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Foreword

Expanding knowledge on the subject of urban redevelopment, being more innovative in our actions, ensuring our voice is heard in defence of our interests: these are the issues that have motivated “Lille Métropole Communauté Urbaine”, with the technical help of “l’Agence de développement et d’urbanisme” (the development and urbanisation agency) to be the pilot study of the “working party on urban regeneration in North West Europe”.

Five cities have joined our initiative

The municipalities of Manchester, Birmingham, Rotterdam, Valenciennes and Bruxelles-Région-Capitale collaborate fully with our approach. Together, through the exchange of experience, we wish to contribute to improvement of urban redevelopment policies and thus participate in the economic and social development of our cities.

Apart from the participating cities, the European Union, via the “Programme de coopération Interreg IIC pour l’Aire Métropolitaine d’Europe du Nord-Ouest” (AMNO), the French government and the French public bank and investment organisation Caisse des dépôts, are our financial partners. Their assistance is essential and it is a testament to the increasing importance of urban regeneration in Europe, the major challenge for the future of our conurbations and urban regions.

Cities are engines of economic growth

But they are also centres of serious social problems. Before the assessment of the extent and diversity of urban problems can be made, local government has a decisive role to play. Action must be taken to reintegrate deprived neighbourhoods within the dynamic of the city to facilitate the development and thus the durability, of urban equilibrium. This shows the importance of urban political policy and its operational content.

Today, a global policy on urban regeneration implemented on the scale of conurbations has to be articulated with concrete actions focused on neighbourhoods of social exclusion. The different urban dimensions, such as economic development, housing, transport, social development, culture etc must be combined in a strategic project.

But to attain these objectives, we must reinforce our capacity to act. In this respect the task of the group is twofold. The aim is to propose concrete ways of thinking about the effectiveness of urban practice. Trying, also, to demonstrate the necessity for cities to have at their disposal more means of action for financing and supporting an urban renaissance.

Lille Métropole and its five city partners are all situated within old industrialised urban regions. We are all facing similar difficulties and challenges. By confronting our ideas and experiences in the field, by analysing our successes, but also our failures or our difficulties, this exchange program will allow us to design our own methods of intervention and always adopt the most innovative approaches.

We are conscious that regular gatherings, in the form of seminars, and meetings of urban specialists are necessary for the opening of other horizons and contributing to the improvement of urban practices. I am convinced that the discussion which started in Manchester, and will continue until at least 2001, and the international conference on reconstruction will enable us to make progress in this direction.

This exchange program also has the advantage of being at the crossroads of other European initiatives. It is in line with the strategy for spatial organisation and development for Europe which has already instigated the European spatial development perspective (ESDP). This vision stresses the necessity of striving towards a network of regional cities for the most balanced development in Europe.

Another aspect of the project

The increasing recognition by the European Union of urban problems and the necessity of supporting cities in their fight against the urban "crisis". The publication at the Vienna Forum in November 1998, of the framework for lasting urban development in the European Union is evidence of this trend.

We must act today to build on this work which aims at a better integration of the urban needs in member state and European Union policies. The recommendations and the concrete proposals that the Group will formulate, at the end of each two year period, to the local, national and European authorities, will be a valuable contribution.

It is together, through transnational cooperation and with the support of Member States and of Europe, that we will be able to take up the challenge of urban regeneration. With its objective of improving urban policies, the working party on urban regeneration in North West Europe is making its contribution to meeting that challenge.

BERNARD DELEBECQUE,
Vice-Président
Lille Métropole Communauté Urbaine

Introduction

Culture is a constituent part of each society ; like society, culture is constantly changing and adapting. But what are we talking about when we evoke the concept of culture ?

This vast term includes the concepts of value, knowledge, heritage, production, behaviour and habits inherent to a group of individuals at a certain period of time. Each urbanization is thus closely linked to a notion of culture, which is in its turn connected to a notion of a wider culture, which is in its turn connected to a wider notion of civilization. Through their architectural heritage and the range and multitude of their human assemblies implicit within them, cities are cultural entities "par excellence".

Trying to analyse the development of a city with its different areas and its interchanges leads thus naturally to consider its cultural identity in all its diversity.

As soon as this connection between city and culture is established, a multitude of questions and discussions emerge, when, by looking for the connections that link one to the other, we try to consider them separately.

There is a risk of looking at culture only from the angle of artistic accomplishment, hiding all the rest. The cultural expression of a community consists not only of the expression of its artists.

The question of culture is linked by definition to all urban components and constitutes a breeding ground for confusion between the two different concepts art and culture. Trying to define the role of culture in relation to the big modern day problems of society cannot be reduced to the simple question of the "role of art". This would include the risk of looking at art only as an instrument of urban regeneration.

Cultural democratization, the sharing of expression, the giving of sense, or social therapy, which nowadays seems to be expected of culture, cannot only be the effect of an artistic gesture on collective representations. At the same time, the city has to speak for itself, non-academic actions and gestures have to find their expression and the residents have to become actors of culture, their own culture. The issue is to make a success by building a new urban culture together in order to restore a sharing of common values.

1. Culture and urban regeneration

1 Culture and the urban environment

urban environment impacts on arts and culture

By the architectural heritage it represents, each town is in itself a cultural testimony. Trying to establish what relations there are between culture and urban environment, a double answer emerges : culture and urban environment have mutual effects, one on the other.

Temporarily inactive industrial areas or disused factories often inspire artists who move in. In the same way, each urban area influences, at different stages, artistic creation and culture.

An obvious example crossing our minds is the emergence of «urban cultures», which is a clear expression of the influence of urban environment on arts. Urban environment is clearly used as a material by the artists. Concrete is for example one of the original constituents of the Hip-Hop (this naming includes dance, music and graffiti).

Dancers agree to leave urban environment to perform on stage or in studio as well as graffiti artists like working in public on official surfaces. But they are always a bit nostalgic, and this natural evolution towards the artistic recognition is not challenge the influence of the urban environment on the birth of these «new cultures» ; this rather asks another question about the future of these practices in classic places of culture.

Otherwise, artistic actions often take the place they are set up in into account : works of art depend on the place where they are created on a physical, symbolical or social level.

Even the physical or surrounding constraints of the place are used in urban artistic projects :

- the choice of the place was imposed which does not forbid a sound and illuminated adaptation as far as possible.
- The choice was free and the place «receptacle» can be changed drastically by scales modifications, by diversion of functions, or by the spatial led imagination (such is for example the case for the street shows of the French company «Royal de Luxe» and its last show «Retour d’Afrique» in Nantes.
- The place offers an evident functional convenience allowing the organization of a fiction spatiality ; the adaptation then being able to play another dimensions by which one gets closer to the situation of a neutral scenic set.

Culture in the service of urban environmental improvement

The improvement of the urban environment stands out as a major challenge for artistic and cultural action in the public arena. In this way, a cultural event often accompanies redevelopment plans, with a view to give a new legitimacy to the place. It was for example the case in Cardiff, with the reconquest of the bay. Initiated in 1987, this plan aimed to create a place where each neighbourhood and each street would have an identity, a personality, integrating totally the public art into the rebirth of the bay. For that, a team of specialists in public art was created, to create a global strategy and recruit some artists. The latter were integrated in the urban and architectural design team, in order to prepare their work from the beginning of the project.

This choice of integrating artistic creation in urban plans allows cities to create or consolidate an identity. Much more than a simple medium of image, culture can also become a full component in urban development.

In Brussels, the municipality and the Belgian Centre of Comic Strip chose this way to make more attractive some fronts damaged by pollution and other factors by integrating frescos of comic strip into those sites and by replacing characters in the neighbourhood atmosphere with a 'trompe l'œil' effect. The scenes of daily life were privileged, and as comic strip characters (like Boule & Bill) allowed to people to feel secure. The results have been soon very positive : places became attractive, while respecting environment, taggers have respected the accomplished work, and rubbish dump on unauthorized sites in the streets became rare. At the same time, tourism has been diversified and the created movements relieved the usually very popular location.

Much more than a decoration or a solution to some cities'ugliness, urban art can support the development among residents of an awareness of their environment, and the desire to respect it. In that case, art genuinely takes part in the urban dynamic, in a real process of urban development.

culture and urban development

Finally, a cultural policy can be a genuine tool in urban redevelopment. That was for example the case in Frankfurt, which suffered at the end of the seventies from the degradation of its river landscape. So, the municipality initiated, at the beginning of the eighties, a plan of construction and development of museums along the river Main. In total, 13 museums were built along the Main, composing a river of museums unique in Germany, the "Museumsufer". It has really participated in the readjustment of the city : this river of museum has been a genuine tool in the reconquest of the Main's banks, which were often ignored by residents.

In Lille, the establishment (in Colson street) of a concert hall (L'Aéronef) has totally changed the place over ten years : from 1985 to 1995, many bars, open late into the night, have set up in the area.

The last example is in Lomme, near Lille : an impressive number of shops, bowling alleys, hotels and fast food restaurants came into the area after Kinépolis, the largest European cinema multiplex, opened in 1994. This case rises many questions, concerning the positive impact of such a development on spatial segregation problems.

2 Culture and development

The cultural sphere becomes a more and more important component in all branches of industry. It is one more competitive tool for cities as for companies. Nowadays, concepts and innovation become more and more significant because they give a meaning to the product. Moreover, company managers lay great stress on the need to build a direct dialogue between cultures.

Today, a firm trying to expand abroad needs people who know the country, understand its culture, and its way of life. It is an essential requirement to sell and cooperate at international level. Also, cultural opening is considered by many people as a way to promote economic development and to enter in competition with other cities. The capacity for open-mindedness and innovation seems today to be a necessity for the development of any company, and any economic sphere.

Culture as vector of attractivity

Culture is a tool of image. It has an important part to play in national and international promotion of cities : events (festival, cultural event) are more and more popularized through the mass media, and they contribute to the promotion of the city. They can also provide an opportunity for urban projects, with the aim of improving the image and the vitality of the town. In this view, the organisation of big cultural events such as festivals or major exhibitions plays an ever growing role. The establishment by the European authorities of the annual nomination of one or more European cities of culture has gained through the years an ever growing importance ; hence the multiplicity of candidatures and the consecutive choice of several cities to be concurrently city of culture in each of the next years.

The exceptional case of Glasgow, which was designated the European capital of Culture 1990, is a good example to show the effects culture can have on tourism or the economy : the submission was judged successful because the city was able to show it :

- had an exceptional array of cultural institutions with a strong international outlook including opera, dance and drama companies, as well as two symphony orchestras and outstanding museums and galleries
- was experienced in arranging collaboration amongst these cultural institutions which gave their broad support to the initiative; there had been a number of collaborative seasons mounted in the city on international themes during the 1980s;
- Could fund the project through its established private and public partnership arrangements ; and

- Was capable of marketing the concept of the city of culture, as it had done with the Glasgow's miles better campaign (1982) and the Glasgow Garden Festival (1988).

The study undertaken in 1988 had shown the considerable significance of the cultural sector as a component of the Glasgow economy. This was estimated to support over 14 700 direct and indirect jobs, equivalent to 2,3% of total employment.

In summary one way of measuring the impact is from the following observation : the French cultural attache in London wrote "the best proof of the positive impact of 1990 was that afterwards French artists did not have to be persuaded to come to Glasgow but actually put themselves forward".

European cities of Culture

1985	Athens	1996	Copenhagen
1986	Florence	1997	Thessalonica
1987	Amsterdam	1998	Stockholm
1988	(West) Berlin	1999	Weimar
1989	Paris	2000	Avignon, Bergen, Bologna, Brussels, Cracovia, Helsinki, Prague, Reykjavik, Santiago de Compostela
1990	Glasgow	2001	Rotterdam, Oporto
1991	Dublin	2002	Bruges, Salamanca
1992	Madrid	2003	Graz
1993	Antwerp	2004	Lille, Genoa
1994	Lisbon		
1995	Luxembourg		

Culture, employment and economic effects

Culture can also be the engine of economic development because of the potentialities of new professions and of small and medium sized enterprises (SME) in the service sector related to cultural activities and, more generally of the incomes it produces. Cultural events or cultural facilities generate direct or indirect impacts on economic activity, through expenditures of cultural facilities – income paid by the facilities to their employees, the amount injected in the economy thanks to expenditures on goods and services to companies, the amount paid to the local and national authorities as taxes and similar – expenditures of the audience-visitors or the artists, and the whole activity generated in the longer term by the range of these expenditures from which local companies and workforce benefit.

- **Direct impacts :**

they correspond to expenditure made by cultural facilities in their environment,

- **Impacts via related expenditure made by audiences/visitors :**

they represent the expenditure made by people when they use the facility (restaurant, transportation, clothes...),

- **Impacts via the multiplier :**

it represents the consequences of the expenditures made by the facilities or those made by the community for the whole economy, in the longer term.

The expenditures made by cultural facilities or their audiences are sources of activities for lots of companies. By meeting the needs of consumption, these companies will create jobs and will release benefits. These firms will also place orders with their suppliers, etc.

Lastly, experience practice has shown that cultural activities provide good opportunities for job creation. This is true both for jobs directly linked with creative and performance domains (even if they are not necessarily truly " artistic " jobs) and for jobs in domains connected with culture (information, tourism, accommodation – catering).

Cultural industries

When one speaks about territory attractivity, cultural dimensions appear.

As François Rohard from the «promotion and extension of Lille Metropole» said, we need to guarantee a minimum «base» of cultural facilities in the area to bring attractivity to the area.

However is there still an important place for other matters than notions of image and attractivity in perspectives of urban regeneration ?

Cultural industries include a wide spectrum of creative activities e.g. fashion, computer software, publishing, and they have strong links to the tourism and leisure economies. They rely on networks for ideas, information and contacts. They are growing nationally, internationally and locally.

Manchester has the biggest cultural industries sector – broadcast companies, BBC, Granada TV, music industries – of any British city outside London, and can take the lead in the development of new generation of cultural sector strategies.

In Munich, the economic structure has been favourable for the media cluster development too, because of a very modern economic structure, a specialized labor force with various high qualifications, an outstanding potential of research institutions, a worldwide positive image, famous cultural offers and events, altogether a high quality of life; a European importance as a hub for transport and communications.

But this sector is still fragile : information and support services are fragmentary and uncoordinated, links with the higher education sector are underdeveloped, and financial supports are very limited and problematic.

3 Culture as a key for belonging to a community

Exchanges of ideas or opinions, sharing of common values, representation of oneself and others, as well as collective memory, are components of what we call "Culture". Everyone acknowledges these elements, simple though they may seem, are essential to ensure the smooth running and development of a community.

These elements are known as essential for the good functioning and the development of a community. The French Minister for Arts explained also in 1970 that « the cultural development of a society, at a certain point of its economic and social development, has to express the quality of relationships between man and this society, that is to say his degree of autonomy, his ability to place himself, to communicate, to take part in community » (VI plan of cultural commission 1971-1975).

Also, cultural development and cultural activities often represent indicators of the quality of life and of the social cohesion in a city. Nevertheless, it is increasingly difficult and complex to identify and assess these indicators. The methods used are necessarily less reliable and consequently outcomes are more doubtful, as indicators will be a matter of personal conviction rather than objective measures.

Tackling social questions concerning culture provokes debates and polemics, in particular among artists, who refuse to do therapeutic art or cheap sociocultural events for people from «deprived neighbourhood».

But, without linking it with any healing virtue, culture is by definition intrinsically linked with social issues; culture is in itself the essence of the major part of social exchanges. The issue at stake is to find the way to open out and develop these cultural and social exchanges, trying to reconcile equality and admission of plurality.

Live together



« les Inattendus de Maubeuge ».

" Our aim was to make people live together in their town " explained Didier Fusiller, initiator of the Maubeuge festival.

Even if it may appear banal, because it is so essential, this preoccupation sums up in itself what should be the aim of any cultural action : to open one individual to another, to the collective, to ensure a free circulation of speech and thought, to promote meetings and exchanges.

Stations, airports, pubs, small shops or supermarkets are certainly places of life and exchanges, but these exchanges are above all commercial, and they do not necessarily enrich the construction of a common identity. Individuals live near one another, being financially dependent on each other, but for all that they do not learn to live together. Simple proximity doesn't mean significant social interaction.

The aim of Artistic and cultural events is to allow a community to express itself, to listen itself and to build itself, using the expedient of a festival, a concert or a street concert, a carnival, but also of a cinema, a museum or a theatre. The purpose is to help everyone to leave domestic space to take part in the life of the city. In the same sense, Umberto Battist, president of the National Federation of Agencies for town planning at that time, said: "cultural investors can help to build a collective memory by residents of a town or a region, and in this manner help to strengthen social cohesion".

Within the framework of a research project on multicultural relations and on the subject " Culture and neighbourhoods ", the European Council has determined several potential functions for local cultural life, considered as "a tool " to :

- overcome feelings of anonymity or loneliness, and defuse social conflicts ;
- reinforce solidarity and use creativity for constructive purposes.

This is particularly true in neighbourhoods where cultural backgrounds are very mixed and different ;

- support global integration of the city ; overcome feelings of anonymity or loneliness, and defuse social conflicts ; reinforce solidarity and use creativity for constructive purposes. This is particularly true in neighbourhoods where cultural backgrounds are very mixed and different ; support global integration of the city ; we can notice that local cultural structures play an increasing role in the cultural life of the city because there are additional facilities and expression places as well for artists and professionals as for spectators. support European integration by the exchange, at European level, of abilities and experiences. »

- support European integration by the exchange, at European level, of abilities and experiences. "

Build together

In a recent essay called Effects of residents participation in cultural activities, François Mataraso analyse individual and collective benefits gained from these experiences, in terms of integration and well-being :

- one of the protagonists affirms :

" Now I can distinguish the potentialities of the people from here and from different places ; I feel I'm still a part of my community " ;

- another person interviewed :

" It made me realize I could do anything if I decided to do it. "

The municipality of Bologna, thanks to its " Programme for Youth " initiated in 1981, proceeded to refurbishing and the renewell of neighbourhoods youth centres, insisting on the fact that the management of these centers was directly assumed by the young. This " Programme for Youth " encouraged young people to take initiatives in different cultural domains, like craft industry, computer cartoons, electronic music and video. This programme was based on informal abilities and tried to fill the gap between amateurism and professionalism. It also helped to reintegrate into the local economy people who were marginalized.

Armand Gatti, writer and director, who has a long experience of work with people in difficulties, asserts his action doesn't aim to integrate or insert, but to liberate. " To be alive is to resist ", he said.

Bruno Schnebelin, from the Skenee company, declares : " I want some people standing up, and not a passive audience, consumers of their TV screen. "

Lastly, Fabienne Brugel, director of N.A.J.E (" We'll never give up hope), stressed : " theater, like in antiquity, helps to make people think about the society we have and the society we would like to have. "

If now it appears clearly that culture and social spheres have a lot in common, many questions are still there :

- How to promote original cultures (communities, minorities, excluded cultures) i.e. take into account the cultural mosaic, while avoiding producing a ghetto culture, «poor for the poor»?
- How to give their places to the identity requests of suburbs or neighbourhoods without risking the confinement in particularism, and by forgetting that culture should live in another scale ?
- For creators and mediators, how to support the emergence of artistic and cultural creations by building the conditions of a confrontation between artists and people, without taking the place of the latter ?
- How to support the people's cultural expression while keeping the quality, rigour and standards proper to artistic creation?
- How to answer to the emergency of requests and expectations and at the same time make time to maturation in cultural expression ?
- Lastly, how to enable marginalized people to move from passive to active mode ?

Trying to answer these questions and to exchange experience concerning the relationship between « City and Culture », the participants concentrated on two points, which are the subjects of the workshops : local cultural events and facilities on one hand, and major cultural events and facilities on the other hand.

It had been recalled at the beginning of the workshops that this group was a pragmatic group working on urban regeneration and trying to avoid philosophical questions. The objective is to improve the actions on city, to give advice to «supervision boards» according to the experiments exchanges, to remind them not to forget culture. The gap between both groups does not correspond to a division between big and small facilities but rather to the division territory attractivity (Bottom up) and common culture (Top down).

2. Major facilities and major cultural events

Workshop

The discussions were organised around questions previously defined from a grid given to participants:

What are the impacts - social, economical, touristic, urbanistic - of major facilities and major cultural events ?

How to assess these impacts ?

How to better link major facilities or major cultural events and the territory within which they are installed ?

Can the installation of a major facility foster the regeneration of a quarter ?

In what ways ?

How to best link different facilities or events ?

How to ease access to major facilities and cultural events for the largest majority, while keeping the quality of mediation ?

- NEVERTHELESS A QUESTION WAS ADDED ABOUT DEFINITION.

Major facilities and major cultural events need separate definitions. The former implies long-term goals; it can produce lasting transformations and may take different forms in respect of its given objectives. Three series of questions may be brought forward, regarding geographic positioning (central or peripheral localisation, in "normal" zones or on a derelict land), positioning in terms of induced flows, and positioning in terms of image (which corresponds to property developers' objectives).

The major cultural event is limited in time (e.g. the concept of European Cultural Capital) but may happen on a regular basis, as is the case of major carnivals; the effects are different in this case. Yet, several examples have shown that just one year after an event, the projects that had been set up during that period had almost vanished.

Several participants stressed the need to make the objectives explicit and thus to envisage tools for the assessment of capital projects.

- Concerning the matter of impacts, ECONOMIC CONSEQUENCES were first brought up, with employment opportunities stemming from the facilities or events themselves; also, the cases presented allowed us to point to a significant rise in real estate prices, and in the associated taxation.

Culture is indeed one of Birmingham council's major axes for economic and tourist development: it considers cultural development mainly as a source of employment and attractiveness, for tourists and investors alike.

THE IMPACT IN TERMS OF IMAGE WAS ALSO STRESSED:

the organisation of major cultural events and the presence of major facilities were identified as attractiveness vectors and ways of offering a new image for cities. Indeed, the city of Rotterdam wished to be European Cultural Capital in 2001 to build itself a new image and find an identity again. This choice was accompanied by the creation of a new theatre, the extension and renovation of museums, an explosive rise in the number of galleries and the installation in the city of the Kunsthall. Rotterdam is a young city, fully existing for 50 years and in need of an identity: it is a constant research that permeates every town planning project. The bombing of May 1940 that completely destroyed the inner city wiped out all its "life" for quite some time. A long period was spent on the economic reconstruction of the city and it is only today, through urban regeneration policies that culture has been given an essential position. The regeneration of the city is not limited to investment for building huge towers. The global vision put forward by the city council takes the cultural sector into account to give Rotterdam a new image.

INDIRECT CONSEQUENCES were identified as well, such as changes in the cultural behaviour of the zone where the facility or event was created, or sociological transformations of the population, perhaps the exclusion of disadvantaged sections of the population to the benefit of other socio-professional groups - the academic participants suggested, in the face of such situations, to use attendant means for a better reciprocal acceptance of the different populations.

- Regarding the question of "how", the example of Valenciennes appeared interesting, for several reasons: the Phoenix project was installed in a deprived area, within a global vision of local development, along with other facilities (academic, economic) and housing programmes. The whole project needed a long reflection period, three years.

It implied partnerships beyond the public institutions framework and including private local and national companies. The outcome of the Valenciennes experience appeared remarkable, as the quarter is completely renovated today.



« Le Phœnix » in Valenciennes.

Such partnerships are naturally different for each of the represented countries, and two notions were recalled, that were proper to the respective cultures of France and England : the French cultural " exception " and the Anglo-Saxon concept of cultural industry.

Finally the involvement of the local environment was recognised as fundamental, and one question seemed important for cities where several cultures coexist: can we stress transcultural aspects, increase the standing of ethnic minorities and forget the "ancient" local culture (e.g. working-class memory)? Is this conceivable?

- Concerning the problems of fragmentation and lack of coherence in the cultural offer, the city of Manchester presented an innovative partnership project between three of the main city museums: the City Art Gallery, the Museum of Science and the Industry and Manchester Museum. This partnership program touches several fields, like marketing and education.

The three museums have built a common identity that allows them to promote together their institutions and increase their public. Furthermore, this alliance clearly stimulated sponsoring and helped reduce negative competition between the museums.

- Finally, regarding the question of access and democratization, a redefinition had to be made. The term "access" was translated in two different ways: material accessibility and financial means of facilitating access to facilities. The question arose whether to consider means of access, particularly mass transportation, together with the installation of facilities or events.

3. Local actions and facilities

Workshop

Again, a question grid was proposed to participants :

What ?

- How to help populations evolve from "spectators" to "producers" of their culture?
- How to combine cultural democratisation and recognition of local expressions?
- How to make cultural facilities into new poles of attraction?

With whom ?

- Which partners to consider?
- For creators and mediators, how to support the emergence of artistic and cultural creations by building the conditions of a confrontation between artists and people, without taking the place of the latter?

How ?

- How to support popular cultural expression while keeping quality, rigour and standards proper to artistic creation?
- How to promote original cultures (communities, minorities, excluded cultures) i.e. take into account the cultural mosaic, while avoiding producing a ghetto culture, "poor for the poor"?
- What means are available, what funding is available?

Where ?

- What places, which spaces?
- Inner or public spaces?
- Existing or to-be-made?
- Exclusively cultural spaces, or eventually (necessarily) mixed?

When ?

- On which time-scale?
- How to answer to the emergency expectations and at the same time make time to cultural maturation ?

• To this series of questions, "why" was added, with respect to objectives. They appear difficult to define and assess. The issue is the building of a new urban culture, a common culture, able to federate society around a minimum set of common objectives, while respecting individual and collective choices. The participants from Rotterdam stressed repeatedly that the outcomes sought are those concerning the population, his involvement and that artistic or cultural projects should reflect the life in the quarters: "if there is no integration of the residents, it's an artistic, not cultural, project".

A presentation was given on the case of Rotterdam, where different cultures live together but don't mix, and the necessity of building a common culture appears as a threat to separate identities. A good illustration was given through "The Unity Festival" in Manchester, where each culture, each identity meets the others into this multicultural one-month festival of anti-racist goals, where each culture develops its own identity but nevertheless meets each other. The spectrum of activities is large (songs, Bangladeshi stories, outdoor events, dance, productions).

• Concerning the "how", the strategies and partners, the major role of coordinators and the responsibility of the project leader were recalled. Residents should be better involved as full actors; the need for a multidisciplinary approach by actors and fund providers was also stressed: a need to relate various environments: educational, social, cultural, health, art, overriding divisions. The main point of discussions was bridging gaps between culture education and social work, between art and culture, between professional and amateur, between different cultures, between places and artists.

Marcel De Munnynck, program coordinator for Brussels 2000 presented his programme, where a real mosaic of actors and fund providers was created, with the Zinneke parade as its best example.

The Belgian context was recalled. While in Wallonia a real evolution moved from cultural democratisation ("Access to the Beautiful for working classes") to cultural democracy (participation in culture, local democracy, artists closer to values of power), the artistic action in Flanders remained anarchic, due to a conservative majority - cultural development happened through paternalism and charity logics, so that artists are much more in opposition there.

• The main points regarding "what" and "with whom" are the following :

- the idea of cross-disciplinarity and cross-generation work
- federating a network of actors,
- the residents make the event
- new initiatives help institutions evolve and thus do not remain isolated.

For example, if there is a musical project in the quarter, it is necessary to implicate everyone from the domain (like the music school) ; this reduces competition or confrontation.

It was pointed out that a major facility could become a local facility, as was the case with the Amiens médiathèque.

- Regarding the question of time, the importance of a lasting work was underlined: urban regeneration is never ending, intentions should be set up for the long term, even though actions are short term. It seemed essential to think through the articulation of different time scales to produce policies and strategies that avoid fragmentation and generate lasting, sequenced and articulated projects.

- Finally, regarding localisation, it was pointed out that even in closed places (within quarters, institutions and schools), it was necessary to develop openness. The parade seemed a strong element, emblematic, allowing at the same time the use of streets, and the linking of different quarters to each other and to the centre. The problem was raised of those facilities that have been installed with no prior project planning by architects or planners, who thought about usefulness afterwards, not starting with the needs of local residents.

The image of place was underlined as an important reflection point. Indeed, in a northern quarter of Rotterdam, cultural development-using in-place available resources - allowed the quarter to be identified as a quarter in cultural renewal instead of a quarter marked by violence and social problems. Finally, participants stressed the need for thinking about neighbourhood in their relation to the centre.

In conclusion, three strands of thinking appear between the lines : the need for an articulation between major facilities or events and local equipment, the need for well-determined objectives, and the acceptance of a base for assessment.

4. Site visits

1 Roubaix

The seminar takes place over three days, alternating between discussion workshops and site visits covering Lille, Roubaix and Tourcoing.

The town of Roubaix is facing two major disadvantages, which it is attempting to remedy: lacking social integration of its various population groups and insufficient urban appeal. In order to achieve their goals, the municipal authorities have chosen, among others, to implement a town project based on a cultural theme that brings together five challenges:

- Input in terms of recognition
- Restructuring results through facilities
- Improved social integration thanks to greater cultural democracy
- Input in terms of economic repercussions
- Reformulation of the town's identity

The culture of Roubaix : a short history

**THE FIRST PERIOD :
19TH CENTURY – 1970**

Very strong cultural sub-development, with a high expression of popular cultures: at the turn of the century, the town had 80 puppet theatres but no libraries or other major cultural facilities.

**THE 2ND PERIOD :
1970's – 1980's**

Implementation of facilities that initiated improvements in cultural town planning: installation of the central media resources centre, the Colisée, the Ballets du Nord and the Archives du monde du travail.

**THE 3RD PERIOD :
1990's**

Policy of cultural expansion, highly centred on urban cultures: Dans la rue la danse, Chez Rita, L'ARA, Samirami, Théâtre en scène, L'oiseau Mouche, Art Point M and its arts centre. At the same time however, lack of coherence and organization.

**THE 4TH
PERIOD:
PRESENT AND IN
THE COMING YEARS**

Exposure that now exceeds the town's competencies, necessitating a search for coherence. As of 2001, culture will be the centre of gravity for the community project, used also as an anchoring point for multiple strategies concerning both the habitat and the economy. The town of Roubaix currently defends the City of Art and History label.

Speech by Michel David

Director of "La Ville Renouvelée" at the town hall of Roubaix

"The second largest town in the Northern/Pas-de-Calais region of France, located next to the metropolitan city of Lille, Roubaix has suffered the entire extent of the urban, social and economic crisis which resulted in a degraded urban landscape, the disappearance of traditional industries, a 25% unemployment rate and a high level of poverty.

In order to meet these challenges, the Town has committed to a vast community project that finds its coherence in the concept of "Ville Renouvelée" (Renewed City). Renewing the town means overturning the trend toward marginalization. It means renovating the town with the help of its inhabitants instead of using geographical expansion and the formation of new neighbourhoods and economic areas as the solution.

The concept of "Ville Renouvelée" is based on an ambition to implement an integrated, community project boasting resources and funds that are adapted to the extent of existing community problems. This concept also involves a public/private partnership: public investments recreating conditions around private investments, i.e. an upgraded real estate market, balanced population flows and returning commercial and economic activity.

THE LEADING IDEAS OF THE TOWN OF ROUBAIX COMMUNITY PROJECT ARE AS FOLLOWS :

- Participating in the development of Lille through the renovation of the Canal (a vast development project on the intercommunal site of the Union, shared by Roubaix Tourcoing and Wattrelos) and the gradual construction of a city centre of metropolitan dimensions, marked by returning commercial activity, the requalification of public land and the significant appearance of universities and culture facilities.
- To this we should add various other operations the most spectacular element of which was the opening of a subway line in August 1999.

The community project for the Town of Roubaix has been crowned with manifest success : a revival of the city centre, reduction in unemployment rates, heavy investments in the Northern and Western neighbourhoods, development of the Canal.

These positive results mark a turning point in the town's image : Roubaix is in the process of acquiring new recognition founded on its capacity to take up challenges and rebuild its future.

The upgrading of Roubaix in the "Metropolis" is one of the elements of the community project. The other challenges consist in the recovery of popular neighbourhoods, by taking advantage of various assistance schemes such as the "Zone Franche Urbaine" and the "Grand Projet" de Ville.

Neighbourhoods actions aim at the requalifying rehabilitation of long-standing private residences, a vigorous social integration policy intended for the most underprivileged, educational support and anti-unemployment schemes through the redevelopment of economic activity, job seeker training and mobility, the implementation of solid measures for integration through economic growth and greater access to employment.

In the long term, the goal is to ensure that these neighbourhoods recover their residential standards in order to promote their appeal through renewed high quality of public land and facilities as well as through sound urban management guaranteeing cleanliness and safety.

How does cultural development relate to a community project founded on the concept of a "renewed town"? From the point of view of the Town of Roubaix, cultural expansion is not a luxury that stands second to economic development and planning policy.

CULTURE HAS VARIOUS IMPLICATIONS:

community development, social integration, greater civic-mindedness through a role that culture may play in answering the question "How can we live together in a city marked by pronounced ethnic diversity?", contradictions between social classes, generations, etc. Finally, economic repercussions from Culture cannot be neglected.

IN TERMS OF DEVELOPMENT, *the Town is pleading for a renewed balance in the development of cultural facilities in Lille, so that cultural equipment providing high recognition may no longer be concentrated in the city centre of the capital. With this respect, the Town has opened its Museum at the end of 2000 and launched a number of cultural site renovation projects (Colisée, Studio Roussel, Oiseau Mouche, Gymnase). The beginning of the new century will be further marked by the implementation of a vast project at "La Condition Publique". This cultural community planning effort will create the proper foundations for a positive participation of the Town of Roubaix in the Lille 2004 project.*

It will also be the support of a communications policy ensuring the Town's recognition with respect to the fundamental values of multi-culturalism, initiative and humanism. Above and beyond the impact on recognition, the establishment of major cultural facilities with a metropolitan and regional outreach serves as a backing in the implementation of community-oriented project. As a result, "La Condition Publique" - located near the centre of the town of Roubaix, a popular neighbourhood (Pile) and the Canal - will be the centre of gravity for a vast operation of urban renovation in the Pile area. Public leisure areas will be set up around La Condition Publique while residential property markets will also flourish on this highly favourable site. The number of people expected to work at "La Condition Publique" and the flow of public generated by such facilities will constitute favourable factors for the requalification of the neighbourhood and one of its private residence sections. This will be further aided by the establishment of peripheral economic activities including artist lodgings, artisan workshops, food and catering services, housing.

IN TERMS OF SOCIAL INTEGRATION, the policy of cultural development adopted by the Town of Roubaix emphasizes the notion of general access to all cultures. We are thus advocating the enhancement of cultural diversity in a cosmopolitan city and a resolutely transcultural approach to living cultures. Providing general access to all cultures involves expanding the notion of access to culture. This notion is frequently reduced to a policy of aiding the most destitute population groups in view of helping them gain access to "legitimate" culture. This in turn often means working with nearby facilities in view of supporting the cultural initiative of populations through structuring amateur practice and helping emerging artists. It also leads to modifications in the programs of major facilities, which are encouraged to integrate the cultural diversity of existing populations. Culture is the stage for the town's changes, involving efforts to come to terms with its past and commit it to memory, be it working or immigration memory. It is on this condition that each and everyone will see its place and dignity recognized in a public context, the foundation for new civic-mindedness in a totally transformed economic environment.

WITH RESPECT TO ECONOMIC REPERCUSSIONS, private initiatives such as Friche RITA have already enabled the emergence of many jobs. This phenomenon will be amplified by an active policy of artist workshops and housing development. However, economic advantages are probably the most evident in the area of images and new information and communication technology. The Town has therefore given its unfailing support to the Union site project "Pôle Image Multi-média". Special attention to culture is given with such major assets as Lycée Jean Rostand, Fresnoy, the future multiplex Village Road Show, the setup of Saison Vidéo in "La Condition Publique" and the Centre International de la Communication located in the city centre at Eurotéléport. The goal is to use incubators in order to jump-start the creation of new companies that will find their market in a high potential area between art and electronic commerce. We are furthermore surmising that this type of employment is relatively easily accessible by young people from local neighbourhoods, due to their creativity and the lack of disproportionate requirements for qualifications. In the long term, cultural development is simultaneously a challenge in terms of metropolization, cultural planning, social integration, civic-mindedness and economic growth. From this point of view, while the 1990's allowed to lay the foundations for the renewed appeal of the Roubaix community thanks to the rehabilitation of the city centre and its neighbourhoods (a policy that must still be pursued for 10 to 20 years), the 21st century will be probably witness to the rise of ambitious cultural policy, involving the project to transform the Town of Roubaix into one of the areas in France where the redefinition of cultural policy is perfectly adapted to the challenges of the society today".

La condition publique

Former textile factory serving for conditioning and storing wool, La Condition Publique is today a three-hectare obsolete industrial complex, the façade of which was recently classified as a historical monument. It offers large halls with vast surface areas, crowned by amazing roof gardens, which in their time helped ensure constant humidity levels in the wool storage area. The wild land further offers the advantage of being located at an interesting crossroads between several Roubaix neighbourhoods, including the neighbourhood of Pile, which is given priority in the town's rehabilitation program.



The Town of Roubaix has chosen this site for implementing one of its largest cultural projects, which will be accompanied by a series of rehabilitation operations in the surrounding area, including the renovation of five thousand houses and public areas.

"La Condition Publique" is intended to become a future multicultural centre for artistic creation, education and distribution. It has already been identified as one of the "Maisons Folies" of Lille 2004 – Lille 2004 European Culture Capital will revolve around three central themes: speedtracks, colours and festivals.

The project is intended to promote the Art of Living in Lille. In this spirit, four "Maisons Folies", places of life and festivity representing a new art of living, will be open throughout the year.

2 Tourcoing



Following a presentation of the town centre restructuring plan at the town hall of Tourcoing, participants were invited to come on Thursday night to "Le Fresnoy", the National Studio of Contemporary Art. History and presentation of the school. Neighbourhood outreach actions. Exhibit presented during the visit. Following an on-location visit, seminar members participated in a public session of debates and projections of short films on the theme of "Culture and Urban Regeneration". These short films offered an illustration for workshop discussions, helping prepare the visits of the following day. The following films were shown, among others : " Faubourg des Musiques " by Alain Schlick on the work of ONL at Faubourg de Béthune, as well as a short film by Yohan Lafort,

" Moulins, du gauche au Droit ", featuring the neighbourhoods of Moulins, two sections of Lille where the group was expected on the following day.

3 Lille

Le Prato



In the beginning of Prato in 1973, the goal was to welcome actors and clowns performing in the streets and markets, in order to break away from the concept of staging theatre in specially "consecrated" buildings and reaching out to new audiences in less "adequate" facilities. Soon after came the ambition to establish a single place of performance. It was formalized by the rental of a theatre with 130 seats, located in one of Lille's neighbourhoods. Moulins was situated in the basement of an old renovated textile factory.

It represented a meeting place that from the start proclaimed its closeness to the neighbourhood and its inhabitants. Simultaneously, Prato also avowed a wider influence as the " international neighbourhood theatre", as it likes to be called. The troupe was formed with about fifteen actors around Gilles Defacque, who creates his own performances, coloured by twenty five years of working as a clown. For him, " using and managing a theatre means working on the life of a city, building productive stories, prolonging loyalties with companies, supporting their creations, while at the same time staging one's own shows ".

It is the preferred approach of "Le Prato" to combine audiences : bringing greater awareness to university and high school students, young people in difficulty or adults in training, meeting residents and neighbourhood associations, implementing a cultural relay station in 1993, in charge of relations with Moulins inhabitants and neighbourhood groups...

This international neighbourhood theatre strives to be "the connecting link between generations, social environment and artistic languages". "Le Prato" is also a place of education, offering training sessions and classes, both for amateurs and professional actors: "we have created, through constant re-invention, the theatre of our dreams, and we have later treated it as a relay for those who wanted to experience it in their turn. Our educational bases : first and foremost clowns, then of course burlesque theatre with its roots in dance and music".

La MAJT



Also located in the Moulins area, “La Maison d’Accueil des Jeunes Travailleurs”, an atypical cultural element, has become a reference in matters of street theatre. It has in fact been at the origin of the first festival on this subject in France, fifteen years ago.

At the time, the concept consisted of attracting audiences (neighbourhood residents) directly off the streets by offering high quality performances. This line of cultural development continues today in Moulins and other parts of Lille, thereby promoting the interpolation of populations. The festival “Les Rencontres” has progressively lead “La MAJT” to creative accompaniment via “prepayments” and co-productions.

This is how its organisers were able to identify the needs of street theatre companies. “Naturally, the artists asked us to receive them,” explains Marc Ménis, Director of Rencontres. “ We already had a four-year experience with resident plastic artists and wished to work in-depth on street theatre, abandoning strict event-oriented realms”.

Le Faubourg de Béthune

PRESENTATION OF “LE FAUBOURG DES MUSIQUES” INITIATIVE:

“Le Faubourg des Musiques” is originally one of 29 neighbourhood cultural projects initiated by the Ministry of Culture in 1996. This national cultural development program directly addressed neighbourhoods in difficulty. The choice made by Lille concerned the neighbourhood of Faubourg de Béthune, which was poor in cultural structures but boasted motivated academic facilities and a high population of young people.

The general objective “Le Faubourg des Musiques”, concretely implemented in 1997 and confirmed since, was to offer various activities to individuals wishing to practice music as amateurs. It represents an alternative to traditional music schools as far as the used pedagogy (learning singing at sight is not a prerequisite), musical styles of choice and its open attempts to reconcile the notions of pleasure and quality are concerned. Group pedagogy is thus highly developed, generating fruitful exchanges between individuals. Collective teaching also contributes to develop musical listening skills as well as listening skills for interpersonal relations and a sense of judgment.

In fact, the aim is to allow neighbourhood residents to practice music while at the same time helping them build their own identity by discovering other cultures and finding their place in society. In the future, this project should result in the creation of a centre specifically consecrated to musical practice.

THIS OPERATION ADDRESSES ALL RESIDENTS OF FAUBOURG DE BÉTHUNE.



The implementation of these activities was preceded by awareness and need identification efforts involving schools and neighbourhood residents. A musician hired by the City of Lille is directly involved with the preschools and elementary schools in the neighbourhood, as part of a close partnership with the teachers. Extracurricular workshops set up at the beginning of the 1998 school year address children ages 3 to 12/13. They are divided into three levels depending on the children’s age and competencies. The key-words that can effectively describe these workshops are play, improvisation and musical openness.

5.Observations on the seminar

Seminar of Lille

Catherine Neveu

This contribution will be brief. That is mainly due to the way anthropological research works. Indeed, as time and seminars go by, the more I observe and try to understand the network's functioning, and the more I might have to say and comment, and thus, the less I will be able to say (the risk clearly being to jeopardize my "fieldwork").

It can be rather new and somehow strange for participants in the network to be "observed" by an anthropologist. But it might be as new and strange for the latter to have to make "direct analysis". Anthropology usually requires us to accumulate then analyse material, it does not generally imply either immediate analysis or of course its direct transmission to the anthropologist's "informants".

This having been said, my contribution will revolve around three points. First of all, issues of language, or of languages more exactly. Unlike the two preceding ones, the Lille seminar was mainly held in French. No doubt this has been an effect of the place, all the more so that most non-French speaking partners understand, or even speak French. It is true this could have had a "banalizing" effect for the researcher, since things often seem to be less "exotic" or surprising when stated in one's own language. To put it differently, one can be tempted to pay a less constant attention to what is said.

More importantly, the fact the seminar was mostly spoke in French clearly shows the effects of the language used on the way meetings evolve: to change languages modifies the very conditions of dialogue. This hypothesis will have to be looked at more carefully.

Concerning certain observations made after other seminars, it is striking to notice the extent to which the "we" noticed in Great Britain almost completely disappeared in Lille. In Rotterdam, some "we" had been explicitly defined, others had appeared, linked to the debated issue of social exclusion. Concerning culture, no equivalent "we" was referred to.

One can suggest this has to do with the fact that representations in terms of exclusion/inclusion are even more implicit about culture than they are about social exclusion. It has to be said though that some French participants made it clear that "the culture" at stake was "the national culture" as opposed to "ethnic cultures", whose expression of course should not be encouraged in any way.

More generally speaking, the central and almost unique topic of debates seems to have been "culture", more than its taking into account by European institutions. Unlike other seminars, no attention was paid to the European dimension of this topic. Thus at no time was the role of European institutions mentioned, or the necessity to reach recommendations in that sphere.

One could consider that "culture" is not a central sphere of European institutions policies, at least within the framework of this network on urban regeneration. But while the same hypothesis could have been made on social dimensions (see discussions in Great Britain), discussions on "social aspects" nevertheless clearly included the necessity either to "manipulate" rules so as to obtain funds, or to influence the definition of procedures so that this dimension would be considered as important.

It would thus seem necessary to analyse more in depth this apparently specific status of "culture". It should also be noticed that no discussion dealt with a European dimension of culture, whether as common traits or as link between the local and the European levels.

Lastly, the seminar in Lille was a privileged occasion to observe the reciprocal uses of a number of "national stereotypes". This has to do with the topic: culture seems particularly prone to the staging of such stereotypes (see the remark above the "Republican tradition"). It will be important to better understand in coming seminars the role of such stereotypes and the ways they are used in relationships within the network.

Common conclusions and recommendations

Objectives

- Cultural events or facilities should be conceived as a crossroad of the logics of social and urban mix.
- Need to help everybody to get access to every culture without any cultural determinism.
- Need for shaping a new urban culture, a common culture, capable of «federating» residents around a minimum of common objectives while respecting individual and collective choices.

Policies

- Favour cultural policies at local scale.
- Create a cultural co-ordination authority at urban regional level ; necessity to develop a strategic vision, a continuity in cultural policies.
- Need for links between national cultural policies and local cultural ones.

Actors and partners

- Necessity of a multi-sectoral approach, working together making social, cultural, educational and health fields, for integrating cultural actions into a vision for local integrated development.
- Pluridisciplinarity between actors and fund providers seems essential.
- Set up partnerships, which exceed the frame of public institutions by involving among others, local or national private companies.

Temporality

- Need for implementing a non fragmented, non-limited strategy or policy : think of the articulation of the timetables ; importance to work in long time perspective, even for the short-term events.

Area

- A minimum «base» of cultural facilities is needed to allow the territory to be attractive.
- The importance of cultural «basic» facilities (like libraries, rehearsal rooms easily accessible to amateurs) in neighbourhoods was reminded.
- Development of major facilities can allow the requalification of an area : the 'Fresnoy' example has been developed.
- Major facilities should be also thought as local facilities ; need for connecting the facilities or events with the area where it is built : residents involvement in the management of the structure or of the event, access facilitating thanks to adapted rates policies.
- The restoration of a sense of belonging to the city means necessarily the appropriation of public and urban spaces : interest of parades, carnival, balls, concerts and open-air performances.
- A local cultural work should always come along with an opening on the outside, otherwise there is a risk for the community to withdraw into a narrow view of identity.
- Necessity for thinking cultural facility in relationship with the city centre, but also with the neighbourhood, and vice versa. The objectives of the facility or of the event should be always thought according to two scales : the city centre and the neighbourhood.
- An articulation should be thought between main facilities and local cultural facilities. For examples : networking of the neighbourhood libraries with the central library, pass cards facilitating access to a whole series of facilities.

Local cultural activities and events

OBJECTIVES	TYPES OF LOCAL ACTIONS	Multi sectoral approach : Dimensions to integrate
<p>Local facilities and events should contribute to shape a new « common culture » capable of federating residents around a minimum of common objectives while respecting individual and collective choices :</p>	<ul style="list-style-type: none"> • Help everybody to get access to every culture without any cultural determinism. • Help the emergence of artistic creations. Favouring the cultural expression of residents. • Mobilize residents towards a common cultural project ; help everyone to play a role in the life of his neighbourhood. 	<ul style="list-style-type: none"> • Insure the existence of «basic» cultural facilities, like library, in every neighbourhood. • Insure the networking between cultural facilities of each neighbourhood. • Allow an easy access in term of transport, opening time. • Think of adapted rate policies. • Insure existence and easy access to creation and performance venues to professionals as to amateurs. • Offer quality artistic workshops (from initiation to training) for (young and adult) residents. • Develop the arts in schools. • Develop a project of some interest for everyone ; for example : an artistic work concerning public space or housing (wall frescoes, sculptures). • Favour the multiplicity of players by involving residents, teachers, artists or shopkeepers. • Encourage local cultural policies and build up «bridges» between local authorities and residents (associations, neighbourhoods committees or Forums).
<p>In a perspective of sustainable development, local cultural facilities and events must fit within an integrated urban development strategy in order to :</p>	<ul style="list-style-type: none"> • Link neighbourhoods between them. Link neighbourhoods to the city centre. • Transform local cultural events or facilities into new poles of attractiveness. Create local attractivity to improve the image of neighbourhood and retain residents. • Work in a long time perspective. 	<ul style="list-style-type: none"> • Link together cultural actions carried out in different neighbourhoods. • Global re-appropriation of the city through «moving» cultural events, such as parades or carnivals. • Identify local potentials to turn them into assets. • Create «pluridisciplinarity» between actors and funds providers. • Set up partnerships going beyond the public sector and involving private companies. • Define long term perspectives even for short-term events. • Achieve a cultural policy, which is not ad-hoc, not fragmented.

Main facilities and cultural events

	OBJECTIVES	TYPES OF LOCAL ACTIONS	Multi sectoral approach : Dimensions to integrate
<p>Role of main facilities and cultural events in urban regeneration :</p>	<ul style="list-style-type: none"> • Bring attractivity to the area • Improve the quality of the area • Integrate the facility or event in the neighbourhood 	<ul style="list-style-type: none"> • Guarantee a minimum «base» of cultural facilities in the area : museum, theatre, library, cinema, concert hall. • Insure a certain quality of «welcome» : Verify that the accommodation and catering offer is sufficient according to the impact of the events, like festivals notably. Provide a good access to facilities and events : think about the access ways, notably public transport, from the beginning of the facilities construction or the events organisation. • Re furbish the area around in parallel to the development of a new facility or event ; for examples : the «Condition Publique» or the «Phoenix». • Link the major cultural facilities with local ones through partnerships, «joint-ticketing», transport, opening hours. • Achieve some coherence in the programming of events (festivals, concerts, and fairs). • Make of each major facility also a local one : residents involvement in the establishment or in the structure functioning, advantages offer concerning rates, etc. 	<ul style="list-style-type: none"> ▶ Cultural facilities ▶ Tourism ▶ Public facilities ▶ Accommodation ▶ Catering ▶ Transport ▶ Physical regeneration ▶ Networking ▶ Transports ▶ Rate strategy ▶ Coordination of the projects ▶ Cultural offer Coherence ▶ Implication of local authority and residents
<p>In a perspective of sustainable development, local cultural facilities and events must fit within an integrated urban development strategy in order to :</p>	<ul style="list-style-type: none"> • Keep a continuance in cultural policies. • Fit in main projects or cultural facilities with a local integrated urban development plan. • Fit in projects with duration. 	<ul style="list-style-type: none"> • Create a cultural coordination authority for urban areas. • Create partnerships with other facilities like academic facilities or economic facilities. • Link cultural projects to larger programmes of housing or commercial development. • Work on evaluation tools. 	<ul style="list-style-type: none"> ▶ Strategic vision ▶ Partnership ▶ Housing ▶ Economic development ▶ Duration ▶ Evaluation

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Amanda Crabtree	<i>Directrice de la communication du Fresnoy</i>	Tourcoing
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Daniel Allemand	<i>Chef de Projet Contrat de Ville D.S.U du Faubourg de Béthune</i>	Lille
Gilles Defacques	<i>Directeur du Prato</i>	Lille
Patricia Kapusta	<i>Directrice de la communication du Prato</i>	Lille
Marc Ménis	<i>Directeur de la MAJT</i>	Lille