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## Study visit report

Nantes, France  
16-18 September 2015



# CULTURE

for Cities and Regions

## TABLE OF CONTENTS

1. Executive Summary .....	3
2. Programme .....	5
3. Methodology and tools used.....	6
4. Key topics presented and learning points .....	6
8. Initiatives presented.....	8
9. Lessons learnt .....	15
10. Conclusions - to be filled in by expert team .....	20
Annex 1: List of participants .....	22
Annex 2: Evaluation forms .....	24
I. Content evaluation .....	24
II. Impact evaluation .....	26





# CULTURE

for Cities and Regions

## 1. Executive Summary

The first study visit of the Culture for Cities and Regions project took place in Nantes on 16-18 September. Selected participants came from Amsterdam, Central Denmark region, Kalamata, Lisbon, Nottingham, Pisa, Regensburg, Varna, Zagreb, and Zaragoza. In their application form to attend the visit in Nantes participants felt the need improve knowledge on: How to develop a holistic approach to local development through culture (culture integrated in various development policies); How to support successful creative clusters and partnerships; How to develop strong networks between artists, entrepreneurs, students and other actors; And how to develop successful contemporary production spaces. The programme of the study visit was developed with a view to match these learning needs.

With more than 600,000 inhabitants spread across 24 municipalities the Nantes Metropole is the sixth largest French metropolitan area. The city of Nantes is one of the 24 municipalities forming Nantes Métropole, an entity established in 1999 to facilitate dialogue between the city and its territory. It has the highest job creation rate of all metropolitan areas in France and its unemployment rate is two points lower than national average. Nantes is also a youth-friendly city (36% of the population is under 25). Nantes was European Green capital in 2013 and is considered to be the greenest major city in France.

The visit focused on how culture and the creative industries have played a key role in the regeneration of the 'Island of Nantes', a former industrial area in the city centre. In Nantes, local policy makers have pioneered using culture (and later the creative industries) as a driver for territorial change and growth, international attractiveness, social inclusion and wellbeing, innovation and creativity.

Cultural policies in Nantes have never been positioned as sectorial policies but rather as transversal/horizontal policies that are connected to other policies issues such as economic development (culture is seen as a booster for new jobs, for tourism and for better city attractiveness), urban regeneration (as seen on the Island of Nantes) or social cohesion (with a focus on culture in neighbourhoods and on public reading). Since the early 1990s, with Mayor Jean Marc Ayrault, local policy-makers have been pioneers in using culture (and later creative industries) as a driver for territorial change and growth, international attractiveness, social inclusion and well being, innovation and creativity. Nantes Metropole developed connections with regional policy objectives (e.g. Design in Pays de la Loire) in order to strengthen the role of culture in cohesion policy, thus ensuring considerable financial investment in CCIs. The cultural agenda is among the city's main priorities. Currently, 15% of the city budget is allocated to culture. Three key words qualify cultural policies in Nantes: proximity, creativity and attractiveness. In 2015, about €60 million are allocated for cultural activities, cultural heritage and education. The city of Nantes subsidises a total of 220 cultural organisations ('associations').

Located across 15 hectares on the Island of Nantes, the Quartier de la Creation is a cluster which brings together excellence and innovation in the creative and cultural industries by bridging connections between and supporting infrastructure and development in higher education, science, technology, and

Study visit in Nantes - 16.09.2015 to 18.09.2015

3



# CULTURE

for Cities and Regions

culture and the arts. It provides multiple services and events accessible to all, making it a recognised social and business development hub in Nantes. Many cultural, economic, and artisanal activities have relocated to this new, increasingly vibrant neighbourhood.

Initiatives visited and engaged with on the Island of Nantes included: La Cantine Numérique, a space dedicated to exchanges around digital innovation and web experiments; Stereolux and Trepolino, two structures dedicated to music; Les Machines de l'Île and the Ateliers des Machines, an original artistic project creating all sorts of fantastic machines inspired by Jules Verne; and the School of Architecture, which has developed a joint diploma with the local business school.

Priorities for cultural policies in Nantes in the coming years include: further links between culture and economic development, and in particular with the social economy; diversify resources for culture; and further links between culture and universities and research centres.

## Conclusions

The study visit to Nantes brought a range of outcomes for participating cities. These included:

- A detailed and engaging appraisal of the Nantes situation, with a rich and varied programme that introduced the story of culture-led development in Nantes and of the specific elements which collectively have had a transformational role on the cultural life of the city and on a wider set of economic and social indicators.
- A rich and absorbing process to explore the factors which contribute to significant and sustainable culture-led change. This includes a focus on the specific 'tools' – such as on **opening up the education sector to encourage applied learning and entrepreneurship in the cultural sector**; such as **supporting cultural organisations to develop and grow to play a major role in anchoring urban regeneration and in building critical mass to a newly formed cultural district**; and such as **the convergence of cultural production, consumption, tourism and inclusive regeneration** – with the Island of Nantes an example of combining elements across the whole 'cultural value chain'.
- An opportunity to critically engage with the 'Nantes experience' and in doing so discuss the specific culture-led narrative of participating cities. This was especially the case in the informal programme – between meetings – where cities were able to exchange views and introduce their perspectives.

The study visit culminated in a short speech by Michel Magnier, European Commission Director for Culture and Creativity. He joined the group in Nantes and emphasised the importance of peer learning between cities and regions. He also complemented the study visit on the basis that it had generated a lot of peer exchange – which offers both practical value, supports confidence helps shape a community of learning which will outlive the study visit.



# CULTURE

for Cities and Regions

## 2. Programme

Wednesday, 16 September, 2015 (Day 1)	
12.00-13.00	Quartier de la Création - Welcome, general introduction of participants and expectations towards the study visit - Overview of the Culture for cities and regions project - Presentation of the programme of the study visit
14.00-15.30	Quartier de la Création - The local context: Developing culture and creative industries as motor for urban regeneration and economic vitality in Nantes (Karine Daniel, Vice Mayor of Nantes in charge of international relations, Europe, Higher education and Research) - Overview of local cultural policies (Helga Sobota, Culture director, City of Nantes) - The role of the Quartier de la Création: Building a creative ecosystem on the island of Nantes (Alain Bertrand, Boris Meggiorin and Valérie Barré, SAMOA)
15.30-18:00	Tour of Quartier de la Création on the Ile de Nantes
19.30-21:30	Presentation, site visit and informal buffet at La cantine numérique (Adrien Poggetti)

Thursday, 17 September 2015 (Day 2)	
09.00-10.00	Tremolino Feedback from first series of visits of Day 1
10.00-13.00	Visit of a concert venue and an incubator for emerging music bands: Tremolino (Vincent Priou and Olivier Tura) and Stéréolux (Eric Boistard)
14.30-16.30	Les Machines de l'Île and L'atelier des machines Presentation and site visits with Pierre Oréface and François Delarozière
Evening	Presentation and visit of Le Lieu Unique

Friday, 18 September 2015 (Day 3)	
09.00-10.00	Quartier de la création – A vision towards 2020 (Jean Luc Charles)
10.00-10.30	Visit of the Halles Asltom (Virginie Barré)

Study visit in Nantes - 16.09.2015 to 18.09.2015

5



# CULTURE

for Cities and Regions

10.30-11.00	School of architecture: visit and discussion on higher education in the arts (Christian Dautel, Director of the School of architecture, and Rozenn Le Merrer, deputy director of the school of fine arts)
11.00-12.00	Workshop with all participants: main conclusions and lessons learnt
12.00-13.00	Lunch at the city hall with farewell words by Michel Magnier, European Commission Director for culture and creativity

## 3. Methodology and tools used

The Nantes programme was built around three main blocks: presentations, sites visits and group discussions.

- Presentations were mainly used to provide local contextual information, or to introduce a place before a site visit. A clear choice was made from the hosts to avoid as much as possible the use of Power Point presentations and to focus on discussions between speakers and participants. This proved to work well and allowed a good level of interaction.
- Site visits were guided by local experts (mostly directors of local cultural organisations), sometimes in two parallel groups. Participants were always given the opportunity to ask questions.
- Group discussions were used in various ways:
  - To introduce the hosts, the participants and their main expectations
  - To debrief from day 1
  - To conclude and discuss participants' main learning points
    - The evening before the last day of the study visit, participants were asked to write down the three main learning points from the first two days of the study visit.
    - Those points were read out loud during the conclusion session and were clustered around 7 sub themes.

## 4. Key topics presented and learning points

The main lessons drawn from the Nantes study visit can be clustered in 7 sub themes. For each sub theme participants have developed specific learning points and recommendations to be implemented at local level.

1. BALANCE: between mainstreaming and targeted approaches; between departmental and interdepartmental; between normal business and extraordinary business
  - Mainstream culture across urban development policies – But is 'mainstream' the only way?
  - Think 'new uses' and 'temporary uses' for empty buildings
  - The flexibility of spaces and of their management is key.
  - Openness and ongoing engagement with the sector is vital – from emergent artists to major organisations; from local communities to international partners.

Study visit in Nantes - 16.09.2015 to 18.09.2015

6



# CULTURE

for Cities and Regions

2. **COLLABORATION AND NETWORKS:** cross-sector, inter-departmental, local and international.
  - Collaborative working and networking are crucial to activating a dynamic creative ecosystem
  - Strong networks and stakeholder relationships are key to success
  - Foster multi sectorial approaches where possible – to open up spillover effects across different sectors
  - Develop ‘culture ambassadors’ in various city services – to ensure that culture is always the heart of the strategic conversation
  - Local actors need to be connected – to enable talents to work together
  
3. **OWNERSHIP:** participatory approaches to culture-led development; sector-led activities; and a co-created agenda.
  - Local actors should be given an ongoing opportunity to contribute to shaping the future of their territory
  - The vision of new projects should be based on the identity of the many. When relevant, involve locals to co-create projects at all stages, from pre-opening to everyday activities. This will have an impact on social inclusion and participation of the population in future activities
  - Take emotional aspects into account – cultural policy is shaped through an emotional landscape
  - Communication is key to successful planning: use public spaces to communicate with citizens on future and current development projects; utilise social media; integrate cultural activities into wider debates on city-making, citizenship and the future.
  
4. **CURATION, COORDINATION, CULTURAL PLANNING AND LEVERAGE** - balancing quick wins with long-term outcomes; an enlightened approach to temporary uses, mixed-use and the co-location of production and consumption.
  - Adapt to the different characteristics of the spaces and partners: develop flexible partnership models with room for evolution and improvement
  - Delegate projects to local cultural organisations and NGOs – trust is key
  - Facilitate bottom-up initiatives (this often requires to take risks)
  - Foster engagement – identify who isn’t participating and reach them
  - Find and understand your local narratives.
  
5. **VISION AND LEADERSHIP** - mobilising activities toward shared goals
  - A clear political will and vision makes all the difference
  - Plan long term together with short wins
  - Delegate the implementation of projects to local cultural organisations, to citizens, to the local creatives, and allow them to find new solutions. This requires trust in the various actors involved.





# CULTURE

for Cities and Regions

- Open question: Thinking and re-thinking is time consuming; How to cope with frequent political changes? A bit of chaos can be good!
6. EVIDENCE AND DEMONSTRATION - articulating value, returns on investment and benchmarking
- Collect qualitative and quantitative data and showcase the various impacts of cultural and creative investments
  - Set up local/regional observatories for the cultural and creative industries
  - Warning: a balance should be found between culture for its intrinsic value and economic impacts of cultural investments
  - Legacy is a key word and should be thought about in the development phase of new projects. In a sense, legacy is something that is constantly re-framed – where partners are constantly reviewing what success should look like.
7. BLENDING/BALANCING large scale projects and smaller initiatives; between locally embedded and globally reaching; and between best and next practice.
- ‘Meanwhile uses’ of empty spaces or spaces that will be transformed
  - ‘Small is beautiful’: small initiatives can lead to great impacts.

## 8. Initiatives presented

Title	Island of Nantes
<b>Description, including</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>This central island of 340 hectares near the city centre was a shipbuilding industrial area until 1987 (industrial crisis and restructuring led to the closure of the shipyards). It has been redeveloped (and is still being redeveloped) in two phases:</p> <ul style="list-style-type: none"> <li>- Phase I (2000-10) was designed to create a vision that would adapt and respond to future urban dynamics. Public spaces were reconfigured with a special attention to sustainability and social inclusion, access roads, bridges and footpaths were recreated to reconnect to the city centre, and a new creative cluster was developed</li> <li>- Phase II (2010-30) focuses on further developing the results of the first phase with a special emphasis on sustainability (both economic and environmental). Specific objectives are to develop projects for the new creative and eco-districts, build new transport networks with a focus on sustainable</li> </ul>

Study visit in Nantes - 16.09.2015 to 18.09.2015

8





# CULTURE

for Cities and Regions

	<p>mobility, and redevelop railway land to create bike paths and parks.</p> <p>The island is structured around three core pillars:</p> <ol style="list-style-type: none"> <li>1. cultural and creative industries (“Quartier de la Création” cluster)</li> <li>2. sustainability (housing and green public transportation)</li> <li>3. social diversity by developing job opportunities in the services sector, promoting education with various universities and schools on the island, and promoting social housing.</li> </ol> <p>Backed by both the metropolitan area and the city of Nantes, SAMOA is the public agency responsible for the Island of Nantes’s redevelopment (20 FTEs) and for the economic development of the island (10 FTEs). This includes fostering the creative industries. For more information: <a href="http://www.iledenantes.com/en/">www.iledenantes.com/en/</a> - Read our <a href="#">case study</a></p>
<p><b>Results</b></p>	<p>The area started to become really popular in 2006 with the arrival of the Machines (see below). The income per household of the island is still below the rest of the city but new developments, including the city hospital, should bring additional value in the coming years.</p> <p>Today the area represents: 337 hectares, 5 kilometres long, 18,000 inhabitants, 10,000 housing units, 16,000 jobs. Tomorrow: approximately 1 million sq. m of buildable land, 7,000 additional housing units, 300,000 sq. m of economic activity and 150,000 sq. m of urban facilities.</p> <p>Specific attention is given to the sustainable development of the island through the ‘<a href="#">Green island</a>’ initiative, with a focus on citizens’ consultation and on the quality of public spaces. This is a clear follow up of Nantes being European Green Capital in 2013. Local projects have been selected through calls to improve derelict areas (i.e. on urban gardening).</p>
<p><b>Lessons learnt &amp; Key success factors</b></p>	<p>Lessons learnt:</p> <ul style="list-style-type: none"> <li>- The development model based on diversity in terms of uses</li> </ul>



# CULTURE

for Cities and Regions

	<p>(housing, including social housing, and economic activities) helped reduce the risk of gentrification and enable a more balanced mix</p> <ul style="list-style-type: none"> <li>- Clear long term view</li> </ul> <p>Key success factors:</p> <ul style="list-style-type: none"> <li>- Clear political willingness</li> <li>- Joint urban-cultural project</li> <li>- Ideal mix of top down and bottom up initiatives</li> <li>- Cross-sector</li> <li>- Openness of approach – engagement, use of public space, international collaboration</li> </ul>
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<b>Title</b>	<b>Quartier de la création cluster</b>
<b>Description, including</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>Coordinated by the urban redevelopment agency in charge of the island of Nantes (SAMOA), the Quartier de la création is a creative cluster situated on the Island of Nantes which aims to:</p> <ul style="list-style-type: none"> <li>- Build bridges with higher education and research, leading a network of actors and partners involved in scientific and technological culture.</li> <li>- Structure and lead the creative enterprises network on the Island of Nantes.</li> </ul> <p>The cluster provides various events accessible to all, making it a recognised social hub in Nantes. Since the beginning many cultural, economical and artisanal activities have relocated into this new vibrant neighbourhood, among which: Stéréolux, Trempolino, Les Machines de l'île La Fabrique, the Blockhaus DY10, the Pôle des Arts Graphiques and specific schools.</p> <p>The Quartier de la Création puts strong emphasis on international cooperation and was involved in many European projects such as <a href="#">ECCE</a> or <a href="#">ECIA</a>. More info on the Quartier de la création <a href="#">here</a>.</p>



# CULTURE

for Cities and Regions

Results	More than 280 creative businesses, traders and associations are part of the Quartier de la Création network.
Lessons learnt & Key success factors	<ul style="list-style-type: none"> <li>- Provide specific services to attract creative companies in the area – e.g. networks, a mix of workspace, business support; plus engage the sector so they feel level of co-ownership with the regeneration of the area</li> <li>- Support local artists and maintain the local cultural heritage (e.g. old cranes from the shipyards have been kept on the Island of Nantes); the area needs to keep a strong cultural identity linked to its industrial past but also shaped by a creatively-driven future</li> </ul>

Title	<b>Cantine numérique (Digital Canteen)</b>
Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>The Cantine numérique is a meeting and networking space dedicated to exchanges around digital innovation and web experiment. It hosts a co-working space, a space for events and a space of exchange, networking and collaboration.</p> <p>The Cantine numérique is run by the association Atlantic 2.0. Nantes métropole supports the Cantine by financial subsidies to Atlantic 2.0 to run it.</p> <p>More information <a href="#">here</a>.</p>
Results	<p>The place hosts 200 events a year (Mobile Monday, Startup Weekends, Meetups Agile, Java...), representing around 5,000 participants in total..</p> <p>In 2014, 345 different person came to the Cantine, in a total of 3,800 visit, about 17 co-workers coming every day, staying around 6 hours a day.</p>



# CULTURE

for Cities and Regions

<p>Lessons learnt &amp; Key success factors</p>	<ul style="list-style-type: none"> <li>- To provide contemporary flexible workspace for aspirational creative and digital start-ups</li> <li>- To provide the 'wrap around' of business support, access to networks, brokered introductions to different businesses and potential investors</li> <li>- To connect with the wider creative ecosystem of the city – including universities and networks – to ensure a pipeline of talent and opportunities for collaboration and grow-on space in other parts of the city.</li> </ul>
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<p>Title</p>	<p><b>Tremolino</b></p>
<p>Description, including</p> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>Tremolino is a non profit organisation created in 1990 to encourage the structuration of musicians' career and their inclusion in the music market. It focuses on: Artists' career development; territorial and cultural impacts of music practices; and cultural entrepreneurship and cooperation. It hosts 14 rehearsing studios, 2 recording studios and various events including trainings, residencies, and themed workshops. Annual budget is €2,1 Millions (65% Public funds – Nantes being the main partner - 35% self-funding).</p> <p>The visit was complemented by a tour of Stéréolux, a structure dedicated to amplified music and digital arts. It is a recent concert place with two concert halls, five studios of digital creation and multimedia, and an exhibition space.</p> <p>Although Tremolino and Stéréolux are hosted in two separate buildings they are connected to a wider network of artistic fabriques (factories) in the city, which aims to foster innovation, creation, and diversity.</p> <p>More information on Tremolino <a href="#">here</a> and on Stéréolux <a href="#">here</a></p>
<p>Results (figures from 2014)</p>	<ul style="list-style-type: none"> <li>- Career development: 80 training sessions were provided to 250 professional musicians and 100 cultural managers; more than 25 bands were hosted in artist-in-residence programmes and more than 50 musicians took part in international programmes.</li> </ul>

Study visit in Nantes - 16.09.2015 to 18.09.2015

12



# CULTURE

for Cities and Regions

	<ul style="list-style-type: none"> <li>- Territorial and cultural impacts: 250 participants were involved in the music school, 500 attended collaborative workshops and 120 amateur bands played weekly at Trempolino</li> <li>- Entrepreneurship and cooperation: 2500 people were involved in lectures, speed-meetings, etc; more than 800 individual meetings took place; more than 20 companies were hosted in the Trempolino incubator.</li> </ul>
<p>Lessons learnt &amp; Key success factors</p>	<ul style="list-style-type: none"> <li>- Private and European funding will be needed more in the near future. Although Trempolino is healthily supported by the municipality, this may change in the future because of limited budgets (in 2015 budgets dedicated to culture decreased for the first time).</li> <li>- International connections, including hosting and sending local musicians abroad, are key to offer successful career plans to musicians</li> </ul>

<p>Title</p>	<p><b>Les Machines de l'île and L'Atelier des Machines</b></p>
<p>Description, including</p> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>Le Machines de l'île is a unique and original artistic project conceived by François Delarozière et Pierre Orefice. It creates all sorts of machineries inspired by Jules Verne' invented worlds (Jules Verne was born in Nantes), by the mechanical universe of Leonardo da Vinci, and by Nantes' industrial history. L'Atelier is where the machines are conceived, tested and produced, and is open to the public. Machines produced in Nantes include the famous elephant, a machine finalised in 2007 and moving around the area. Several Machines set up in the public realm, as well as the Atelier, are open to the public.</p> <p>Nantes Metropole has delegated the cultural, technical and commercial management of the attraction to Le Voyage à Nantes, a local public company.</p> <p>The total cost of the first phase of the project was € 7.7 M: € 5.2 M for the artistic side (the Éléphant and the Galerie), and € 2.5 M for the construction the workshop (rehabilitation of the warehouses not</p>

Study visit in Nantes - 16.09.2015 to 18.09.2015

13



# CULTURE

for Cities and Regions

	<p>included). Funders included the city, the region and the European Union.</p> <p>New machines are currently under development. More information <a href="#">here</a></p>
<b>Results</b>	<p>More than 100 employees welcome the public and operate the Machines. The Machines have quickly become part of the urban fabric, a major tourist attraction in Nantes and a key success factor for the attractiveness of the Island of Nantes. Machines travel around the world and have become key ambassadors for the city abroad, thus increasing the international visibility of Nantes. The elephant has become an icon for the city.</p>
<b>Lessons learnt &amp; Key success factors</b>	<ul style="list-style-type: none"> <li>- Supporting such an innovative project from the beginning was risky, but brave public policies pay off</li> <li>- Openness and generosity are key – the elephant roaming the island means anyone can participate.</li> <li>- Backing distinctive / niche creative organisations – as a way of generating cultural value unavailable in other cities.</li> </ul>

<b>Title</b>	<b>Le Lieu Unique</b>
<b>Description, including</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>Le Lieu Unique is the national centre for contemporary arts in Nantes. Located in a former Lu biscuit factory transformed in 2000, it is a unique space mixing artistic exploration and conviviality. It hosts an exhibition space, a concert hall, a bookshop, a bar, a restaurant, a hamman and a nursery.</p> <p>It hosts more than 400 events each year, including theatre, dance, circus, concerts, literary and philosophical meetings.</p> <p>More information <a href="#">here</a>.</p>
<b>Results</b>	<p>More than 600.000 people visit the Lieu Unique each year. The place has become a cultural hub in the city, gathering</p>





# CULTURE

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**Lessons learnt &  
Key success factors**

- Mixing artistic forms and uses in a single place makes it possible to bring together different audiences; this fosters social cohesion

## 9. Lessons learnt

This part was prepared on the basis of 13 evaluation forms received after the study visit from 7 participating cities/regions.

### Visiting Cities\Regions

	Lessons learnt in Nantes	How will you use the new ideas and knowledge gained to improve your working and organisational methods?
Amsterdam	<ul style="list-style-type: none"> <li>- Subsidies play a strong role to support cultural activities in Nantes / France</li> <li>- Politicians in Nantes are willing to stimulate artists / creative entrepreneurs to develop the creative district</li> <li>- Leadership is not only established on political level but also at the civil servants and citizens' levels. This shared feeling for responsibility and adaption plays an important role in the development of the Island of Nantes</li> <li>- Municipalities can assist/support local companies and creative people by providing temporarily accommodation in empty buildings in the city</li> </ul>	<ul style="list-style-type: none"> <li>- I will prepare a report with lessons learnt in Nantes and will share it with relevant colleagues</li> <li>- I will use the lessons learnt during my meetings with representatives from the local creative industry cluster</li> <li>- I will recommend some of the initiatives to decision-makers in Amsterdam</li> </ul>
Central Denmark	<ul style="list-style-type: none"> <li>- Visibility is essential to impact. For a city to embrace culture as a key driver for development and an area worth investing in; culture and creativity must be a visible part of the city.</li> <li>- Political ownership and backing is absolutely essential (insisting on the importance of culture, even when the</li> </ul>	<ul style="list-style-type: none"> <li>- The ideas and knowledge we gained will primarily be used in our effort to create a strong creative hub in the Aarhus region. We have many strong assets in the cultural and creative field, but so far this is not regarded as a coherent hub, and we are not getting to the full potential of this.</li> </ul>





# CULTURE

for Cities and Regions

	<p>votes aren't there)</p> <ul style="list-style-type: none"> <li>- Culture has been mainstreamed across all policy levels in Nantes. The political commitment is very strong and culture is used as a vehicle for both economic/city development and city identity and image. At the same time the rhetoric around using culture for the sake of creating innovation has perhaps gone too far and focus could be more on experimentation. This is very interesting and makes us consider or own very quantitative and results oriented argumentation around culture and creativity</li> <li>- We saw a clear example of a place-specific strategy where Ile de Nantes was the very visible centre of the CCIs strategy concerning. This definitely has some advantages as long as Nantes is able to mix the strong institutions, creative companies and also independent grass-roots initiatives. This seems to be working by keeping the initiative non-sectoral and by constantly changing the approach to development from top-down, to bottom-up and back again</li> <li>- Conditions for working with culture are very different across Europe in terms of administration of cultural institutions, of budget sizes and the prioritization of the budgets (ex. heritage protection vs. contemporary culture), of political courage, of demographics, of the separation or connection between cultural, economic and social policy etc. This makes direct transferability of ideas and programmes a challenge, but it is very inspiring, and helps us to get new perspectives on our own situation.</li> </ul>	<ul style="list-style-type: none"> <li>- We have been very inspired by the way cultural and economic policy seems to go hand in hand in Nantes, and without reducing culture to only a tool for economic development. In our preparations for the European Capital of Culture 2017 in Aarhus I think that we can use Nantes as a great example when we discuss the value of culture, and when we address the greater separation (and often competition) between cultural and economic policies that exist in Denmark.</li> </ul>
Kalamata	- It is important to provide evidence to	- I will prepare an article for the local

Study visit in Nantes - 16.09.2015 to 18.09.2015

16



# CULTURE

for Cities and Regions

	<p>politicians on the value of cultural investments</p> <ul style="list-style-type: none"> <li>- Plan long-term, act short-term. Think 'in-between'; buildings can be used temporarily by private or public organisations while the building is "waiting" to be used in other ways</li> <li>- Trust independent organisations to implement policies</li> <li>- Cities need visionary people and long term commitments to goals</li> <li>- Culture is in everyday life. The approach of all organisations and especially the feeling and ideas at "Les Machines" was that culture does not have to be expensive. It is part of our daily life (the city as a stage where everyone can interact with art combined with technology).</li> </ul>	<p>media on the potential transferability of best practices from Nantes</p> <ul style="list-style-type: none"> <li>- I will present the Nantes model to decision makers</li> <li>- I will arrange internal discussion on best practices and lessons learnt, for example on the short-term use of buildings</li> <li>- We will try to develop new projects with some of the visited organisations and with some of the participants', especially those who have worked or are working for a European Capital of Culture.</li> </ul>
Lisbon	<ul style="list-style-type: none"> <li>- Yes, culture can be an effective long term toll for urban requalification, valorisation and rehabilitation.</li> <li>- A strategic model on "Culture-led Urban Regeneration" can improve a strong local identity and define a clear connection between citizenship and partnerships.</li> <li>- Concrete spatial outputs, emerging from different cultural circumstances are definitely a necessity for locals and for cities.</li> <li>- We focused on policy formulation, urban planning, gentrification, regeneration, but in the end it really comes down to people and communities. They have to be involved in shaping cities; if not, even the grandest and most visionary master plans can fail.</li> <li>- The creative cluster allows better relationships between creators and practitioners and facilitate relationships with different local organisations.</li> </ul>	<ul style="list-style-type: none"> <li>- We will use knowledge gained in Nantes on three different projects we are currently developing in Lisbon.</li> <li>- We will promote contacts with some of the people/projects we meet and Lisbon similar structures in order to foster partnerships and networking.</li> </ul>

Study visit in Nantes - 16.09.2015 to 18.09.2015

17



# CULTURE

for Cities and Regions

	<ul style="list-style-type: none"> <li>- The inclusion of culture in the territorial strategy in Nantes has been key to attract talents, entrepreneurs and revenues, providing opportunities to showcase artists and new ideas, to increase cultural tourism and to improve the city's attractiveness.</li> <li>- The city has trusted local cultural organisations and citizens' organisations to achieve their needs and expectations, and not only cultural institutions.</li> <li>- Those working in the cultural sector must be the ambassadors of culture in other policy areas and must promote interactive processes and projects.</li> </ul>	
Regensburg	<ul style="list-style-type: none"> <li>- Successful projects in the cultural industries are strongly connected to the tradition of the place and to the local creatives.</li> </ul>	<ul style="list-style-type: none"> <li>- I am not going home trying to copy the projects of Nantes, but I am going home trying to adapt and implement the way of thinking, the way of managing projects I saw in Nantes.</li> <li>- Projects which give younger creatives a role are important – i.e. trust your talent to deliver</li> </ul>
Zagreb	<ul style="list-style-type: none"> <li>- Strategy pays off. Long term strategies and planning made incredible results on city's infrastructure and life in general.</li> <li>- With small interventions you can make big impacts, as shown in the Digital canteen</li> <li>- Real creators of cultural progress are mostly local associations/organisations, not institutions.</li> </ul>	<ul style="list-style-type: none"> <li>- I will try to implement ideas connected with cultural industries, especially concerning creation of hubs. I can see clearly now that unused infrastructure in Zagreb can and should be used for cultural projects, with a view to foster economic development.</li> <li>- I will try to develop a network of cultural centres in Zagreb and to foster stronger cooperation between them.</li> </ul>
Zaragoza	<ul style="list-style-type: none"> <li>- Some public spaces are completely managed by private agents ('associations')</li> <li>- Micro actions can be useful to foster social inclusion (i.e. Aire 38, Theatre of the oppressed)</li> <li>- Perhaps we focus too much on the</li> </ul>	<ul style="list-style-type: none"> <li>- Right now, we are looking for ways to involve citizens and cultural agents in the management of new cultural projects. Watching how the city of Nantes has done it, I feel encouraged to keep working on this, trying also to involve other</li> </ul>

Study visit in Nantes - 16.09.2015 to 18.09.2015

18



# CULTURE

for Cities and Regions

	results ('culture as a tool for'); it could be dangerous if we forget to recognize the importance of the intrinsic value of culture.	departments of the municipality.
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Summary of recommendations from participants to the organising team on how to improve the learning experience of the study visit:

- Plan more time for the introduction of participants and their local challenges
- It could have been very interesting to have a dialogue with, for example, a panel of artist/creative businesses about their views on working in Nantes.
- Perhaps the visit was too focused on the area of the island; it would have been good to have a view of what is happening in other neighbourhoods.

## *Comments by host city*

Boris Meggiorin and Elsa Thual

The study visit has been an important convening of experts in the field of urban regeneration, creative industries and urban planning. It has been clear that the “Culture for cities and regions” is a comprehensive learning process and the visitors underlined several aspects of the overall project that are worth more attention. The fresh look, the quality and the engagement of the participants, helped provide a shifted point of view that international peers can offer and it was a real added value for Nantes as a host city too. This allows Nantes’ officers to be more aware of the self-positioning of Nantes and its urban project and what are the points that are worth a special attention.

Comments:

- The timing of the preparation over summertime was a bit difficult even if we tried to anticipate it and have a draft programme before summer.
- It was very important to have translators: all our colleagues from Nantes tried to speak or to say a few words in English, but it was easier for us to ask them to present their project and exchange with the delegation when we could mention that translators would be at their disposals. The exchanges were easier and could be more precise.
- We succeeded in mobilising all the directors of the structures visited: they were also keen to meet their European colleagues. They also had the opportunity to make their own contacts for future projects.
- Some participants said that the visit was too focused on the area of the island: on a first programme, we were concerned about it and tried to plan a visit in a different neighbourhood: unfortunately, it



# CULTURE

for Cities and Regions

was too much time consuming to get there by bus. So in fact, it is important to stay in a close area and walk or take easy public transport in order to avoid wasting too much time.

- It would be good to have more politicians involved as visiting cities/regions
- We would have liked to get more time to learn more from the participants' experience in their own cities/regions
- Participants were friendly, flexible and interested, all in a relax atmosphere
- We are used to work with EUROCITIES, so it was "easy" to work and prepare the programme together as we can rely on each other
- The programme was dense and tight, so it was important to respect the different timing for the appointment made with our local colleagues, but it was not possible to do so all the time. One person has to be in charge of being the "time keeper" in order to respect the programme.

It is important for each person to have his/her role between EUROCITIES, the expert and the host city : one person (from EUROCITIES ?) has to be in charge of the group to make sure the group is on time, is ready to work or to leave for the visit, and one person from the host city has to be in charge of the local speakers and be the moderator to all sessions.

NB: to date, we are waiting for comments from Dominique David.

## *Comments by expert team*

- The timing of the preparation of the visit (summertime, with many of the people involved in the preparation away at different dates) made it difficult for the experts to frame the visit in advance. This might have helped give more focus to initial conversations – e.g. as a briefing video.
- The international expert role could involve references to key literature or other case studies which would complement the city being visited – to ensure wider reference points are used
- Participating cities were of different sizes and European regions, with wide-ranging perspectives and levels of expertise. While this lends itself to rich and rewarding conversations, issues of transferability or applicability are at times challenging.

## 10. Conclusions

The programme was extremely rich and participants learnt a lot, in a friendly atmosphere.

Although the programme focused on how culture and the creative industries have been used in Nantes to foster urban regeneration, it tackled a wide variety of issues such as the new roles of city administrations for culture; mainstreaming culture; approaches to collaboration; and cross-sector working. It also clearly cemented the importance of long-term vision, strong and open partnerships, and a commitment to sizable investment in culture as a tool for development, driver for regeneration, and provider of intrinsic value as and of itself.

Study visit in Nantes - 16.09.2015 to 18.09.2015

20



# CULTURE

for Cities and Regions

The clear political vision from Jean Marc Ayrault, former Mayor of Nantes, together with a team of visionary artists and planners, was instrumental in the successful urban regeneration of the Island of Nantes through culture. The role of local cultural organisations in taking care of specific places or support programmes was very clearly highlighted and came as true inspiration for the participants looking for new forms of cultural governance in their cities/regions.

It would have been useful to dedicate more time to exchanges between participants, including concrete examples from the visiting cities and regions. It would also have been productive to learn more of the 'failures', the risks taken and lessons learned. This is because we can learn as much through failure as we can through success.







# CULTURE

for Cities and Regions

## Annex 1: List of participants

Name	Surname	City/Region	Position
Lizann	Tjon	Amsterdam	Senior Policy advisor
Maria	Schrama	Amsterdam	Clustermanager Creative industries
Morten	Falbe-Hansen	Central Denmark	Strategic developer
Lene Oster	Larsen	Central Denmark	Regional Manager Aarhus 2017
Ektor	Tsatsoulis	Kalamata	Executive Director Kalamata21
Georgia	Giannakea	Kalamata	Communication and International Relations officer
Cristina	Almeida	Lisbon	Advisor to the city council councillor for culture
Maria Ana	Silva Dias	Lisbon	Head of division
Kathy	McArdle	Nottingham	CEO - The Creative Quarter
Catherine	Mayhew	Nottingham	Economic development
Andrea	Ferrante	Pisa	City councillor
Antonella	Reacci	Pisa	
Sebastian	Knopp	Regensburg	Cluster manager for CCIs at the department of Economic Affairs
Anjelie	Chaubal	Regensburg	Curator
Viktor	Buzev	Varna	Chief Architect
Bilyana	Raeva	Varna	Head of EU Office
Nikola	Stojadinovic	Zagreb	Advisor for audiovisual projects
Frano	Boban	Zagreb	Senior advisor for centres for culture
Juan	Pradas Jaime	Zaragoza	City officer - project manager
Diego	Garulo Oses	Zaragoza	Planning, cooperation and new projects manager

Study visit in Nantes - 16.09.2015 to 18.09.2015

22



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# CULTURE

for Cities and Regions

## The team in Nantes

### **Dominique David**

Chargée de Mission, Culture department – Ville de Nantes

### **Boris Meggiorin**

Head of international development – SAMOA, Nantes

### **Elsa Thual**

European and Culture project officer - Nantes Métropole

## Culture for cities and regions team

### **Julie Hervé (EUROCITIES)**

*Role during the visit: Lead expert*

### **Tom Fleming (Tom Fleming consultancy)**

<http://tfconsultancy.co.uk/>

*Role during the visit: External expert*

## Support

### **Cécile Houpert (EUROCITIES)**

Project support officer – Culture for cities and regions





## Annex 2: Evaluation forms

Table over visitors' evaluation forms

### I. CONTENT EVALUATION

Questions	Answers							Comments
<b>Overall assessments</b>	Strongly agree	Somewhat agree	Undecided / neutral	Somewhat disagree	Strongly disagree	No answer		•
The event met my expectations/needs								
I gained useful knowledge and information								
I will be able to apply such knowledge and information to my job								
<b>Balance between effort for preparing and outcome</b>	very good balance	acceptable balance	disproportional balance	problematic relation	no opinion	No answer		•
Assess the balance between what you put in and what you got back								
<b>Relevance of study visit focus</b>	very relevant	conditionally relevant	limitedly relevant	not relevant	no opinion	No answer		•
Has the focus of the study visit been relevant for your work								





Balance between theory and practice	very good	acceptable balance	disproportional balance	problematic relation	no opinion	No answer	
Assess the balance between theory and practice							
Evaluation of input and preparation	very good	good	satisfying	not adequate	no opinion	No answer	
Substantial and editorial quality of preparatory input							
Substantial input provided by the host city							
General structure of the process							
Evaluation of process and communication	very good	good	satisfying	not adequate	no opinion	No answer	
Quality of facilitation							
Quality of presentations of the host city							
Quality of networking and interaction							
Quality of information during the study visit							
Quality of the visit organisation							
Output and learning	New information:						
	Relevance:						





	Other:

## II. IMPACT EVALUATION

- 1. Please describe the lessons, as result of the discussions you had during the study visit (at least three lessons learnt).**
- 2. How are you going to use the new ideas and knowledge gained to further improve your working and organisational methods?**
- 3. What would you recommend to the organising team to further improve the learning experience?**

