore, it is challenging for the outside of the buildings to be changed. I will give an example of the symbolic flags that cover the streets of Kapana. The residents are very unhappy with them until today, and a consensus is not made if they should stay or go. Therefore, making the slightest change, is complex. Still, restoration did happen, but the style of the building was kept the same.” (D1)

Table 11: Frequency distribution of the answers on question 8 (galleries that were opened)

S/N	Statement	Summary of responses	Frequency
8	A lot of galleries were opened in Kapana (in the period of Plovdiv’s bid and participation in ECOC).	Many galleries opened and this trend is continuing	2
		While some galleries opened, many of them closed since.	6
		There were not a lot of galleries that opened during the project.	1

N = 9

As can be seen in Table 11, the opinions of the participants regarding the opening of galleries in the neighbourhood were complex as well: while one participant simply stated that *“there were not a lot of galleries that opened doors in the neighbourhood.”* (D9), some (2 out of 9) stated that many galleries were opened and that this is a trend that is continuing:

“Yes, I agree, and this process continues as new galleries continue to appear. We are counting on the participation of Plovdiv in ECOC. We hope that the development will also continue in the future. According to the statistics, the first two months of last year were marked by a big increase in tourists compared to other years. Unfortunately, the pandemic hindered this process, but I hope it will start again in the future.” (D3)

The majority (6 out of 9) of participants have, however, commented that, while many galleries opened during the project, most of them have since closed. Some have found ways of “surviving” by integrating multiple functions, for example, turning into café-galleries. This is exemplified by the answer of D8:

“My answer is neutral. In the beginning, few galleries appeared that unfortunately did not make it today. They survived a couple of years, but due to the business interest in the neighbourhood, they closed. Today, I think two or three galleries are still surviving, but they combine few functions in one (as café-gallery, etc.).” (D8)

Table 12: Frequency distribution of the answers on question 9 (bars and restaurants that were opened)

S/N	Statement	Summary of responses	Frequency
9	A lot of bars/restaurants were opened in Kapana (in the period of Plovdiv’s bid and participation in ECOC).	Many bars and restaurants have opened in Kapana in the period.	9

N = 9

All participants agreed (or strongly agreed) that the number of bars open in the neighbourhood has risen significantly in the past years (Table 12). The participants see this development in a positive light, as participant D1 stated:

“Yes, I strongly agree. This is obvious. Maybe the reason is that Kapana is a place that aims to be recognized by the citizens and tourists as a place for recreation, relaxation, meetings, events. This is a nice thing. Nowadays the weekend tourism developed a lot where it is not necessary to plan a long stay – Plovdiv is a desirable destination for this. Usually, tourists go to Sofia (the capital) and then stop by Plovdiv.” (D1)

Table 13: Frequency distribution of the answers on question 10 (shops that were opened)

S/N	Statement	Summary of responses	Frequency
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10	A lot of shops were opened in Kapana (in the period of Plovdiv's bid and participation in ECOC).	Many shops were opened during the participation, and the number keeps increasing	5
		The number of shops did not increase during the ECOC participation, as Kapana always had a high number of shops.	3
		The number of shops decreased since the participation in ECOC	1

N = 9

Lastly, as can be seen in table 13, five out of nine interviewees agreed that during the ECOC participation, there was a rise in the number of shops in the Kapana Creative District. For instance, D5 stated:

“Yes, I agree. Shops that cannot be found anywhere else – this is what is typical for the neighbourhood. There is a place of shops which are not typical for the 21st century. They are not supermarkets and fashion centers but shops that are unique. For example, there are shops members of the world associations for natural and eco-materials. There are places where hemp is grown and further on developed into various products.” (D5)

However, a few interviewees (3 out of 9) thought somewhat differently – that Kapana has had a large number of shops before the ECOC participation as well, and that this has not changed significantly. One of them was participant D6:

“My answer is neutral as Kapana was a commercial (or trade) zone in the past. Therefore, now in the period when Kapana received the name Kapana Creative District, there are new shops that opened doors that create new opportunities for getting to know different types of art and craft. Looking back at the neighbourhood's history, the shops were not necessarily related to art but to various types of crafts.” (D6)

Finally, a single participant has stated that *“many of the shops closed doors, or many of them turned into restaurants, bars, or cafes. For example, in front was a shop for electrical parts, then became a shoe shop and eventually turned into a restaurant.” (D8)*

Table 14: Frequency distribution of the answers on question 11 (streets pedestrianized from all the streets in Kapana)

S/N	Statement	Summary of responses	Frequency
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11	A lot of streets were pedestrianized in Kapana (in the period of Plovdiv's bid and participation in ECOC).	Many streets were pedestrianized in Kapana, which makes the area cleaner and more comfortable to spend time in.	9
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N = 9

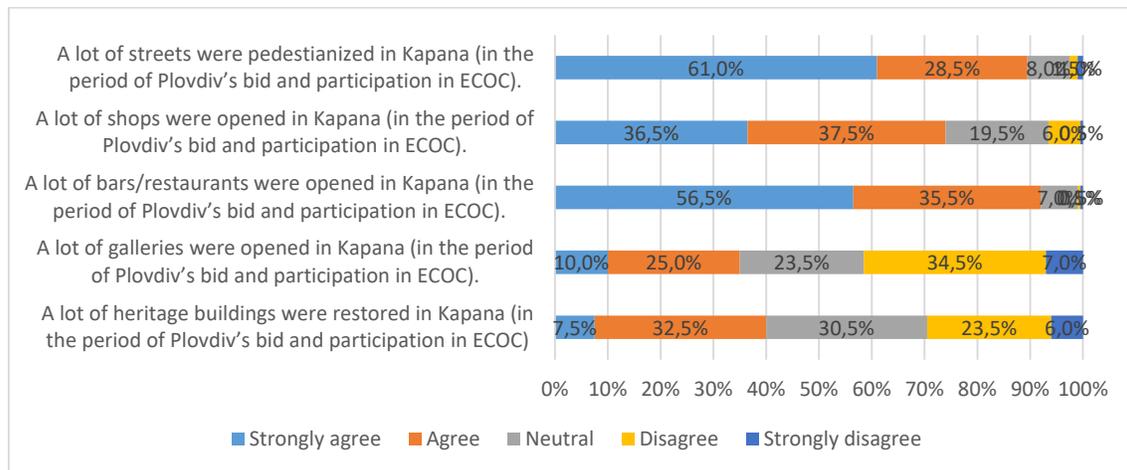
All the participants agreed (or strongly agreed) that the streets of Kapana have been pedestrianized (Table 14) and that this is a good thing, which leads to the area being more pleasant to spend time in and draws in more people. The way that this affected the “spirit” of the area can be seen from D5:

“Yes, I agree. Almost all streets of Kapana are pedestrian. This is how the whole neighbourhood turned into something like a park or a place for walks and slow living – a place that takes us back to a normal rhythm of life. The passing itself through the neighbourhood is relaxing. In the beginning, there was a lot of resistance from the residents of Kapana as they were concerned that they had to park their cars far away from their homes. Luckily, the municipality was hard on its decision. There are only a few streets where cars pass, and they are more at the periphery of the neighbourhood. There is one street that goes through Kapana, and from there, shops, residents, and creative industries are able to transform their supplies. Kapana is a carless oasis in which everything is very clean, safe (especially child safe).” (D5)

4.6.2 Findings from the Questionnaires

Many participants (40%) agreed or strongly agreed that there was a lot of restoration occurring in the streets of Kapana. However, a significant number of participants disagreed that this was the case (29.5%) (Figure 10). Furthermore, the participants mostly (41.5%) mainly disagreed (or strongly disagreed) that many galleries were open during the participation in ECOC (Figure 10). However, the number of participants who agreed or strongly agreed was just slightly lower (35%). Thus, the participants of the survey disagreed in this regard. The vast majority of respondents of the questionnaires agreed or strongly agreed that, during the participation in ECOC, many bars/restaurants (92%) and shops (74%) opened, as well as that many streets were pedestrianized (89.5%) (Figure 10).

Figure 10: Percentages of answers on questions 7-11, which utilized 5-point Likert-type scales



N=200

The findings of both the interview and the questionnaires are not completely compatible. The restoration of heritage buildings and the opening of the galleries were relatively unsuccessful in the eyes of the survey respondents (as only 40% claimed that they were successful). On the other hand, 6 out of 9 interview respondents thought that restoration occurred, although there were some nuances on whether this was the result of private initiatives or the project itself. Furthermore, only 2 out of 9 interviewees and 35% of participants of the survey thought that a lot of galleries opened during this time. As other interviewees indicated, the galleries that did open were subsequently closed or repurposed. Secondary data (Angelova, 2018; Hudec, 2019) indicates that Plovdiv was one of the cities that participated in the ECOC which used the project as a chance to restore the area. This study indicates that the opening of galleries may have been a less successful part of this restoration. The disagreement may be explained by an assumption that, while some restoration of the heritage buildings did happen, the public perception is that it was not sufficient. The stakeholders who participated in the interviews commented that the restoration was a complex process which depended a lot on the private owners, and this may have led to the restoration not being as successful in some aspects as it possibly could have been.

While some of the interviewees had nuanced opinions on the opening of shops, most of the survey's participants agreed that many were opened during the ECOC participation period. Finally, the attitudes towards both pedestrianization and the opening of bars and restaurants were completely unanimous and positive. Secondary data stated that many of buildings in Kapana were reconstructed, that storefronts were turned into various venues, and that streets were pedestrianized (Angelova, 2018). Thus, the literature confirms these findings of the study. The development of the area in terms of the opening of shops, bars/restaurants, and pedestrianization was definitely successful and beneficial for the restoration.

These improvements that occurred in Plovdiv are similar to the restorations which occurred as the result of participation in ECOC of cities such as Glasgow 1990, Cork 2005, Stavanger 2008, Essen for the Ruhr 2010, Turku 2011, Tallinn 2011, and Guimarães 2012, which are some of the participant cities that very highly benefited in terms of culture (Garcia & Cox, 2013). It is clear from the findings of this study that Plovdiv benefited in terms of cultural improvements, as has been shown from the respondents in the interviews.

4.7 Statistical analysis

In order to understand the relationships amongst the independent and the dependent variables, several statistical techniques were utilized. The indicators (sub-variables) of the independent variables and the dependent variables were transformed into individual variables, in order to make the understanding of the three independent variables and the one dependent variable simple and clear. This was done by creating the variables, based off the average scores of every participant on each of the indicators belonging to that variable. In order to determine if the newly created variables had satisfactory reliability, which is important because the reliability limits the correlations that the variable can have with other variables, Cronbach's alpha values were computed for each of them. This was done on the scores of the indicators before they were computed into the main variables.

In order to determine the relationships amongst the variables, two techniques were used: bivariate Pearson's correlations and multiple linear regression. The Pearson's correlations showed general relationships between the indicators of the independent variables and the indicators of the dependent variables. Then, the multiple regression models were constructed in order to determine the relative importance of the independent variables in explaining the dependent.

Cronbach's alpha

In order to determine the internal reliability of the variables, Cronbach's alpha reliability was calculated. This measure shows how much certain indicators intercorrelate and is used in order to ensure the consistency of the variables. It ranges from 0 to 1 and values above .6 are considered acceptable. As can be seen in Table 15, the values of the Cronbach's α were above .6 for the two independent variables that it could be calculated for (the marketing instruments variable has a single indicator, and thus Cronbach's α cannot be computed for it). Unfortunately, the reliability of the dependent variable (inner-city restoration) was not satisfactory, and thus it could not be used for further analyses. In order to still investigate the research questions, the five indicators were used separately in further analyses.

Table 15: Cronbach's α of the studies variables

Variable	Cronbach's α
Marketing instruments	n/a
Branding instruments	0.69
Funding instruments	0.61
Inner-city restoration	0.57

Bivariate Pearson's correlations

In order to understand the relationships between the independent variables and the dependent variables, Pearson's correlations were calculated for all pairs of indicators. The analyses were done in the statistical program STATA. The $\alpha = .05$ confidence level was used to determine

whether a correlation is significant or not. If the p value of a correlation was lower than .05, it was considered significant.

The correlations amongst the indicators between the independent and the dependent variables were all either positive or null, as can be seen in Table 16. For the interpretation of the strength of correlations, Cohen’s (1988) criteria was used: correlations under .2 are considered weak, those between .2 and .4 are considered medium, and those above .5 are considered strong.

As can be seen in Table 16, the online informational platform correlated positively and significantly with all indicators of the dependent variable. The correlation with heritage buildings was weak, and the other correlations were medium. This is in line with the results of the interviews and the survey, which show that marketing instruments made a significant contribution to the restoration of the district, but also those which show that the restoration of cultural heritage buildings is less-known about in the general public.

The logo creation correlated significantly and weakly with heritage building restoration, and significantly and mediumly with the opening of galleries and the pedestrianization. The creation of brand name correlated significantly and weakly with heritage building restoration, and significantly and mediumly with the opening of galleries. These results regarding branding instruments are not in line with the findings of the interviews, which show that branding was an important aspect of the reconstruction but are in line with the findings of the survey, which show a less important role of the branding instruments.

The introduction of grants correlated significantly and weakly with heritage buildings restoration and the opening of shops and significantly and mediumly with the opening of galleries and the pedestrianization. Finally, funding for the full costs of events and the increasing of budget for culture correlated moderately to strongly with the restoration of heritage buildings and the opening of galleries. These results regarding financial instruments are in line with the importance that was claimed for them in the interviews and the survey, especially in the less-profitable domains of the restoration. They are also in line with previous literature which shows that ECOC participation has a positive influence on a city’s financial situation (Gomes et al., 2016).

Table 16: Pearson’s bivariate correlation amongst the indicators of the independent variables and the dependent variable

Indicator	Online informational platform	Logo/Symbol of Kapana	Brand name	Grants provided	Funding for the full cost	Increasing of budget for culture
Heritage buildings	.183**	.179*	.143*	.163*	.375***	.485***
Galleries	.214**	.318***	.259***	.221**	.291***	.364***
Bars and restaurants	.211**	.021	.100	.070	-.047	.086
Shops	.286***	.094	.053	.141*	.099	.054
Pedestrianization	.255***	.209**	.121	.235***	.035	.138

N = 200, * = p < .05; ** = p < .01; *** = p < .001

Multiple regression

In order to further understand the relative role of all the instruments for the prediction of all the indicators of the inner-city restoration, five multiple regression models were constructed. The p value of the model was used to determine whether it is significant or not, and the R² value was used to determine the percentage of variance of the indicator which was explained by the predictors. As the correlations amongst the three types of instruments were only moderate, there was no reason to expect problems with multicollinearity.

All five multiple regression models were significant at the .05 level and explained between 3% and 25% of criterion variance, as can be seen in Table 17. Tables 18-27 in Annex 5 represent the detailed tables demonstrating the regression coefficients of the predictors and their significances. In sum, marketing instruments significantly and positively predicted opening of bars and restaurants, opening of shops, and pedestrianization; branding instruments significantly and positively predicted opening of galleries; and funding instruments significantly predicted heritage building restoration and opening of galleries.

Table 17. Regression models explaining indicators of inner-city restoration

Dependent variable indicator	F (3, 196)	p	adjusted R ²
Heritage building restoration	23.51	<.001	.25
Opening of galleries	15.76	<.001	.18
Opening of bars and restaurants	3.22	.02	.03
Opening of shops	6.13	<.001	.07
Pedestrianization	5.47	<.001	.06

The results of the regression models show new findings in relation to those from the interviews and the analysis of the responses from the survey. They indicate which of the instruments were the most important for each of the aspects of the inner-city restoration. It has been shown that financial instruments were the most relevant for the restoration of cultural heritage buildings and the opening of galleries. Branding instruments were a significant predictor of only opening of galleries. These two indicators (heritage buildings and galleries) were also the ones with the highest percentage of variance explained (~20%, while the others were below 10%). Marketing instruments were the only significant predictor of the opening of bars and restaurants, opening of shops, and pedestrianization.

Financial instruments predicted the restoration of heritage buildings and opening of galleries. This is in line with the findings of the interview, especially the participants who stated that the funds were allocated and that heritage buildings were restored (4 out of 9) and the participants who claimed that many galleries were opened during the ECOC project (8 out of 9). While the funds may not have been sufficient to keep the galleries open for a longer time (as 6 out of 9 interviewees noted), they were still opened due to the financial help which was part of the ECOC project. Also notably, marketing instruments were not important predictors of either the opening of galleries or the restoration of heritage buildings. As some of the participants stated in the interview, the information on the website may have been lacking in terms of promoting the restoration of streets and opening of galleries, thus making people less

aware of it. This finding again confirms that the marketing done on the website and through social media could have been done better in order to highlight these vital aspects of the inner-city restoration. As literature states, marketing instruments have the purpose to spread information about something to a wide audience (Koukopoulos et al., 2018, Yahya, 2014). This is also in line with the high number of neutral and negative answers on these two questions on the survey (60% for heritage buildings and 65% for galleries), as the general public was clearly not as aware to the degree of development in these two aspects of the restoration. This is also confirmed in the literature, as it indicates that heritage buildings restorations has occurred, and that this was amongst the primary goals of the ECOC participation (Angelova, 2018; Hudec, 2019). The same line of reasoning can be applied to branding, which previous literature shows as vital to the popularization and the recognition of a place (Berende & Kredig, 2012; Gluvačević, 2016). Thus, the literature confirms that the lacklustre branding which was done for the Kapana Creative District led to a lack of impact on the restoration of heritage buildings. The branding did have a positive effect on the opening of galleries, which indicates that some branding has been done properly. The branding has possibly been associated with galleries, as art is amongst the main domains of the Kapana Creative District.

The opening of bars, restaurants, shops, and pedestrianization were all successfully predicted by marketing instruments. This is in line with the fact that most interview respondents (9/9 for bars/restaurants and pedestrianization, 5/9 for shops) and survey respondents (92% for bars, 74% for shops, and 89.5% for pedestrianization) agreed that these aspects of the restoration were done successfully. It is also in line with the comments of several interviewees about how the website and other online platforms mainly promoted events, which were likely to draw people to these venues and make them aware of the number of them that has opened. Thus, the main success of the marketing campaign through the website and social media platforms is in the popularization of the opening of bars, restaurants, and shops, as well as the spreading of awareness of the pedestrianization of the district. This is also one of the main goals of ECOC participation – development of culture (Garcia & Cox, 2013), which these results confirm as successful in Plovdiv.

Chapter 5: Conclusions and recommendations

5.1 Introduction

In light of the findings discussed previously, this chapter aims to answer the main research question by first presenting the sub-research questions (based on the interviews, questionnaires, and their link with literature). To address the key research question of the study: *“To what extent did the selected marketing, branding, and funding instruments (used during Plovdiv’s bid and preparation for ECOC) influence the restoration of the inner-city cultural heritage site Kapana?”*, the six sub research questions are addressed separately before the conclusion was made. The sub-research questions are followed by an answer to the main research question. In addition, recommendations are made for future research.

5.2.1 Sub-research Question 1

How were the different components of the inner-city cultural heritage site Kapana restored?

According to this study, not all components of the inner-city cultural heritage site Kapana were equally restored. The most successful components of the restoration were the opening of bars/restaurants and shops, and the pedestrianization. On the other hand, the restoration of cultural heritage buildings and the opening of galleries were slightly less successful, which will now be elaborated in detail.

The literature and many of the participants of the interview and the survey agree that restoration of cultural heritage buildings occurred due to the ECOC participation. The fact that many of the participants thought otherwise is a consequence of insufficient marketing targeted at this, otherwise successful, aspect of restoration. Less than half of the respondents thought that there were a lot of heritage buildings restored in Kapana (4 out of 9 interview respondents and 40% of the questionnaire respondents). Where this was done, it was done by the private owners and not through the municipal marketing, branding, and funding. Nevertheless, heritage building restoration during the bid and participation in the ECOC project is present and is a proof of growing heritage consciousness which emphasizes the importance of restoration as a means of preservation (Svetlana et al., 2015). The fact that so many participants of the study (both the interviews and the survey) thought otherwise indicates that, in the public eye, the restoration of the heritage buildings which did occur (Angelova, 2018) was not sufficient. The interview data suggests that people either believe that it did not happen (3 out of 9 interviewees), or that it was a complicated process which was mainly the result of individual owners' work, and not a consequence of the project (2 out of 9). While these respondents are minorities when taken one by one, in sum, they present the majority of answers (5 out of 9). Furthermore, when talking about the marketing done on online platforms, the participants of the interview highlighted that it was mainly focused on events, which is why the restoration was probably less advertised, and led to lower awareness of it happening. This is also confirmed by the findings of the multiple regression.

The data of this study indicates that the ECOC participation did lead to the opening of many galleries in the area, but that these were most likely to close over time. Thus, this aspect of the restoration was effective in the short term but could have been organized better in order for more long-term benefits to occur as well. A minority of interview (3 out of 9) and questionnaire respondents (35%) indicated that a number of galleries did open during the bid and participation in the ECOC. However, more interviewees (5 out of 9) presented a more nuanced picture: while many galleries did open initially, many of them closed doors or were repurposed in the meantime (turned to cafes or restaurants). The galleries were most likely enthusiastically opened using the initial grants, which most participants agreed were the igniting spark of the restoration (9 out of 9 interviewees; 66.5% of survey participants) but were not self-sustaining to the point of keeping their doors opened throughout the following years. This may be a result of various factors: the galleries may not be as profitable, there may have been an oversaturation of them in the area, or they may have simply not been interesting enough to attract enough paying visitors. The significant predictors of gallery opening in the multiple regression were funding and branding instruments, while the marketing instruments were not a significant predictor. This indicates that the funding helped open the galleries and that their brand may have been strong, but for a limited audience – not enough people were attracted to visit them. The definite reasons that so many galleries were closed should be addressed in further studies, which may aim to investigate the financial situations that these galleries faced in the time after the ECOC participation, including the costs of keeping the galleries open, the numbers of visitors and the attitudes towards the

galleries in general. As the literature suggests, the main difference between short-term and long-term changes influenced by ECOC participation are in how the city plans for the changes and how well everything is organized (Garcia & Cox, 2013).

During the ECOC participation, many bars/restaurants and shops opened in Kapana, which the public is well-aware of and which was advertised very well on online platforms. Almost all interview and questionnaire respondents agreed that there were a lot of bars and restaurants that opened during the bid and participation in the ECOC (9 out of 9 interview respondents and 92% of all questionnaire respondents). Similarly, this research shows that the majority of the interview (5 out of 9) and questionnaire (74%) respondents agree that a lot of shops also opened in the area. As these venues may be more profitable than galleries, due to the nature of the venues (unrelated to the Kapana context), the funding instruments were not as important, and they may have been a lot more self-sustaining than galleries, which marked the difference in the restoration success amongst these types of venues. This is also supported by the fact that many galleries were turned into café-galleries, which is most likely because that kind of a venue is more profitable than just a gallery. This is also confirmed by the multiple regression results for these two indicators, for which marketing instruments were the only significant predictor.

Finally, almost all streets of Kapana were pedestrianized. This is also supported by the interview and questionnaire respondents (9 out of 9 interview respondents and 89.5% of all questionnaire respondents). This aspect of the restoration was clearly successful, and the participants agreed that this was a very positive development, which led to Kapana being a more enjoyable area to spend time in.

5.2.2 Sub-research Question 2

How did the creation of online informational platforms influence Kapana's restoration?

According to the findings from interviews and questionnaires in this research, the creation of online informational platforms dedicated to Kapana was definitely favourable for the restoration of the area. This was mainly the case for the popularization of bars/restaurants and shops, as well as the spreading of awareness of the pedestrianization, and less the case for the restoration of heritage buildings and the opening of galleries.

The majority of the respondents of the interviews (7 out of 9) agreed that the online platforms have been a positive influence on the restoration of Kapana. This was also the opinion of the majority of survey participants (77.5%). As stated in the writings of Koukopoulos, the creation of such platforms is necessary in today's digitalized world and is beneficial for time and cost-efficient attraction of capital for the purpose of heritage restoration (Koukopoulos et al., 2018). The creation of such platforms did indeed attract investment to the area which then helped transform the neighbourhood into a place for cultural activity and social interaction (European Commission, 2020). As the awareness of the restoration of heritage buildings was relatively low amongst the survey participants (only 40% agreed or strongly agreed that they occurred), the marketing campaign regarding it could have been better. On the other hand, the vast majorities of participants agreed that bars/restaurants and shops opened, and that pedestrianization occurred, which was a big success of the marketing campaign. This is sensible, as bars/restaurants and shops are easily promoted online, through the organization

and marketing of various events (sales, concerts, other artistic performances, etc.). The results of the correlation analyses, as well as the regression analyses confirm this.

The lack of marketing success for the restoration of heritage buildings may be a consequence of either the organization not highlighting these domains enough in the online platforms or the venues themselves organizing various levels of marketing campaigns through the organization's internet platforms, so for instance, cafes and shops may have purposely utilized online marketing a lot, while galleries did so less. This cannot definitely be claimed from the results of this study and requires future research which could track the activity of Kapana's online platforms and try to relate it to the activity and success of various venues in the district.

5.2.3 Sub-research Question 3

How did the creation of logo/symbol influence the restoration of Kapana?

The findings of the interviews and the questionnaires indicate that the logo creation was beneficial to the restoration of the district, but not as much as it could have been.

Nearly half of both the interview respondents (4 out of 9) and survey participants (45%) thought that the logo was not very recognizable. According to Schecter, logos/symbols are a substantial component of creating identity (Schecter, 1993). However, even though they are used to express the central values and indicate what the brand stands for (Urde et al., 2007), in the case of Kapana were not essential in their contribution (even though they did contribute to the restoration of the area by making its recognition easier). Therefore, the branding (regarding the logo/symbol) could have been more successful. This lack of success in the domain of branding is further seen through the fact that it was a significant predictor of only the opening of galleries in the area. Furthermore, the galleries were the indicator which correlated with this indicator the highest, followed by the pedestrianization and a very weak (although significant) correlation with heritage building restorations.

5.2.4 Sub-research Question 4

How did the creation of brand name (Kapana Creative District) influence Kapana's restoration?

The results of this study indicate that the creation of the brand name (Kapana Creative District) was beneficial to the restoration of the area, but not as much as it could have been.

The interview respondents all agreed that the brand name Kapana Creative District (9 out of 9 interview respondents) is being often mentioned in social media and therefore substantial for the restoration of Kapana. However, almost half of the questionnaire respondents replied that they do not often see the brand name mentioned (49% of the questionnaire respondents). The difference in the responses between the survey respondents and the interviewees is probably the result of all the interview participants being stakeholders in the area, which leads to a logical conclusion that they are connected to other people who commonly participate in various activities in Kapana, who then commonly mention it online. On the other hand, the residents of the area clearly did not see it mentioned as much. Together with the symbol/logo, the brand name is part of the brand identity and therefore extremely important when it comes

to connecting to the consumers (Berende & Kredig, 2012). However, in the case of Kapana this was only partially achieved. In today's digitalized world a brand name can easily be found in the online informational platforms or search engines (Angus & Oppenheim, 2004). While some participants of the survey agreed that they saw the Kapana Creative District mentioned on social media, more of them reported it not being mentioned. Therefore, it is concluded that it did not play a fundamental role in the restoration of the area. This lack of success in the domain of branding is further seen through the fact that it was a significant predictor of only the opening of galleries in the area, as well as the fact that it had a medium correlation with only the galleries and a very weak correlation with the heritage buildings restoration.

5.2.5 Sub-research Question 5

How did the funding of creative industries and event-oriented projects influence Kapana's restoration?

The funding of creative industries and event-oriented projects was extremely valuable for the restoration of Kapana, although the benefits may have been short-termed.

All interview respondents and a majority of the survey respondents (66.5%) agreed that the grants were incredibly helpful in igniting the restoration of the district through the ECOC project. Furthermore, a majority of interview respondents (6 out of 9) agreed that the funding was insufficient to cover for all the costs of the district, and that many businesses shut doors later on. This is also supported by the survey respondents, of whom only a minority (23.5%) agreed or strongly agreed that the financing was enough to cover for all the costs. It is also worth mentioning that around 40% of the survey participants were neutral on this issue, which is most likely the result of them now knowing enough about this topic to answer. Through the financial help, Plovdiv's municipality managed to ensure a steppingstone for the future development of the neighbourhood, although the funding was insufficient for covering all of the costs. Indeed, in poorer regions of Europe often not enough financial resources are available where the economic crisis and political turbulence have reduced the budgetary allocations for culture. This lack of funding poses a risk for the identity, social unity, and economic development (European Investment Bank, 2013) as in the case of Kapana where big part of the creative industries and event-oriented projects initially funded no longer exist. Yet, the igniting spark of the restoration was definitely in the funding campaign, and this was especially important for the less directly profitable aspect of restoration that is the restoration of heritage buildings. This is also confirmed by the results of the multiple regression and the correlations, which showed that financial indicators were mediumly correlated with the restoration of heritage buildings and opening of galleries.

5.2.6 Sub-research Question 6

How did the increase of the budget for culture influence Kapana's restoration?

The increase of the budget positively influenced Kapana's restoration, although the public may not be fully aware of this fact.

Nearly all interviewees agreed that the budget for culture of the city increased (8 out of 9), although a few of them (2 out of 9) argued whether it was the influence of the Melina Mercouri prize. As for the survey respondents, only 32% were aware of this increase in the budget, while 38.5% were neutral on the issue. This indicates that, since the budget did increase throughout the years (Plovdiv municipality, 2014), the public was not aware enough of it (since 68% were negative or neutral on if the budget increased). As argued by Kopańska, the increasing of budget for culture results in improvement of people's well-being and plays an essential part in the local and regional development (Kopańska, 2019). The ECOC has previously increased the financial status of the cities in which it happened, which indicates that it has a positive effect on the economy in general (Gomes et al., 2016). Therefore, the increase of budget for culture has undoubtedly positively affected the restoration of Kapana. This is also confirmed by the results of the multiple regression and the correlations, which showed that financial indicators were mediumly correlated with the restoration of heritage buildings and opening of galleries.

5.2.7 Main research Question

To what extent did the selected marketing, branding, and funding instruments (used during Plovdiv's bid and preparation for ECOC) influence the restoration of the inner-city cultural heritage site Kapana?

Based off the results of this study and the answers to all of the sub-questions, the answer to the main research question is that funding and marketing instruments strongly and positively influenced the restoration of Kapana, while the branding instruments moderately and positively influenced the restoration.

The funding of the projects and the increase in budget started the restoration of Kapana has definitely positively affected the restoration, as is confirmed by the majority of the interview respondents, although the survey respondents (the general public) may not know enough about this aspect of the restoration. This is completely in line with the literature, which shows that ECOC participation boosts the financial situation of the cities (Gomes et al., 2016), as well as that the budget for culture in Plovdiv increased (Plovdiv municipality, 2014), and was utilized to draw in artists and the creative industry (Bogdanova, 2019; European Commission, 2010). Funding was also confirmed to be important in the regression analyses, which showed it as a significant predictor of heritage building restoration and gallery opening. The marketing, done through online platforms, has been extremely beneficial, and both the interviewees and the participants in the survey agreed on this point. In line with the benefits of marketing stated in the literature (Koukopoulos et al., 2018, Yahya, 2014), it brought to attention of the wider public various events that occur in the district. The only pitfall of the marketing campaign was that the restoration of the heritage buildings was not advertised enough for the general public to know about it. Furthermore, the results of the multiple regression show marketing instruments as the sole significant predictor of three out of five indicators of restoration: opening of bars and restaurants, opening of shops, and pedestrianization. Finally, the branding instruments, which previous literature shows as vital to the popularization and the recognition of a place (Berende & Kredig, 2012; Gluvačević, 2016), were shown through the responses on the interviews and the survey, were beneficial to the restoration, but not as much as the other two types of instruments. The logo was insufficiently recognizable (only around half of the survey participants thought it was

recognizable), and the brand name was not seen by the general public on social media platforms as much as the experts interviewed believed it was. The less important role of the branding instruments was also shown in the multiple regression results, where they were a significant predictor of only one variable in the multiple regression: opening of galleries.

In total, there is no doubt that the restoration campaign was successful, as it turned Kapana from, as one participant stated, “a parking lot” into a vibrant place in which people want to spend time and have activities that they are drawn to. This mainly relies to the opening of cafes, restaurants, and shopping venues, in which creative people from various domains have gained the chance to present their work, be it through artistic performances or selling their products. Furthermore, the restoration of cultural heritage buildings and the pedestrianization of the area gave the district an enhances visual appeal. It also allowed for businesses to be attracted to the area as the nicer, more accessible streets are a prime spot for venues that attract visitors and customers. Thus, this study showed how funding, branding, and marketing were the driving forces behind the restoration of the district into a successful area that both businesses and people are attracted to. These findings are in support of the ECOC project being a significant force which can help in the restoration and revitalization of a city (Garcia & Cox, 2013), which can be seen on a smaller scale, as was the case in this study.

This study had several limitations. First of all, this research was conducted in time of government elections. Bulgaria will hold a third parliamentary election this year after two previous votes failed to produce a government. All this political turbulence strongly affected the data collection for this study and therefore not all of the intended questionnaire responses were collected (200 out of 283). Although this sample size was not sufficiently large, there is no reason to believe that the participants who completed the survey were in any way an unrepresentative sample of the population. In other words, the additional responses would likely only make the results more precise, not change them meaningfully.

A second limitation is that the psychometric characteristics, namely the internal reliability of the used questionnaire was not strong. However, nothing was done out of line with recommendations and the statistical analyses were given less weight in understanding the data, while the most emphasis was put on the interviews. A third and final limitation is that the interviews were conducted in a completely structured manner, thus not following up with sub-questions on the participants’ thoughts. If this had been done, there could have been more in-depth insight into their thoughts on the restoration of the district. However, the structured interviews still provided plenty of insight into the issues as hand and there is no reason to believe that any additional information would lead to an opposite understanding of the matters. In other words, we can presume that we would still have the same picture, just potentially more detailed.

5.3 Innovative (new) facts found in this study and recommendation for future research

This study was one of the first studies which investigated restoration on a medium level (not a whole city, but also not only a single building), which was a part of a major project. It showed important factors which were determining in this restoration, as well as how does factors succeeded, or failed to succeed in providing the needed benefits to the restoration. It is

a very useful basis for future restorations, as it shows what resources should be allocated in which ways in order to provide the maximum benefit. Furthermore, this study was an investigation into a very specific area - which was deteriorating and is now a prosperous district full of life, a stimulant of cultural, social, and economic growth. More specifically, the most important novel findings of this study are that marketing instruments are very useful in the promotion of various events and event-related venues, but should also be utilized for the promotion of the restoration of heritage buildings during the reconstruction of previously deteriorating areas; and that financial aid and funding are very important for the kickstarting of the restoration of an area, but good strategies need to be utilized in order for them to have long-lasting effects.

Based on the present study, several recommendations for future studies may be made. First, future studies should continue investigating smaller-scale units of analysis, because they provide very useful insight into these processes. Second, they should try to obtain bigger samples, in order for their statistical analyses to be completely reliable and thus more useful than the ones conducted in this study. Third, future studies may want to assess the public opinion on the restoration at several points in time during and after the ECOC participation, in order to determine if the long-term and short-term effects align or differ. Fourth, future studies should utilize semi-structured interviews in order to understand the full depth of information that may be obtained from the participants. Finally, future studies may want to integrate additional sources of information into their studies, such as, for instance, analyzing the social media activity of an area's organization, in order to have objective measurements on how certain domains of the reconstruction were conducted.

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Annex 1: Interview questions in English

Introduction:

Hello,

My name is Kalina Lambreva and I am a student at Erasmus University Rotterdam - The Netherlands. I am currently completing my master's degree and busy with writing my thesis.

The purpose of this interview is a qualitative and quantitative study on the topic how and to what extent did the tools for municipal marketing, branding, and financing used during the

participation in the European Capital of Culture project affect the restoration of Kapana?

The duration of the interview is approximately half an hour. It consists of a close-ended questions with 5 answer options - Strongly agree; Agree; Neutral; Disagree; Strongly Disagree. After providing your answer, you will be asked to justify it (with a few sentences).

I would like to inform you that this conversation will be recorded. This will help me track and describe the data provided. Your answers will be shared only with the university and the committee responsible for evaluating my thesis.

Please participate in this interview only if you agree to the terms described above.

Thank you!

Interview questions:

Q1	The creation of online informational platforms dedicated to Kapana (Website, Facebook, and Instagram pages) contributed to the restoration of the district.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q2	The official logo of Kapana Creative District is easily recognizable.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q3	The brand name Kapana Creative District is often being mentioned in the social media.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	

Q4	The grants provided for funding of creative industries and event-oriented projects in Kapana contributed to the district's restoration.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q5	The funding of creative industries and event-oriented projects managed to cover most of the cost for these industries/projects.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q6	There was a substantial increase of the budget for culture from the general budget (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q7	A lot of heritage buildings were restored in Kapana (in the period of Plovdiv's bid and participation in ECOC)	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q8	A lot of galleries were opened in Kapana (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	

Q9	A lot of bars/restaurants were opened in Kapana (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q10	A lot of shops were opened in Kapana (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	
Q11	A lot of the streets of Kapana were pedestrianized (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
	Furthermore, would you justify your answer?	

Final remark/question:

Do you have any remarks for me or maybe a question before we finish this interview?

Annex 2: Interview questions in Bulgarian

Представяне:

Здравейте,

Казвам се Калина Ламбрева и съм студентка в Erasmus University Rotterdam - Кралство Нидерландия. В момента завършвам магистратура и пиша своята дипломна работа.

Целта на това интервю е качествено и количествено проучване на тема - Как и до каква степен инструментите за общински маркетинг, брендиране и финансиране, използвани

по време на участието в проекта Европейска Столица на Културата, са повлияли на възстановяването на квартал Капана?

Продължителността на интервюто е приблизително половин час. То се състои от затворен тип въпроси с 5 опции за отговор: Силно се съгласявам; Съгласен/на съм; Нито съм съгласен/на нито не съм съгласен/на; Не съм съгласен/на; Изобщо не съм съгласен/на. След предоставяне на Вашият отговор, Вие ще бъдете помолен/а да го обосновате (с няколко изречения).

Бих искала да Ви уведомя, че този разговор ще бъде записан. Това ще ми помогне да проследя и опиша предоставената информация. Вашите отговори ще бъдат споделени единствено с комисията, която е отговорна за оценяването на моята дипломна работа.

Моля, участвайте в това интервю, единствено ако сте съгласни с гореописаните условия.

Благодаря ви!

Въпроси:

Създаването на онлайн информационни платформи, посветени на Капана (Сайт, Facebook и Instagram страници) допринесоха за възстановяването на района.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
Официалното лого на Капана е лесно разпознаваемо.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
Бранда (марката) 'Капана - квартал на творческите индустрии' е често споменавана в социалните медии.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на

	<input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
Безвъзмездните средства, предоставени за финансиране на творчески индустрии и ориентираните към събития проекти в Капана, допринесоха за възстановяването на района.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
Средствата, предоставени за финансиране на творчески индустрии и ориентираните към събития проекти в Капана, успяха да покрият повечето от разходите за тези индустрии и проекти.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
Наблюдава се значително увеличение на бюджета за култура от общия бюджет (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
В Капана бяха възстановени много сгради на културното наследство (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
В Капана бяха открити много галерии (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на

	<input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
В Капана бяха открити много барове / ресторанти (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
В Капана бяха открити много магазини (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	
Много от улиците на Капана бяха превърнати в пешеходни (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Бихте ли се обосновали?	

Заклучение/Въпрос:

Имате ли някакви забележки към мен или въпрос, преди да завършим това интервю?

Annex 3: Questionnaire in English

Hello.

My name is Kalina Lambreva and I am a student at Erasmus University Rotterdam - The Netherlands. I am currently completing my master's degree and busy with writing my thesis.

The purpose of this interview is a qualitative and quantitative study on the topic how and to what extent did the tools for municipal marketing, branding, and financing used during the

participation in the European Capital of Culture project affect the restoration of Kapana?

Completing this survey will take only 2-3 minutes. It consists of close-ended questions, the first two of which are related to providing information about your age and neighbourhood in which you live or work.

This questionnaire is anonymous and your answers cannot be traced back to you.

If you agree to the terms and conditions described above, please proceed to the questions.

Thank you.

General information:		
age	What is your age?	<input type="checkbox"/> <20 <input type="checkbox"/> 20 - 30 <input type="checkbox"/> 30 - 40 <input type="checkbox"/> 40 - 50 <input type="checkbox"/> >50
status	Are you an owner/working in the commercial or creative industry or living in Kapana neighbourhood?	<input type="checkbox"/> Commercial or creative industry owner/worker <input type="checkbox"/> Living in the neighbourhood
Main questions (Likert scale):		
Q1	The creation of online informational platforms dedicated to Kapana (Website, Facebook, and Instagram pages) contributed to the restoration of the district.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q2	You can easily recognize the official logo of Kapana Creative District.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree

		<input type="checkbox"/> Strongly Disagree
Q3	You often mention the brand name Kapana Creative District in the social media.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q4	The grants provided for funding of creative industries and event-oriented projects in Kapana contributed to the district restoration.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q5	The funding of creative industries and event-oriented projects managed to cover most of the cost for these industries/projects.	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q6	There was a substantial increase of the budget for culture from the general budget (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q7	A lot of heritage buildings were restored in Kapana (in the period of Plovdiv's bid and participation in ECOC)	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q8	A lot of galleries were opened in Kapana (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree

Q9	A lot of bars/restaurants were opened in Kapana (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q10	A lot of shops were opened in Kapana (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree
Q11	A lot of streets were pedestrianized in Kapana (in the period of Plovdiv's bid and participation in ECOC).	<input type="checkbox"/> Strongly Agree <input type="checkbox"/> Agree <input type="checkbox"/> Neutral <input type="checkbox"/> Disagree <input type="checkbox"/> Strongly Disagree

Annex 4: Questionnaire in Bulgarian

Представяне:

Здравейте.

Казвам се Калина Ламбрева и съм студентка в Erasmus University Rotterdam - Кралство Нидерландия. В момента завършвам магистратура и пиша своята дипломна работа.

Целта на тази анкета е качествено и количествено проучване на тема - Как и до каква степен инструментите за общински маркетинг, брендиране и финансиране, използвани по време на участието в проекта Европейска столица на културата, са повлияли на възстановяването на квартал Капана?

Попълването на тази анкета ще отнеме само 2-3 минути. Тя се състои от затворен тип въпроси (които не изискват предварителна подготовка или специфични познания), като първите два са свързани с предоставяне на информация относно вашата възраст и квартала в който живеете или работите..

Анкетата е анонимна и отговорите Ви няма как да бъдат проследени.

Моля, продължете към въпросите ако сте съгласен/на с гореописаните общи условия.

Благодаря ви.

Главна информация:	
Каква е вашата възраст?	<input type="checkbox"/> <20 <input type="checkbox"/> 20 - 30 <input type="checkbox"/> 30 - 40 <input type="checkbox"/> 40 - 50 <input type="checkbox"/> >50
Вие сте собственик / работите в търговската или творческа индустрия или живеете в квартал Капана?	<input type="checkbox"/> собственик / работите в търговската или творческа индустрия <input type="checkbox"/> живеете в квартала
Основни въпроси:	
Създаването на онлайн информационни платформи, посветени на Капана (Сайт, Facebook и Instagram страници) допринесоха за възстановяването на района.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Лесно можете да разпознаете официалното лого на Капана - Квартал на Творческите Индустрии.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Често споменавате името на бранда (марката) Капана - Квартал на Творческите Индустрии в социалните медии.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Безвъзмездните средства, предоставени за финансиране на творчески индустрии и ориентираните към събития проекти в	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм

Капана, допринесоха за възстановяването на района.	<input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Средствата, предоставени за финансиране на творчески индустрии и ориентираните към събития проекти в Капана, успяха да покрият повечето от разходите за тези индустрии и проекти.	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Наблюдава се значително увеличение на бюджета за култура от общия бюджет (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
В Капана бяха възстановени много сгради на културното наследство (по време на кандидатурата и участие на Пловдив в Европейска столица на културата)	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
В Капана бяха открити много галерии (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
В Капана бяха открити много барове / ресторанти (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на

	<input type="checkbox"/> Изобщо не съм съгласен/на
В Капана бяха открити много магазини (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на
Много улици бяха превърнати в пешеходни в Капана (по време на кандидатурата и участие на Пловдив в Европейска столица на културата).	<input type="checkbox"/> Силно се съгласявам <input type="checkbox"/> Съгласен/на съм <input type="checkbox"/> Нито съм съгласен/на нито не съм съгласен/на <input type="checkbox"/> Не съм съгласен/на <input type="checkbox"/> Изобщо не съм съгласен/на

Annex 5: STATA results

Branding instruments alpha

```
Test scale = mean(unstandardized items)

Average interitem covariance:    .5333668
Number of items in the scale:    2
Scale reliability coefficient:    0.6106
```

Funding instruments alpha

```
Test scale = mean(unstandardized items)

Average interitem covariance:    .440871
Number of items in the scale:    3
Scale reliability coefficient:    0.6876
```

Inner-city restoration alpha

```
Test scale = mean(unstandardized items)

Average interitem covariance:    .1821633
Number of items in the scale:    5
Scale reliability coefficient:    0.5717
```

Descriptives

The creation of online informational platforms
dedicated to Kapana

	Percentiles	Smallest		
1%	1	1		
5%	1	1		
10%	1	1	Obs	200
25%	1	1	Sum of Wgt.	200
50%	2		Mean	1.925
		Largest	Std. Dev.	.9239281
75%	2	4		
90%	3	5	Variance	.8536432
95%	4	5	Skewness	.9536714
99%	5	5	Kurtosis	3.701305

Branding_instruments

	Percentiles	Smallest		
1%	1	1		
5%	1	1		
10%	1.25	1	Obs	200
25%	2	1	Sum of Wgt.	200
50%	2.5		Mean	2.53
		Largest	Std. Dev.	.9345947
75%	3	4.5		
90%	4	4.5	Variance	.8734673
95%	4	5	Skewness	.2320398
99%	4.75	5	Kurtosis	2.53066

Funding_instruments

	Percentiles	Smallest		
1%	1	1		
5%	1.666667	1		
10%	2	1	Obs	200
25%	2.333333	1	Sum of Wgt.	200
50%	2.666667		Mean	2.816667
		Largest	Std. Dev.	.7296466
75%	3	4.666667		
90%	3.666667	4.666667	Variance	.5323842
95%	4.166667	5	Skewness	.3326481
99%	4.833333	5	Kurtosis	3.642189

inner_city_restoration

	Percentiles	Smallest		
1%	1	1		
5%	1.3	1		
10%	1.5	1	Obs	200
25%	1.8	1	Sum of Wgt.	200
50%	2.2		Mean	2.188
		Largest	Std. Dev.	.5644902
75%	2.6	3.4		
90%	2.8	3.4	Variance	.3186492
95%	3	4	Skewness	.2911365
99%	3.7	4.2	Kurtosis	3.348486

A lot of heritage buildings were restored in
Kapana (in the period of Plovdiv)

	Percentiles	Smallest		
1%	1	1		
5%	1	1		
10%	2	1	Obs	200
25%	2	1	Sum of Wgt.	200
50%	3		Mean	2.88
		Largest	Std. Dev.	1.044536
75%	4	5		
90%	4	5	Variance	1.091055
95%	5	5	Skewness	.1613849
99%	5	5	Kurtosis	2.30255

A lot of galleries were opened in Kapana (in the period of Plovdiv's bid and

Percentiles	Smallest			
1%	1	1		
5%	1	1		
10%	1.5	1	Obs	200
25%	2	1	Sum of Wgt.	200
50%	3		Mean	3.035
		Largest	Std. Dev.	1.131449
75%	4	5		
90%	4	5	Variance	1.280176
95%	5	5	Skewness	-.1939264
99%	5	5	Kurtosis	2.061424

A lot of bars/restaurants were opened in Kapana (in the period of Plovdiv's b

Percentiles	Smallest			
1%	1	1		
5%	1	1		
10%	1	1	Obs	200
25%	1	1	Sum of Wgt.	200
50%	1		Mean	1.53
		Largest	Std. Dev.	.6939074
75%	2	3		
90%	2	3	Variance	.4815075
95%	3	4	Skewness	1.385186
99%	3.5	5	Kurtosis	5.662663

A lot of shops were opened in Kapana (in the period of Plovdiv's bid and partici

Percentiles	Smallest			
1%	1	1		
5%	1	1		
10%	1	1	Obs	200
25%	1	1	Sum of Wgt.	200
50%	2		Mean	1.965
		Largest	Std. Dev.	.9208773
75%	3	4		
90%	3	4	Variance	.8480151
95%	4	4	Skewness	.6885061
99%	4	5	Kurtosis	2.80004

A lot of streets were pedestianized in Kapana (in the period of Plovdiv's bi

Percentiles	Smallest			
1%	1	1		
5%	1	1		
10%	1	1	Obs	200
25%	1	1	Sum of Wgt.	200
50%	1		Mean	1.53
		Largest	Std. Dev.	.7888036
75%	2	4		
90%	3	4	Variance	.6222111
95%	3	5	Skewness	1.717737
99%	4.5	5	Kurtosis	6.375796

Correlation matrix

Source	SS	df	MS	Number of obs = 200		
Model	4.50681727	3	1.50227242	F(3, 196) =	3.22	
Residual	91.3131827	196	.465883585	Prob > F =	0.0237	
				R-squared =	0.0470	
				Adj R-squared =	0.0324	
Total	95.82	199	.481507538	Root MSE =	.68256	

q9	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
Marketing_instruments	.176381	.0601836	2.93	0.004	.0576904	.2950716
Branding_instruments	-.0114371	.0588474	-0.19	0.846	-.1274925	.1046183
Funding_instruments	-.0451795	.0724314	-0.62	0.534	-.1880244	.0976655
_cons	1.346658	.2069315	6.51	0.000	.9385598	1.754756

Source	SS	df	MS	Number of obs = 200		
Model	14.4760963	3	4.82536543	F(3, 196) =	6.13	
Residual	154.278904	196	.787137264	Prob > F =	0.0005	
				R-squared =	0.0858	
				Adj R-squared =	0.0718	
Total	168.755	199	.848015075	Root MSE =	.88721	

q10	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
Marketing_instruments	.2946854	.0782284	3.77	0.000	.1404079	.448963
Branding_instruments	-.0583793	.0764916	-0.76	0.446	-.2092315	.092473
Funding_instruments	.0592651	.0941485	0.63	0.530	-.1264091	.2449393
_cons	1.3785	.2689758	5.12	0.000	.8480418	1.908958

Source	SS	df	MS	Number of obs = 200		
Model	9.56650805	3	3.18883602	F(3, 196) =	5.47	
Residual	114.253492	196	.582925979	Prob > F =	0.0012	
				R-squared =	0.0773	
				Adj R-squared =	0.0631	
Total	123.82	199	.622211055	Root MSE =	.7635	

q11	Coef.	Std. Err.	t	P> t	[95% Conf. Interval]	
Marketing_instruments	.164005	.0673203	2.44	0.016	.0312399	.2967702
Branding_instruments	.0722746	.0658257	1.10	0.274	-.057543	.2020921
Funding_instruments	.0764244	.0810205	0.94	0.347	-.0833595	.2362083
_cons	.8161736	.23147	3.53	0.001	.3596821	1.272665

Detailed regression tables

Table 18. Regression table for the prediction of heritage building restoration

Source	SS	df	MS	Number of obs	=	200
				F(3, 196)	=	23.51
Model	57.45	3	19.15	Prob > F	=	0
Residual	159.67	196	0.81	R-squared	=	0.26
				Adj R-squared	=	0.25
Total	217.12	199	1.09	Root MSE	=	0.90

Table 19. Regression coefficients and their statistical significance for the prediction of heritage building restoration

Predictors of heritage building restoration	B	Std. Error	t	p	95.0% Confidence Interval for B	
					Lower Bound	Upper Bound
Marketing instruments	-0.01	0.08	-0.13	0.90	-0.17	0.15
Branding instruments	0.03	0.08	0.39	0.70	-0.12	0.18
Funding instruments	0.73	0.10	7.59	0.00	0.54	0.92
(Constant)	0.77	0.27	2.83	0.01	0.23	1.31

N = 200

Table 20. Regression table for the prediction of opening of galleries

Source	SS	df	MS	Number of obs	=	200
				F(3, 196)	=	15.76
Model	49.49	3	16.49	Prob > F	=	0
Residual	205.25	196	1.04	R-squared	=	0.19
				Adj R-squared	=	0.18
Total	254.75	199	1.28	Root MSE	=	1.02

Table 21. Regression coefficients and their statistical significance for the prediction of opening of galleries.

Predictors of opening of galleries	B	Std. Error	t	p	95.0% Confidence Interval for B	
					Lower Bound	Upper Bound
Marketing instruments	0.00	0.09	0.04	0.97	-0.17	0.18
Branding instruments	0.29	0.09	3.30	0.00	0.12	0.47
Funding instruments	0.46	0.11	4.25	0.00	0.25	0.68
(Constant)	0.99	0.31	3.20	0.00	0.38	1.60

N = 200

Table 22. Regression table for the prediction of opening of bars and restaurants

Source	SS	df	MS	Number of obs	=	200
				F(3, 196)	=	3.22
Model	4.51	3	1.5	Prob > F	=	0.02
Residual	91.31	196	0.46	R-squared	=	0.05
				Adj R-squared	=	0.03
Total	95.82	199	0.48	Root MSE	=	0.68

Table 23. Regression coefficients and their statistical significance for the prediction of opening of bars and restaurants.

Predictors of opening of bars and restaurants	B	Std. Error	t	p	95.0% Confidence Interval for B	
					Lower Bound	Upper Bound
Marketing instruments	0.18	0.06	2.93	0.00	0.06	0.30
Branding instruments	-0.01	0.06	-0.19	0.85	-0.13	0.10
Funding instruments	-0.05	0.07	-0.62	0.53	-0.19	0.10
(Constant)	1.35	0.21	6.51	0.00	0.94	1.75

N = 200

Table 24. Regression table for the prediction of opening of shops

Source	SS	df	MS	Number of obs	=	200
				F(3, 196)	=	6.13
Model	14.48	3	4.82	Prob > F	=	0
Residual	154.18	196	0.79	R-squared	=	0.08
				Adj R-squared	=	0.07
Total	168.75	199	0.85	Root MSE	=	0.89

Table 25. Regression coefficients and their statistical significance for the prediction of opening of shops.

Predictors of opening of shops	B	Std. Error	t	p	95.0% Confidence Interval for B	
					Lower Bound	Upper Bound
Marketing instruments	0.29	0.08	3.77	0.00	0.14	0.45
Branding instruments	-0.06	0.08	-0.76	0.45	-0.21	0.09
Funding instruments	0.06	0.09	0.63	0.53	-0.13	0.24
(Constant)	1.38	0.27	5.12	0.00	0.85	1.91

N = 200

Table 26. Regression table for the prediction of pedestrianization.

Source	SS	df	MS	Number of obs	=	200
				F(3, 196)	=	5.47
Model	9.57	3	3.19	Prob > F	=	0
Residual	114.25	196	0.58	R-squared	=	0.07
				Adj R-squared	=	0.06
Total	123.82	199	0.62	Root MSE	=	0.76

Table 27. Regression coefficients and their statistical significance for the prediction of pedestrianization.

Predictors of pedestrianization	B	Std. Error	t	p	95.0% Confidence Interval for B	
					Lower Bound	Upper Bound
Marketing instruments	0.16	0.07	2.44	0.02	0.03	0.30
Branding instruments	0.07	0.07	1.10	0.27	-0.06	0.20
Funding instruments	0.08	0.08	0.94	0.35	-0.08	0.24
(Constant)	0.82	0.23	3.53	0.00	0.36	1.27

N = 200

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