



# CULTURE

for Cities and Regions

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## Study visit report

Study Visit in  
Nord Pas de Calais Region,  
19-21 October 2015



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## 1. Executive Summary

The Nord-Pas de Calais region has been investing quite massively in culture over the past few years (€52 million in 2014 - 3<sup>rd</sup> region in France), despite the fact that it is below national average in terms of employment, GDP per capita and number of people earning enough to pay an income tax. So culture is really seen as a driver of regional development here. This study visit in Nord-Pas de Calais aimed at exploring territorial dynamics around two iconic cultural projects of the region in the Euralens area:

- 1) The Louvre-Lens museum, a large-scale cultural investment
- 2) The UNESCO labelling of the mining basin

The main objective was to understand how these two initiatives had been implemented and how local dynamics took over to reel in projects benefiting territorial development. Another key aspect to explore was the link between locals and the Louvre-Lens project – which can be seen as a ‘foreign’ object to this territory. The question of impacts was also on the agenda: such a large-scale project is expected to contribute to quantifiable results in terms of local development.

The key aspects to the success of the initiative were:

- Strong political drive to facilitate implantation of the Louvre-Lens with early discussions back in 2004.
- Large-Scale cultural investment – a “cultural shock”
- Valorisation of territorial assets – cultural heritage to drive territorial attractiveness
- Cultivating local ownership of these two iconic projects.
- Euralens – linking up contrasting approaches through labelling of local projects. Perhaps more importantly, the approach has been strongly participatory – through workshops, ad hoc events.

The whole territorial regeneration project is still nascent in many ways, with only two waves of projects labelled through Euralens and a third one coming up, for example. The development of the mining basin UNESCO site is also work in progress towards a smart articulation of a comprehensive touristic offer. It has however yielded significant results in terms of local participation, with 1/6 visitors to the Louvre Lens coming from the Euralens area, 1/2 from the region and 1/4 are international visitors. In total, 2 million people have visited the Louvre Lens already since its opening in December 2012 (around 500.000 per year).

Monitoring of impacts will play an important role in future developments. This has been identified as a priority for the Louvre-Lens, through a partnership with INSEE (national statistics institute) in order to monitor 25 key indicators around the Louvre-Lens on a yearly basis.



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## 2. Programme

Monday, 19.10.2015 The Louvre-Lens Museum, at the heart of a changing UNESCO world heritage territory	
10.00-11.30	Welcome coffee at Louvre-Lens, introduction and presentation of the participants
11.30-12.15	<b>Culture as a driver for change</b> <i>o The Nord - Pas de Calais Region, a Region of Culture (10 min) by Catherine Gennisson, Vice-President (Culture) of the Nord-Pas de Calais Region and Mathieu Stievenard (Nord-Pas de Calais Region -</i> <i>o Presentation of the "Mineurs du Monde" project by Karl Michael Hoin</i> <i>o Presentation of the Louvre-Lens Museum by Xavier Dectot, Director</i> <i>o Q&amp;A session</i>
12.15-13.15	Visit of the Louvre Lens Museum : "Galerie du Temps", "Metamorphoses" exhibition, led by <b>Xavier DECTOT</b> , Director of Louvre-Lens
13.15-14.15	Lunch at the Louvre-Lens Museum
14.45-18.00	Visit of 9-9bis in Oignies, heritage site - The coal mining heritage and UNESCO Label as development drivers <ul style="list-style-type: none"><li>• 14H45 – Welcome by the Mission Bassin Minier (MBM), structure in charge of the UNESCO Label management ;</li><li>• 15H – UNESCO labelling : main steps, processes and challenges by <b>Catherine O'Miel</b>, head of research at MBM</li><li>• 15H45 – visit of the 9-9 bis, memorial and cultural site labelled by Euralens. Presentation of its history, of the project and next steps by <b>Gilles Briand</b> (MBM) and <b>Hélène Leuleu</b> (Heritage Department at 9-9bis)</li><li>• 17H – Visit of Métaphone, unique cultural venue hosting live performances and music instrument.</li><li>• 17H30 – Wrap-up of the first day by <b>Arthur Le Gall</b> (KEA) and <b>Pau Rausell Koster</b> (University of Valencia)</li></ul>
18.00-21.00	Transfer to the hotel and dinner



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Tuesday, 20.10.2015 - Euralens, an integrated project of sustainable development	
09.00-10.00	<i>Workshop 1 - Euralens, an integrated and global approach of the sustainable development of the Pas de Calais former mining area</i> <i>Presentation of Euralens by <b>Bernard Masset</b>, Delegate General Euralens</i>
10.00-11.30	<i>Workshop 2 – The junction between digital technology and culture for a new economic impetus, first pillar of the territory project</i> <i>Presentation of the Louvre-Lens Valley cluster by <b>Wafaa Maadnous</b>, Director.</i>
12.00-13.00	<i>Workshop 3 – A metropolitan territorial project designed with and for its inhabitants, second pillar of the Territorial Project</i> <i>Presentation of Euralens as a Societal Project by <b>Gilles Huchette</b>, in charge of the Euralens labelling.</i>
13.00-14.00	<b>Lunch</b>
14.30-18.00	<ul style="list-style-type: none"><li>• <i>Presentation “From the dark archipelago to the green archipelago”</i></li></ul> <i>Then bus tour in the Euralens territory, visit guided by <b>Jean-Louis Subileau</b>, winner of the “Grand Prix de l’Urbanisme” , former Director of Euralille and founder of the “Fabrique de la Ville”</i> <i>Presentation of the urban redevelopment of the area, the Mining Cities of the future, the new mobility modes, the main infrastructures of the area, the 11-19 site.</i>

Wednesday, 21.10.2015 – Feedback Session	
09.30-10.30	<i>Coffee and Introduction by <b>Michael Moglia</b> - President of the association “Les Rencontres”, on behalf of the President of the Regional Council</i>
11.45-12.30	<i>Exchanges and feedbacks between the members of the delegation</i>
13.00-14.00	<i>Lunch time at the regional council Nord-Pas de Calais</i>
13.15-14.30	<i>Optional visit of the Tri Postal exhibition (Lille 3000)</i>

### 3. Methodology and tools used

#### - Presentations / Workshops

Welcoming speeches (often by political figures or high-rank civil servants) offered orientating insights and general overviews on the themes of the study visit and more broadly on regional cultural policy. Workshops

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were organised around presentations (PowerPoint) which provided information on topical subjects and key initiatives. These presentations were followed by questions and answers sessions to properly exhaust the issues. The workshop on societal aspects of Euralens (workshop 3, day 2) may have been best placed earlier on in the visit as it gave the right background elements to understand territorial dynamics and the socio-economic context of the region.

## - Site visits

Site visits were organised for the following sites:

- Louvre Lens permanent exhibition “time gallery” – Xavier Dectot
- Site 9-9bis – part of the Mining Basin - UNESCO World Heritage Site - Gilles Briand and H el ene Leuleu
- Euralens territory bus tour: urban redevelopment of the area, the Mining Cities of the future, the new mobility modes, the main infrastructures of the area, the 11-19 site - Jean-Louis Subileau and Gilles Huchette
- Optional visit of the Tri Postal exhibition

All site visits were facilitated by local staff in charge of the different projects (management level). Citizens implementing local projects and benefitting from the Euralens labelling were also met during the bus tour, such as the owner of the future Guest House ‘G ites de l’ cole buissonni re’.

## - Feedback session in split groups

On the last day of the visit, participants were split in three groups to reflect on the main findings and lessons learnt of the study visit. Transferability was at the heart of this exercise and participants focused on how the learning points can be relevant for their local contexts. The lessons learnt were then clustered (project team acting as facilitators) and presented to compare findings of all three groups.

These split groups format was particularly appreciated and it was recommended to use such a format more often.

- Lots of written documentation was also given to participants – the documents prepared by Euralens (“livret Euralens”) are especially relevant but an English version would be useful in an international perspective.

## 4. Key topics presented and learning points

The visit was carried out in a regional space that is attempting to use culture, particularly its recent industrial heritage (mining specialization), as a key element of socioeconomic revitalization. The characteristics of this territory - low economic growth rates, high unemployment rates, worse social conditions than those of the French economy as a whole and a difficulty to define its productive specialization - required a shock strategy to improve its opportunities. Two processes with different origins and features have acted as catalysts for

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change. A first driver is the decision of the French central government to establish the first franchise of the Louvre Museum in the city of Lens in 2004. This decision was the result of the lobbying efforts made by a group of regional politicians who were competing against other national territories. The second vector of this change was the candidacy of the Nord-Pas de Calais Mining Basin, recognized by UNESCO as a World Heritage site.

These two processes feature very different dynamics. The first one, defined by its *top-down* nature and inspired on the Bilbao experience, meant acting in the framework of the global assimilation processes on the basis of a cultural brand as indisputable as The Louvre with scarce initial connections to the territory.

On the contrary, the mining basin was based on a very distinctive and exceptional feature that required active involvement from the local community. In both cases, the processes were inspired in experiences that had already been developed and analysed, such as the case of Bilbao or the industrial heritage recovery experience carried out in the Rhur Basin. The two cases also represented a qualitative leap in terms of territorial branding. In the case of the Louvre, because of the global icon that the museum represents, and in the case of the mining basin, because of the “label effect” attached to the recognition as World Heritage site. Finally, both processes emerged and converged in 2012 with the opening of the museum and the inclusion in the UNESCO World Heritage site catalogue.

These two “external shocks” on the territory generated the need to act in order to maximize the transformative capacity of the events. The intention was “changing the territory’s DNA”. The mobilization of local agents around the **Euralens** project as a tool to make the most of these external stimuli and catalyze socioeconomic transformation is particularly worth noting. As stated in the case file, Euralens attempts *to play a key role in ensuring local businesses and citizens follow through on the initial public push, by becoming agents of this territorial change*. The aim was creating a platform that stimulated and supported projects and initiatives that could be incorporated into the new context in a smart way, using history and culture to pave the way to the future.

Thus, for example, the Lens Digital Cultural Cluster (Louvre Lens Vallée) uses history, culture and heritage as inputs to design new projects based on digitalization.



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From the point of view of the learning process, the participants highlighted the following elements, presented in order of importance:

1. The intensive use of the rich industrial heritage as the central column of the territorial development strategies. Those of the participants who were involved in experiences based on industrial heritage thought both the treatment and the strategy implemented in the mining basin were very enriching. The comprehensive approach took the mining heritage and transformed it into a tool for economic development (based on transport logistics, hospitality and gastronomy linked to tourism), also turning it into a space for citizen expression through cultural practices linked to band music.
2. Secondly, it is surprising how the troublesome recent history of this territory and its negative social impact, with a sector that disappeared very quickly and a lifestyle that faded just as fast, turned into one of the main resources that the territory had to face the future. The intention was not to turn this resource into an element to be preserved in a museum, but to regard it as the central element of the strategy for the future. The mining history is still deeply entrenched in the territory and in local populations, but this intangible heritage was too often associated with negative perceptions. Giving new senses to this heritage and use it as an asset for territorial development is an interesting aspect of using local resources in public policies and projects. In this sense, the fact that Euralens was set up in the seat of the mining unions is quite symbolic.
3. The third aspect highlighted by the participants was Euralens' excellent governance architecture. *Through a highly participatory approach, Euralens Association gathers 70 local actors (public authorities, business and civic associations).* Effective participation, and even more importantly, the citizen appropriation of the idea of their own responsibility in the desirable futures, led to a radical change which, according to Euralens technicians, had to be managed with high doses of paternalism because of the configuration of the mining companies. There are two key points in this regard: one is about building a political consensus. Using the flexible form of an association, Euralens managed to rally all levels of political authorities around a territorial development project, which would have never been possible through existing power structures. Another key aspect is the pragmatic tools used to mobilise citizens, through participatory workshops and making use of popular places or themes.



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4. The next point of interest from the perspective of the participants' learning experience had to do with the cultural decentralization processes triggered by the establishment of regional headquarters of key national institutions, in this case the Louvre Museum in Paris. As stressed by participants, a higher degree of territorial capillarisation is positive for several reasons. Firstly, because of a form of equality from a territorial point of view: if these large national institutions are funded with the taxes paid by all citizens, it is only fair that non-central territorial spaces also benefit from it. On the other hand, these strategies allow for a more efficient use of the available resources, since the large national museums usually showcase only a small part of their collections. Finally, these operations have a huge impact in terms of territorial "branding". Thus, if their potential is fully exploited, they have the ability to change a territory's socioeconomic DNA.
5. Lastly, some of the participants expressed interest in the specific EU funding processes for large cultural facilities, which were partly addressed thanks to the presence among the participants of the study visit of Catherine Magnant, Deputy Head of the Cultural Policy and Intercultural Dialogue Unit. The debate goes beyond this study visit but there is a strong demand for peer-learning on the use of structural funds for cultural projects.



## 5. Initiatives presented

Title	Louvre-Lens
<p><b>Description, including</b></p> <ul style="list-style-type: none"> <li>- <b>Context</b></li> <li>- <b>Objectives</b></li> <li>- <b>Implementation</b></li> <li>- <b>Key actors involved</b></li> <li>- <b>Budget</b></li> </ul>	<p>The discussions to expand the Louvre beyond its initial location and open another museum outside of Paris dates back from 2003, and the Nord-Pas de Calais region quickly expressed its interest (successful outcome in 2004).</p> <p>The region was already a steadfast advocate of culture-led development (3<sup>rd</sup> region in France in terms of cultural spending). In the case of Louvre Lens, international inspiration was also guiding this policy, for example through the Guggenheim effect in Bilbao, or the Zollverein Park in the Ruhr Region). The objective was to administer a “cultural shock” in a rather deprived territory, the Euralens area being one of the poorest in the region (especially high unemployment and low average income).</p> <p>The museum officially opened its doors in December 2012, with a permanent exhibition (gallery of time), a large open space for interactive experiences, and temporary exhibitions in another wing.</p> <p>After heavy initial investments (€150 million, including 37.5 from European Regional Development Funds), the Louvres Lens cost around €15 million/year. It is important to note that all local authorities are involved financially, from the region to the department, and the different cities of the Euralens area (especially Lens of course).</p> <p>The Louvre Lens is part of a wider policy of “changing the region’s DNA” through culture. Recent landmarks of this policy also include a 10 years partnership between Arras Museum of Fine Arts and the Chateau de Versailles, a new wing of the ‘Arab World Institute’ in Tourcoing, and the transfer of all archives from the Louvre in the region.</p>



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<b>Results</b>	<ul style="list-style-type: none"> <li>- 2 million people have visited the Louvre Lens already since its opening in December 2012 (1 million in the first year then around 500.000 the following year and 400.000 in 2015). In 2015, from 10 visitors to the Louvre-Lens museum, 5 resident in the Nord-Pas de Calais, 1 is from Ile de France or Picard , 2 are from other French regions, 1 is Belgian and the last is of another nationality</li> <li>- Economic impacts estimated at 42 million € for the first 12 months, then just over € 20 million per year since then.</li> </ul>
<b>Lessons learnt &amp; Key success factors</b>	<ul style="list-style-type: none"> <li>- Strong political commitment (Daniel Percheron – president of the NPDC region, but also cities of the Euralens area and national support).</li> <li>- Top-down initiative but strong local demand (“cahier de doléances”: citizens wrote down the reasons why they wanted the museum in their city).</li> <li>- Free entrance to the permanent collection (“Gallery of time”) to facilitate local ownership of the museum and frequency of visits. As a result half of the visitors come from the region and 20% have a working class background (compared to around 5-10% in other museums).</li> <li>- Strong ties between the Louvre Lens and educational structures: More than 65.000 people visited the Louvres Lens through school visits in 2013.</li> </ul> <p>Lessons learnt:</p> <ul style="list-style-type: none"> <li>- Need to propose a comprehensive touristic offer (hotels and restaurants especially to extend staying time of visitors).</li> <li>- The education and training offer has to be developed to further promote cultural and creative entrepreneurship.</li> </ul>

<b>Title</b>	<b>Mining Basin – World UNESCO heritage site</b>
<b>Description, including</b>  <ul style="list-style-type: none"> <li>- <b>Context</b></li> </ul>	<p>The Nord-Pas de Calais seam is one of the largest in North West Europe, second only to that of the Ruhr Valley in Germany. It is the only large seam that is completely underground, running 120</p>

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- Objectives
- Implementation
- Key actors involved
- Budget

kilometres long, 12 kilometres wide and 1.2 kilometres deep. Industrial heritage elements can be found in more than 160 cities and towns in the region. The local coal industry went into a slow decline in the 1960s, with the last coal being brought up from colliery No. 9-9bis in Oignies on 21 December 1990. Consequently, since the early 90s, the territory has had to rethink its development strategy. One option was to try to obtain the label of UNESCO World Heritage Site. Support from the French government was secured in 2002, with the inclusion of the Mining Basin on its tentative list. For ten years, stakeholders including specialised organisations such as the *Association Bassin Minier Uni pour la Candidature au Patrimoine Mondial*, the government departments in charge of the project and the relevant local authorities were all kept busy compiling inventories and conducting studies on all candidature themes. This institutional dynamic was supported from the outset by several popular initiatives. Groups of enthusiastic volunteers mushroomed in the towns, taking it upon themselves to raise awareness of the inscription procedure among their fellow citizens. Starting the candidacy process in 2003, the region was finally recognised as a World Heritage Site in 2012.

The multiannual funding plan associated with the application, which focuses on policies that promote regional development projects to palliate the consequences of the coal mining decline, referring to the policies related to the consequences of coal mining, as those who support development projects and regional development, includes over 500 million euros in contributions from different sources (EU, State, Region, Municipalities).

## Results

- One of the main results of the project and the process that it activated was the positive impact on the populations' self-esteem. The candidature brought a new sense of pride. The main goal of the application was transforming the image of this degraded area and proposing new options for the region's development on the basis of its own material and human history. Mining heritage sites look set to become economic and cultural centres, serving as a link between yesterday's industry and the knowledge-based economy of tomorrow.

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	<ul style="list-style-type: none"> <li>- Increase in the urban, social and cultural quality of the territory.</li> <li>- While this was not the primary aim, the mining basin's inscription in the UNESCO World Heritage List, combined with other initiatives, has the potential to make it into a great tourist destination located at mid-point between Brussels, Paris and London.</li> <li>- 80% of the inhabitants of the mining basin are now proud of their territory. 60% feel that there is a new dynamic at the local level and that the quality of life has improved.</li> </ul>
<p><b>Lessons learnt &amp; Key success factors</b></p>	<ul style="list-style-type: none"> <li>- Coordinated and persistent action involving all relevant stakeholders.</li> <li>- Integrated vision of the process including social, economic and cultural dimensions.</li> <li>- The mission of the <i>bassin minier</i> goes beyond its recognition as a UNESCO World Heritage site. A long-term awareness-raising project is being undertaken with professional mediation. The vision clearly combines the desire to safeguard heritage with the need to facilitate territorial development.</li> </ul> <p>Lessons learnt</p> <ul style="list-style-type: none"> <li>- Participation in "labelisation contests", even when they do not involve the allocation of economic resources, can have an important catalytic effect and give force and meaning to collective actions, concerted proposals and new governance strategies.</li> <li>- Moreover, this experience illustrates how negatively perceived historical events (the decline of coal mining) can become a collective resource incorporated in imaginative ways into territorial development processes.</li> </ul>

<b>Title</b>	<b>Euralens</b>
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<p><b>Description, including</b></p> <ul style="list-style-type: none"> <li>- <b>Context</b></li> <li>- <b>Objectives</b></li> <li>- <b>Implementation</b></li> <li>- <b>Key actors involved</b></li> <li>- <b>Budget</b></li> </ul>	<p>Born in 2009 with the arrival of the Louvre in Lens, Euralens is a governance tool that aims to accelerate urban, economic, social and cultural transformation.</p> <p>Euralens is primarily defined as a forum for stakeholders of all backgrounds from the Pas de Calais mining area, including over 40 local elected representatives, technicians and members of civil society. It meets regularly to discuss issues affecting the territory, exchanging views and providing strategic guidance to enable the development of this urban area of almost 600 000 inhabitants.</p> <p>The 'Euralens method' is to create an exchange between actors, project planning authorities and external high-level expertise. Euralens also acts as a project incubator, because the “Euralens label” showcases sustainable and innovative initiatives in terms of economy, urban planning and culture. The labelling helps to highlight the best projects in the territory and fosters networking. In addition, Euralens constitutes a Collective Intelligence Platform that provides information, research and analysis of territorial transformations.</p> <p>Euralens is financed by the regional government and other partners of the network</p>
<p><b>Results</b></p>	<ul style="list-style-type: none"> <li>- Design of a new territorial governance model</li> <li>- Strategic vision built on five axis</li> <li>- Thematic forums for information exchange</li> <li>- Publications (<i>7 Livrets d'Euralens 2 Cahier du Label</i>)</li> <li>- Incubator of excellence projects (26 in 2013 and 11 in 2014)</li> <li>- Active support to specific projects like <i>La Chaîne des Parcs</i></li> </ul>
<p><b>Lessons learnt &amp; Key success factors</b></p>	<p>The main success factor is the accurate design of the governance model, which incorporates all of the territory's stakeholders. The main message is that the governance model becomes a key variable to ensure sustainability. In the case of Nord-Pas de Calais, the profound crisis triggered by the decline of the mining activity and the tremendous external shocks caused by the opening of the museum and the candidacy of Le Bassin Minier implied that changes would only be accepted and appropriated by the citizenship if more</p>



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participatory models of territorial management were used. In this sense, the fact that the Euralens headquarters are located in the building once occupied by the old mining unions is extremely significant.

<b>Title</b>	<b>Louvre-Lens Valley</b>
<b>Description, including</b> <ul style="list-style-type: none"> <li>- <b>Context</b></li> <li>- <b>Objectives</b></li> <li>- <b>Implementation</b></li> <li>- <b>Key actors involved</b></li> <li>- <b>Budget</b></li> </ul>	<p>The Louvre Lens Valley (LLV) is a digital culture cluster acting between the Louvre-Lens &amp; local communities, with the objective to stimulate entrepreneurship, innovation, access to and promotion of culture. It was launched in June 2013.</p> <p>LLV's work focuses on digital &amp; culture in a number of key markets (e-learning, e-tourism, digital archives, cult mediation &amp; new experiences). 4 main axes of work have been identified:</p> <ul style="list-style-type: none"> <li>- Cultural mediation, especially through the use of digital technologies</li> <li>- Knowledge-building and education, notably in the e-books sector.</li> <li>- Digitisation and preservation of artworks and cultural heritage</li> <li>- Promotion and valorisation in the field of tourism, with a focus on user-driven innovation.</li> </ul> <p>It works on the basis of open calls. Support of up to 50.000€ (coaching and support services) and workspace for one year.</p> <p>The building of Louvre-Lens Valley is undergoing refurbishment which will be completed in 2017, but a co-working space is already up and running there.</p> <p>It offers different services to start-ups: Fab lab, accelerator programme, incubation support. Work with universities on research programmes is ongoing, with a partnership signed with Artois University. Awareness-raising campaigns on entrepreneurship are also carried out in colleges and other higher education schools (engineering schools).</p>



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	<p>Next steps for this recent project are:</p> <ul style="list-style-type: none"> <li>- EU project to work collectively on solutions supporting the development of CCI.</li> <li>- Business partners for accelerator – development of private funding &amp; sponsorships.</li> <li>- Already design-thinking approach. Opportunities to develop living lab approach – close to Louvre-Lens and possibility to test and/or co-create new products and services easily with an unparalleled audience.</li> </ul>
<b>Results</b>	<ul style="list-style-type: none"> <li>- 6 start-ups incubated in 2014. The objective is to reach 10/year by 2016.</li> <li>- Part of “Smart Culture” FP7 Project (EU funded).</li> <li>- Obtained French Tech’ and Euralens labels.</li> </ul>
<b>Lessons learnt &amp; Key success factors</b>	<ul style="list-style-type: none"> <li>- Proximity to Louvre-Lens (could work in other contexts with iconic cultural places) and possibility to test solutions allows for user-driven or testing of innovative solutions. For example immersive boxes are set up in the museum to showcase digitally artworks.</li> <li>- Strong regional ecosystem with IT and creative clusters (Euratechnologies, Plaine Images, Pictanovo, Serres numériques) and strong cultural offer.</li> </ul>

## 6. Lessons learnt

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	Lessons learnt in Nord-Pas de Calais	How will you use the new ideas and knowledge gained to improve your working and organisational methods?
Alytus	<p>Communication and cooperation among municipalities – possibility to make huge projects work for the whole region. That is still very difficult in our place.</p> <p>Great rule – if the place and the project itself is liked by the locals, the tourists will also love</p>	<p>I’ll try to put the effort in cooperation with different partners in our city and region for the different kind of projects. Also to involve the local people as much as possible and focus on them.</p>

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	<p>the it. So do everything for the local people. And make them proud for their city. Culture – as the possibility to make city live, one huge cultural project or idea can make the world turn and be success for the region, generate jobs and push the economics. One more lesson learnt – using the old industrial objects for the cultural purposes. Without big investments, but leaving as it is with the historical view - Gare of Lille-Saint-Sauveur.</p> <p>Also many different things learnt from the colleagues from other cities and contacts made. For example ideas shared with Oulu and Varna on festivals, libraries and many different things.</p>	<p>Another idea – follow an example of Lille and bring to our city a piece of the world heritage. Of course – survey for local people at first.</p>
Arganda del Rey	<ul style="list-style-type: none"> <li>- This was my first visit to Nord Pas de Calais and I was quite positively surprised. I see quite good possibilities for cooperation between different territories.</li> <li>- I am interested in cultural tourism, so these themes were most interesting for me. Euralens is a good example of real sustainability with improvement of local economy.</li> </ul>	<p>The experience was pointed as a way to make cooperation more effective:</p> <ul style="list-style-type: none"> <li>- Planning how procedures can help in putting these commitments into practice</li> <li>- Defining our organisational values and how they will be modelled by managers and supervisors</li> <li>- Mechanisms that encourage the desired workplace culture</li> <li>- Opportunities for training, development and progression in our organisation</li> <li>- Planning for current and future skills to support sustainability goals.</li> </ul>
Athens	<ul style="list-style-type: none"> <li>- Using the brand of a big museum to a former industrial area and ways of attracting the audience and stakeholders in general.</li> <li>- Be proud of what we want to promote</li> <li>- Danger of losing the original cultural identity of a place when we try to focus on something new, innovative and shiny</li> </ul>	<ul style="list-style-type: none"> <li>- Although the mindset is slightly different in my country, I am thinking of implementing those new ideas in different aspects of everyday life of the museum from the scientific basis of it (like rethinking our mission statement) to issues concerning public's (tourists and locals) attraction and engagement.</li> </ul>
Dalarna	-	-
Karlovac	- The cultural offer of the region was	- We will certainly use the contacts of

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	<p>very interesting to see and especially the impacts on the region;</p> <ul style="list-style-type: none"> <li>- The collaboration and support national-regional-local level was also very useful to hear from the stakeholders of the Louvre-Lens Museum.</li> <li>- The ways of financing the projects has also a different organization than in Croatia, the EU funding was not priority in their actions while in Croatia it is the main factor.</li> <li>- Potential of culture and creative industries as a tool for economic development of a community</li> <li>- UNESCO labelling of landscape changed by industrial activities (slag heaps)</li> <li>- Remarkable power of culture in the process of transforming a former mining region</li> <li>- Exchange of experience with other participants in the field of sustainable management of cultural institutions</li> </ul>	<p>the study trip for developing partnerships in future projects. The expertise on concrete subjects of some participants can be also very useful in preparing regional actions.</p> <ul style="list-style-type: none"> <li>- The experiences on the field visits in Pas de Calais were excellent to extract, compare with our regional plans in order to “extend” or “add” perspectives we learnt in the trip.</li> <li>- I am planning to adapt a concept of EURALENS labelling in order to prepare more high quality projects in line with our strategic documents.</li> </ul>
Larissa	<ul style="list-style-type: none"> <li>- Wider associations and partnerships, including all the local stakeholders, are crucial in order to achieve the targets that are set.</li> <li>- Decentralisation of major cultural organisations (e.g. Louvre Lens) is important for the local economy and reputation</li> <li>- Industrial Heritage can be effectively used for cultural and creative reasons</li> </ul>	<ul style="list-style-type: none"> <li>- There are some abandoned industrial buildings in our region, and with the good practices visited may be a good inspiration in reusing them</li> </ul>
Oulu	<ul style="list-style-type: none"> <li>- There has to be a political consensus when planning to invest in a new culture attraction, otherwise you will not be able to finance the investment.</li> <li>- A city cannot carry out alone a structural change of economic structure; all active partners’ commitment is needed.</li> <li>- It is important to collect information of the economic impacts of the</li> </ul>	<ul style="list-style-type: none"> <li>- Our city has a strategic plan for urban culture development. We can use the examples from Nord-Pas-de-Calais to prove that investing in culture institutions and festivals can create new jobs and economic activity.</li> </ul>



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	<p>investment; this is most important for new culture investment plans in the future.</p>	
Ribera Alta/ Consorci de la Ribera	<ul style="list-style-type: none"> <li>- The participatory process developed in NPDC.</li> <li>- The social dimension of the policies (not only focusing on the economic dimension).</li> <li>- How to take profit of an important cultural resource or event.</li> </ul>	<ul style="list-style-type: none"> <li>- Highlighting the historical and cultural heritage of my region.</li> <li>- Setting up a participatory process.</li> <li>- Revising objectives in order to incorporate social and cultural dimension.</li> </ul>
Sunderland	<ul style="list-style-type: none"> <li>- Be Ambitious – in terms of today’s economic climate Sunderland is under huge pressures to cut costs, in particular in areas such as Culture. However the experience of the Louvre Lens is an example of pushing through change in an area facing substantial challenges.</li> <li>- Funding – the need to further investigate streams of funding, in particular European funding, which has not been freely used in the North of England, especially for large scale cultural projects.</li> <li>- Experiences – using and being able to learn from colleagues from across Europe and discovering that we all face similar challenges. However it emerged that during these challenging times Culture can still progress. (One main element that came out of the visit is that there is little information available on the impact of Culture on society and we demonstrate its value).</li> </ul>	<ul style="list-style-type: none"> <li>- Look at areas for bringing in new funding streams.</li> <li>- Investigate further the impacts of culture and how we measure this.</li> <li>- Aim to look at larger scale projects that can be developed for the North East region of England and how partnership working can assist this.</li> </ul>
Varna	<ul style="list-style-type: none"> <li>- Euralens Association combines in a very effective way all levels of local administration, policy-makers and citizens.</li> <li>- Very good cooperation between different levels of local, state and European administration</li> <li>- Very clear and effective strategy of motivating and involving the young generation in creating projects for</li> </ul>	<ul style="list-style-type: none"> <li>- The presented policy for involving the young people through giving them the chance to develop their own artistic projects is a very good example for a real sustainability, younger artistic community and audience development. Such a strategy could lead to many positive effects, including the prevention of brain drain, increased employment</li> </ul>

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regeneration of their environment through culture. Such a policy will definitely lead to sustainability and long-term positive effects.

- The active involvement of the citizens leads to increased confidence for better image of the area.
- Very clear and specific program for the development of culture and for regional development through culture.
- The activities of the Euralens Association are remarkable, regarding its role as a motivator for the locals to create projects for their region at one hand and on the other hand – as a partner in the development of those projects making them competitive enough to be successful and to apply for funding.

and better image of the area. Being a European Youth Capital in 2017, Varna can use this knowledge and to bring more culture in its youth programme, stimulating youths' creativity and artistic expression.

- The example of Nord-Pas-de-Calais is interesting and impressive, but cannot be applied to the reality in Varna. The specific of the model does not allow it. Varna has no need to bring culture in the city, but rather to develop what is available. In this sense, the seminar was useful mostly as sharing of methodologies rather than specific formulas and solutions.

## **Host City\Region**



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## 7. Conclusions

The Nord-Pas de Calais region can boast strong cultural dynamics as a result of long-term public policies and lasting political support, including key milestones such as the National Orchestra Lille in the 1980's, the European Capital of Culture in 2004 and the Louvre-Lens museum in 2012. Despite this long-running trend, the Louvre-Lens is in many ways the boldest cultural investment operated in the region. The whole transformation is based on a sophisticated process of territorial empowerment that uses culture in a very smart way. It combines the internal reconstruction of self-esteem through the appreciation and valorisation of industrial heritage with a powerful external communication strategy built around the great cultural icon that is the Louvre.

This is a particularly interesting initiative – and in many ways unique – in terms of:

- Governance: how different public authorities (cities, region, inter-communalities, and even the State) were rallied around a single project for territorial development.
- Grassroots vs top-down: involving citizens in such a large-scale project can be highly challenging – in this case, a clear focus has been on valorising local projects, on bolstering local pride, and facilitating the emergence of local projects.
- Spillovers: the regeneration of the Euralens area is stemming from cultural investment yet this initial impulse sustains broader social and economic dynamics: a lot of projects labelled through Euralens have a stronger focus on economic development, infrastructures, housing and the green economy. What is particularly striking is however how culture acted as a catalyst and triggered other projects now driving territorial development.
- Use of benchmarking methodologies: this process owes its excellence partly to the fact that its promoters have applied a benchmarking methodology, analysing comparable processes such as the case of Bilbao (impact of large cultural facilities) or the Ruhr basin to identify uses of industrial heritage

'Sustainability' is clearly the main issue for upcoming years, as most of the expenditure is still covered through public budgets. While public authorities are well-aware of this fact and anticipating it, finding the most suitable leverages for private investments will no doubt prove challenging. Another aspect that will be key to the sustainability of the project is the need for a wide political consensus in order to prevent it from being excessively dependent on the political cycle. Finally, it is also essential to monitor the impacts and effects to determine which of the interventions and processes achieve the desired objectives. The indicators must try to cover both the macro and the micro level, collecting information regarding significant transformations and small-scale social changes.

In general, the case of Nord-Pas de Calais shows the main challenges that territories face when they try to adopt development models based on culture and creativity. In this case, we face a dilemma between memory and projection to the future, between leadership and participation, between the building of social capital and

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external projection, between major macroeconomic changes and accumulation of small social transformations. These are complex processes about which we do not yet have sufficient knowledge. Therefore, their observation and monitoring can provide useful insight that may prove vital for their transfer and adaptation to other realities.





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## Annex : List of participants

Name	City / region	Position
Tautvydas Tamulevicius	Alytus	Deputy Mayor
Vilija Ramanauskiene	Alytus	Adviser to the Mayor
GUILLERMO HITTA TÉLLEZ	Arganda del Rey	MAYOR
JULIO CERDÁ DÍAZ	Arganda del Rey	HEAD OF CULTURAL HERITAGE AREA AND DIRECTOR OF MUNICIPAL ARCHIV
Maria Florou	Athens	Head of the Industrial Gas Museum
Theresia Holmstedt Jensen	Dalarna	Project Manager and CCI
Lotta Magnusson	Dalarna	Director for regional tourism department
Eva Maria Sobotik-Pavan	Karlovac	Head of Department
Marina Grčić	Karlovac	Head of Department
George Sarlis	Larissa	Larissa2021 European Capital of Culture Candidacy Office - Executive Director
Piia Rantala-Korhonen	Oulu	Deputy Mayor
Olli Rantala	Oulu	Head of Planning, Education and Culture



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Txema Pelaez Palazon	Ribera Alta/Consorti de la Ribera	President (Politician)
Sergi Machi Felici	Ribera Alta/Consorti de la Ribera	Director (Technician)
Trina Murphy	Sunderland	Assistant Head of Service (Museums, Arts and Heritage)
Vicki Medhurst	Sunderland	Cultural Heritage Development Manager
Antoniya Yovcheva	Varna	Director of Culture Directorate
Vassil Tenekedjiev	Varna	Varna Archaeological Museum - Curator
Julie Guibert	Nantes	Translator 1
Lisa Gomis	Nantes	Translator 2
Catherine Magnant	Bruxelles	DG EAC

## Host in Nord-Pas de Calais

### **Samantha Jacson**

Chargée de mission – Nord-Pas de Calais

### **Josephine Mazy**

Chargée de mission – Nord-Pas de Calais

## Experts

### **Arthur Le Gall (KEA European Affairs)**

*Role during the visit: Lead expert*

### **Pau Rausell-Koster**

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*Role during the visit: External expert*

## Support

**Cecile Houpert (EUROCITIES)**

Project support officer - EUROCITIES





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