



“Culture and Urban Development in the North/South Perspective”

Final Report – ARCADE Seminar

Lille, France
November 13th-14th, 2008

This ARCADE Seminar, the fourth of a series of European seminars held in Barcelona (« Culture and conflict prevention »), in Zoetermeer (Netherlands, « Culture and social cohesion »), and in Krakow and Stalowa Wola (Poland, « Heritage preservation and community development »), aimed at **examining precisely how culture is used and misused in the quest for sustainable development as it relates to community development in both developed and developing environments.**

Après la tenue de trois premiers séminaires d'échanges et de sensibilisation à travers l'Europe, à Barcelone (Espagne, « Culture et prévention des conflits »), à Zoetermeer (Pays-Bas, « Culture et cohésion sociale »), et à Cracovie et Stalowa Wola (Pologne, « Préservation du patrimoine et développement local »), **ce quatrième séminaire ARCADE se donne pour objectif d'examiner l'usage / le non-usage de la culture dans les stratégies de développement durable dans les contextes urbains.**

Thèmes abordés / Key themes

- Nord/Sud : les nouveaux paradigmes de la coopération culturelle et des échanges
The North/South divide: new paradigms of cultural cooperation and sharing;
- L'élément culturel entre organisations internationales et mouvements locaux : tensions, débats et points communs
Culture, international organisations and local movements: tensions, debates, reconciliations
- Modèles exportables de développement culturel en milieu urbain
Cities and local urban cultural developmental models
- Outils et indicateurs d'impact d'évaluation de pratiques culturelles
Tools, indicators, impact – cultural good practices

<http://arcade.acted.org>



Programme

Jeudi 13 novembre 2008 - Thursday

13h30 **Accueil des participants – inscription**
Welcome of participants - registrations

14h00 **Introduction et présentation de la thématique « Culture et développement »**
General Introduction – Key-note speech

M. Pierre Yana, Président de l'Aéronef et responsable du Master II « Culture et développement » de l'IEP/IAE de Lille
« *Les enjeux de la relation entre culture et développement* »
"Stakes of the relation between culture and development"

14h30 – **Ateliers simultanés**
17h00 **Simultaneous workshops**

Atelier 1 - Indicateurs d'impact, méthodes et outils d'évaluation (in French)

Conçu de manière participative et basé sur des études de cas, cet atelier consistera en une introduction aux indicateurs d'impact de projets culturels et à leur évaluation.

Animé par **Mme Sophia Labadi** (UNESCO/CIR) et **M. Florent Le Duc** (Coordinateur du projet ARCADE).

Interventions de :

- **Mme Sophia Labadi** (UNESCO/CIR) : « *Méthodes existantes pour calculer les impacts socio-économiques de projets culturels* »
- **M. Emmanuel Vinchon** (Lille 3000) : « *Mesurer l'impact de Lille 2004, capitale Européenne de la Culture* »
- **M. Yann Crespel** (Ville de Romans) : « *Culture et coopération décentralisée: alliance motrice du développement des territoires* », *exemple d'actions de la ville de Romans avec ses partenaires en Tunisie et au Maroc*
- **M. Jean-Cédric Delvainquièrre**, Chargé d'études du Département des études, de la prospective et des statistiques (DEPS) au Ministère de la Culture et la Communication, Paris, France: « *Questions de terminologie, présentations de pratiques* »

Workshop #1: Cultural Indicators, Tools, Impact, Methods (in French)

Based on a participative approach and on case studies, this workshop will provide an introduction to cultural impact indicators and methods, as well as to assessing cultural projects as development tools.

With **Sophia Labadi** (UNESCO), **Mr Florent Le Duc** (ARCADE Project Coordinator), **Mr Emmanuel Vinchon** (Lille 3000), **Mr Yann Crespel** (City of Romans, France) and **Mr Jean-Cédric Delvainquièrre** (French Ministry of Culture and Communication).

14h30 – **Atelier 2 - Culture et société civile, divisions et cohésions : quelles actions**
17h00 **pour quels impacts (atelier conduit en langue anglaise uniquement)**

Ce deuxième atelier s'intéressera aux liens entre projets culturels et développement local, notamment sur les questions de cohésion sociale et d'impact social de projets culturels, en s'appuyant sur des études de cas et l'identification des impacts.

Animé par **Mme Pascaline Gaborit**, **M. Edoardo Guglielmetti** (ENTP), l'atelier sera



construit autour des **interventions suivantes** :

- **M. Mario Azzopardi** (Centre Dramatique de Malte, la Valette, Malte) *“Theater action as a mediating force in urban cultural development”*
- **Dr. Anne-Marie Deisser** (conservateur, Liège, Belgique) *“The socio cultural impact of the preservation of an historical site on the conservation of tangible and intangible heritage: The case of the Citadel of Erbil and the Kurdish Textile Museum”*
- **Mlle Ljuba Radman** (association Romani Yag, Canada) *« L'importance du facteur culturel dans la reconnaissance des Roms »*

Workshop #2: Culture and civil society: Case studies and impacts assessment (In English)

The objective of the workshop animated by **Pascaline Gaborit** (Director of the ENTP) and **Edo Guglielmetti** (ENTP project Coordinator), is to discuss cultural actions developed by civil society and to see how they can increase cohesion in a context of divisions. The workshop will deal with intangible heritage of cultures and how it can influence the development of a better social integration. Three different study cases will be presented in order to show the impact that working with cultural issues could have on tangible structural problems such as regional conflicts (in the Kurd case by **Anne-Marie Deisser**), minority exclusion (**Ljuba Radman**), and the refugees and asylum seekers problems (African migration in Malta by **Mario Azzopardi**). Their comparison and reflection will support the search of new tools and methodologies for the assessment of impacts and conditions of successes of similar projects by analyzing their possible transfer to other contexts facing similar problems.

17h – 17h30	Pause-café Coffee break
17h30 – 18h	Compte-rendu des ateliers et conclusion Conclusions and feedbacks from the workshop 1 & 2
19h00 – 20h30	Soirée Rom Rom evening Concert d'Erika Serre et Sergio Leonardi Projection de photos d'Eric Roset

Vendredi 14 novembre 2008 - Friday

10h00	Conférence : La thématique culturelle dans l'espace local, national et international : quels enjeux pour le développement urbain ? Modérateur : Jasper Cooper , CIR Paris (Le Centre Interdisciplinaire de Recherche Comparative en Sciences Sociales) Avec la participation de : <ul style="list-style-type: none"> - M. Pierre Yana, Président de l'Aéronef et responsable du master 2 «Culture et développement» de l'IEP/IAE de Lille <i>« Territoires sous tensions »</i> - Dr Kris Rampersad, Universitaire et journaliste, Trinidad et Tobago <i>« Les politiques culturelles face aux résistances »</i> - Georges S. Zouain, Fondateur de « Gaia Heritage » et membre fondateur de la Fondation Nationale du Patrimoine (Liban) <i>« Le patrimoine et l'art, instruments de revitalisation urbaine »</i> - Patrice Vergriete, Chercheur au LATTs (Laboratoire de recherche de l'Université Paris Est)
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« La culture, levier ou symbole du développement des territoires ? »

**Conference: The Cultural, the International, the National, and the Local,
What are the stakes for community development in urban spaces?**

Moderator : Jasper Cooper, CIR Paris

- **M. Pierre Yana**, President of the Aéronef and Head of the Master «Culture & development » at the IEP/IAE of Lille (France)
“Territories under tension”
- **Dr Kris Rampersad**, Author and journalist, Trinidad et Tobago
“Trini Lime Time: Challenges to policy-making in rebel cultures. A View from Trinidad & Tobago”
- **Georges S. Zouain**, Founder of « GAIA-Heritage » - Heritage National Foundation, Lebanon: *“Cultural resources, tools for the promotion and development of historical cities”*
- **Patrice Vergriete**, Researcher at the LATTS (Laboratoire de recherche de l'Université Paris Est, France): *“Culture, lever or symbol of the development of urban spaces?”*

12h30

Buffet-déjeuner

Lunch Buffet

14h00

Conférence : Mesurabilité, pérennité, efficacité et transposabilité de projets culturels: focus sur les capitales européennes / capitales africaines de la culture

Modérateur : Florent Le Duc, ARCADE

Avec la participation de :

- **Mme Catherine Cullen**, adjointe à la Culture, Mairie de Lille
« Culture et développement durable : l'exemple de Lille »
- **M. Emmanuel Vinchon**, Lille 3000
- **Mme Elise Mballa**, organisatrice du festival de danses et percussions Abok i Ngoma, Yaoundé, Cameroun
« Capitales européennes / capitales africaines de la culture ? »
- **Mme Valérie Lesbros**, attachée d'Action Culturelle, Ambassade de France au Ghana.
« Accra, une capitale de la culture en devenir ? »

**Conference: Cultural Projects: Scalability, Sustainability, and Transferability;
Focus on the European and African capitals of culture**

Moderator : Florent Le Duc, with the participation of :

- **Catherine Cullen**, Deputy Mayor of Lille in charge of Culture
“Culture and sustainable development in Lille”
- **Emmanuel Vinchon**, Lille 3000
- **Elise Mballa**, Director of the International Dance and Percussions Festival of Abok i Ngoma (Cameroon)
“European/African capitals of culture?”
- **Valérie Lesbros**, Cultural Attaché to the French Embassy in Ghana
“Accra, on the Way to becoming a Cultural City?”

16h00 –
16h30

Pause café

Coffee break

16h30 –
17h00

Clôture

Conclusion



Final Report in English from page 8

Rapport final – Séminaire ARCADE

Culture et développement urbain dans une perspective Nord-Sud

Lille, FRANCE,
13-14 novembre 2008

Présentation du séminaire

Le séminaire ARCADE propose de réunir opérateurs culturels et acteurs du développement (incluant représentants des autorités locales, ONG, fondations, centres de recherche, universités, organisations internationales, ainsi qu'artistes et praticiens). Le principe est de favoriser l'échange d'idées innovantes et de bonnes pratiques quant à l'usage de la culture dans le contexte du développement urbain, tant au Nord qu'au Sud. Les sessions se tiendront à Lille, en collaboration avec le Master d'études « Culture et développement » de l'Institut d'Etudes Politique de Lille / Institute d'Administration des Entreprises.

Après Barcelone (« culture et prévention des conflits »), Zoetermeer (Pays-Bas, « culture et cohésion sociale »), Cracovie / Stalowa Wola (Pologne, « préservation du patrimoine et développement local »), ce quatrième séminaire ARCADE se donne pour objectif d'examiner l'usage / le non-usage de la culture dans les stratégies de développement durable dans les contextes urbains. Il abordera notamment les notions de renforcement des capacités et d'autonomisation des communautés, les problématiques de « dépendance », et les défis liés à l'appropriation d'une culture, les questions d'impact de projets culturels.

En accueillant ce séminaire, Lille, Capitale européenne de la culture 2004, offre un objet d'étude et de comparaison particulièrement opportun aux discussions relatives à l'utilisation de l'élément culturel comme outil de dynamisation et du développement durable d'un espace urbain. La présentation de l'expérience culturelle et de développement urbain de Lille sera notamment abordée du point de vue de la capitalisation et à la transposabilité de cette expérience à d'autres contextes de développement, en Europe et dans les pays en développement.

Principaux thèmes

Les propositions de communication, idéalement fondées sur l'étude de cas pratique, devront porter sur l'un des thèmes suivants :

- Nord/Sud : les nouveaux paradigmes de la coopération culturelle et des échanges ;
- L'élément culturel entre organisations internationales et mouvements locaux : tensions, débats et points communs ;
- Modèles exportables de développement culturel en milieu urbain ;
- Outils et indicateurs d'impact d'évaluation de pratiques culturelles.

Une attention particulière sera donnée aux analyses des indicateurs d'impact pour les cas pratiques.

Présentation d'ARCADE

Le projet **ARCADE** est mis en œuvre par l'Agence à la Coopération Technique et au Développement (ACTED) en partenariat avec la Plateforme Européenne des Villes Nouvelles (ENTP) et le CIR (Centre de Recherche Interdisciplinaire en Sciences Sociales). Soutenu par la Commission européenne (EuropeAid), le projet vise à sensibiliser les Européens au lien entre culture et développement et à promouvoir cette thématique auprès des opérateurs culturels et des acteurs du développement en Europe.

En soulignant le rôle que la culture peut jouer dans les stratégies de la coopération et les programmes de développement, **ARCADE** veut faire de la diversité culturelle un élément préalable indispensable à la pérennité et au succès de tout projet de développement.



Résumé

Ce séminaire a été l'occasion de soulever de nombreuses questions et a ouvert de nombreuses pistes de réponses relatives à la question de l'usage et du non usage de l'outil culturel dans les politiques de développement. La diversité des points de vue et des approches qui se sont confrontés au cours des deux journées d'échanges explique pour partie le nombre de pistes de réflexion qui ont été lancées. La nouveauté de ce sujet justifie également la diversité des propositions, exprimées lors du séminaire, qui ont permis de dresser un état des lieux général de la problématique, des tensions qu'elle comporte, de ses enjeux et défis, et d'envisager des pistes d'action.

Bien que sa définition ne soit pas chose facile, la culture est d'ores et déjà utilisée, voire instrumentalisée, à des fins diverses et variées. Alors qu'elle est devenue une « ressource » économique à part entière, et alors que les frontières des différentes sphères de la société, autrefois bien matérialisées, se confondent aujourd'hui avec les frontières culturelles, l'outil culturel tel qu'incorporé dans les projets de développement est aujourd'hui chargé d'une ambivalence conceptuelle. Les acteurs de la culture dans la sphère du développement se doivent en effet de réfléchir sur cette notion même de culture afin d'accroître l'efficacité des projets mis en œuvre et de garantir leurs chances de succès. Néanmoins, comment dépasser le stade de l'intuition sur ce genre d'assertion ? Quelles nouvelles approches envisager à l'avenir pour l'ensemble des acteurs sensibles au rôle de la culture dans le développement, aussi bien en termes d'action que de réflexion ?

Plusieurs orientations en matière de recherche et d'action se dessinent à partir de chacune des quatre thématiques abordées au cours du séminaire. La thématique « Indicateurs d'impact, méthodes et outils d'évaluation » a souligné la persistance de nombreux décalages entre la théorie et la pratique. Un important travail reste à faire afin notamment de la divergence entre l'importance théorique accordée aux indicateurs et leur usage limité dans le cadre des projets de développement. Pourquoi des indicateurs qualitatifs et quantitatifs, facilement applicables et cohérents, ne sont-ils pas associés à la mise en œuvre d'outils et de projets culturels dans le cadre du développement ? Ces divergences entre théorie et pratique peuvent-elles être résolues ? Le monde de la recherche peut, contribuer à expliquer ce phénomène : est-ce une question de promotion et de sensibilisation à la bonne utilisation de ces indicateurs ou cela requiert-il des réformes en profondeur ? Une réflexion sur la pertinence des évaluations internes et externes mérite d'être menée afin de notamment contribuer à l'amélioration et à l'utilisation de ces outils.

L'atelier « Culture et société civile, divisions et cohésions : quelles actions pour quels impacts » a permis d'esquisser de nouvelles orientations pour des recherches à l'avenir. Il existe encore des tensions entre les arguments en faveur d'une institutionnalisation de la culture en tant qu'outil de développement et ceux qui défendent les modèles de développement endogènes. Il est avant tout indispensable d'étudier dans quelle mesure l'incorporation institutionnelle peut constituer une menace pour l'autonomie de la culture. Et si c'est le cas, ces menaces peuvent-elles être endiguées ? Inversement, il peut être intéressant d'étudier en quoi les tentatives de développement culturel purement endogènes sont susceptibles de freiner la légitimité politique des minorités, dans un contexte national, et de conduire à une réduction des soutiens politiques ou financiers. La principale question qui se pose alors est l'identification des véritables cibles des politiques de développement qui font appel à l'outil culturel. Quels sont les moyens empiriques à disposition pour déterminer précisément à qui appartient le patrimoine culturel « utilisé » ? Les chercheurs pourraient par exemple viser à identifier clairement les liens entre droits des minorités, construction d'une nation et mise en œuvre d'une politique culturelle pour pouvoir apporter des réponses à des questions telles que : les revendications juridiques des minorités relatives aux politiques culturelles sont-elles de nature à entraver voire même étouffer leur développement ?

« La thématique culturelle dans l'espace local, national et international, quels enjeux pour le développement urbain », a souligné l'existence de nombreuses pistes de recherche dans différents domaines. Les praticiens doivent composer avec le contexte de la mondialisation qui requiert de nouveaux cadres d'action particulièrement complexes. La mondialisation pose notamment la question d'échelle dans le cadre des programmes de développement et des projets culturels. Si certaines initiatives ont rencontré des problèmes spécifiques liés à la mondialisation (dépréciation ou perte de



patrimoine, diminution du bassin démographique), la mise en place de réseaux transnationaux de soutien et de financement est-elle pour autant en mesure de contrer cette tendance ? Et de quelle manière ? Si les dynamiques même de la mondialisation sont employées afin de contrer la logique de compétitivité territoriale autour de l'économie du savoir, alors il est indispensable de dresser la liste de ces bonnes pratiques. Des modèles adaptables et facilement transposables doivent alors être élaborés, tout en conservant à l'esprit les difficultés rencontrées par les modèles régionaux multiples (dangers du néo-colonialisme, difficultés à s'approprier correctement le contexte général, maintien des dynamiques sous-jacentes, etc.)

Enfin, des pistes de recherche et d'action ont également été exprimées sur les problématiques de mesurabilité, pérennité, efficacité et transposabilité de projets culturels (focus sur les capitales européennes / capitales africaines de la culture). Le transfert des modèles de développement culturel du Nord vers le Sud offre de nombreuses opportunités, aux praticiens comme aux théoriciens, aussi bien de succès que d'échec. En effet, l'application de modèles de développement organisés autour de l'élément culturel est contestable dans des contextes de conflits ou de post-conflit, avec des infrastructures limitées. Ces contextes particuliers constituent d'ailleurs souvent un frein majeur aux investissements publics. Chercheurs et praticiens doivent au contraire réfléchir à des initiatives relatives à la gestion préventive ou à la promotion du patrimoine culturel dans ces contextes instables qui menacent en premier lieu les pratiques culturelles. Il est ainsi indispensable de réfléchir à la pertinence d'appliquer des modèles du Nord au Sud, en s'interrogeant sur les raisons objectives de ces transferts Nord-Sud, tout en évaluant l'intérêt de développer des modèles spécifiques aux pays en développement - sans occulter les implications politiques de ce genre d'initiatives pour autant - et en évaluant également les mérites de politiques de développement endogènes. Des partenariats entre des entreprises privées du Nord et des collectivités locales du Sud sont-ils envisageables sur ce genre de programmes ? Ces partenariats sont-ils susceptibles de constituer une menace pour la souveraineté des nations ? Comment éviter ces externalités négatives en utilisant de nouveaux réseaux d'échanges ?



Final report - ARCADE Seminar

CULTURE AND URBAN DEVELOPMENT IN THE NORTH/SOUTH PERSPECTIVE

Lille, FRANCE,
November 13-14th, 2008

Seminar Overview

This seminar brought together actors of culture and social development from various backgrounds (including representatives of local authorities, NGOs, foundations, research centres, universities, international organisations as well as artists and cultural practitioners). The objective was to examine precisely how culture is used and misused in the endeavour of sustainable development as it relates to community development in both developed and developing environments.

Key Themes

Based on analysis and case studies (cultural projects relating to heritage preservation, regional development and local community development in developed and developing environments), workshops and presentations addressed the following topics:

- Cultural Indicators, Tools, Impact, Methods
- Culture and Civil Society: Case studies and impacts assessment
- The Cultural, the International, the National, and the Local: What are the stakes for community development in urban spaces?
- Cultural Projects: Scalability, Sustainability, and Transferability: Focus on the European and African capitals of culture

Background

Amongst the most charged problematics found in the “politics of sustainable development” is the tension between international and state-based agencies and the multiplicity of local actors to which they relate. While it is generally assumed that this space of antagonism is purely oriented around policy issues, what is overlooked is the centrality of “culture” to the politics of development. In essence, “culture” functions as the primary substrate upon which developmental policy is built. Moreover, it is both a tangible and intangible aspect that is “put into play” in both developmental theory and practice. What remains to be seen is whether “culture” survives use as a policy tool with the positive attributes intact that make it attractive in the first place.

Hence, eschewing a purely policy-oriented approach to the question of development, the ARCADE seminar in Lille telescoped the role of culture in developmental schemas from both the north and the south with a special focus on urban contexts with a key concern to examine precisely how culture is used and misused in the quest for sustainable development.

The currently fashionable notions of building capacity and fostering autonomy pose the questions of “dependency”, of the silencing of “cultural” voices on the ground, of the misappropriation of the “cultural” in the name of sustainability, and of the manufacturing of “cultural” consent in conditions where resistance is equivalent to disenfranchisement.

Lille, France, where the seminar took place, was the 2004 “European capital of culture”. Hence, our primary focus was that of “evolving cities” as paradigms for dynamic cultural development. Lille thus served as a model to test, examine, and evaluate cultural developmental practices and aid participants in rethinking the conditions that bring a city to capitalize on culture.



Report

Held in the city of Lille (France) on the 13th and 14th of November, the conference *Culture and Urban Development in the North/South Perspective*, the fourth international conference of its kind by ARCADE, brought together artists, intellectuals, researchers, students, cultural event coordinators, representatives of local authorities, and NGO workers in order to examine the use/misuse of culture as it relates to sustainable development in both developed and developing environments. The aim was to build upon the diversity of opinions and perspectives so as to foster better understanding of these issues, the exchange of innovative ideas and the promotion of good practices.

Lille was designated the 2004 European Cultural Capital and was, as such, an opportune city in which to host this conference. Given the exemplary use of the cultural as a stimulative and developmental element in Lille, it provided an appropriate site to debate the potential for the duplication of Lille's experience in other developmental contexts. The principles of democratic governance that guide the planning and organisation of the cultural activities in Lille are equally relevant to other places. Indeed, such principles helped local communities to feel involved in this project, to accept it and to be willing to take part in it. The entire duration of the conference took place at the Maison Folie de Wazemmes, an interdisciplinary project-space that hosts artistic, academic and musical projects by and for local, national and international communities alike.

The conference was organised into two functionally distinct days: the first day (November 13th) split those present into two round-table workshop sessions; the second day presented two plenary sessions with mediated debate amongst the speakers and audience (November 14th).

The first day of workshop sessions (November 13th) was twofold in its objectives. The French-language workshop, animated by Sophia Labadi and Florent Le Duc, aimed to provide an introduction to cultural impact indicators and methods, and to assess the success of cultural projects as development tools. The English-language workshop, animated by Pascaline Gaborit and Edoardo Guglielmetti, aimed to discuss cultural actions developed by civil society, and to envisage how they might increase cohesion in a context of divisions using the tangible and intangible heritage of cultures. A plenary session was held at the end of the day in order to conclude the two workshops, share findings, and give feedback.

The second day (November 14th) consisted of two plenary seminars with four speakers each. The purpose of these sessions was to encourage the sharing of ideas and debate amongst academic and governmental experts, and provided the opportunity for participation and discussion between participants and speakers. The morning session, mediated by Jasper Cooper, aimed to address the stakes for community development in urban spaces with consideration given to the context of the cultural, the international, the national and the local. The afternoon session, mediated by Florent Le Duc, brought together a broad range of perspectives focused on the issue of the scalability, sustainability, and transferability of cultural projects with regard to European and African capitals of culture.

ARCADE Project Coordinator Florent Le Duc asserted that 'any sustainable development programme that excludes the cultural component limits its chances for success'. Plagued by issues of misapplication, miscommunication, and complexities of scale, of modelling, of evaluation, and of participation, the task of forging a developmental approach sensitive to the integrality of culture is one no less complicated, no less difficult, than it is both pressing and necessary. In his key-note speech, Pierre Yana invoked the 20th century writer and political figure, André Malraux, who once claimed that "culture is the sum of all the forms of art, of love, and of thought, which, in the course or centuries, have enabled man to be less enslaved." Such assertions hint at both the potential for failure and for opportunity with regard to the practice of development through culture. By reflecting on the lessons of the various experiences represented in this conference, it is hoped that the meaning of these assertions might be given new resonance and import, and that new orientations for research may become apparent.



November 13th 2008 – French-language Workshop: Cultural Indicators, Tools, Impact, Methods

Sophia Labadi introduced the subject of the evaluation of cultural projects. Evaluating projects is a necessary step to establish whether they have been successful in fulfilling their objectives. However, this step is often unpopular and omitted since it can lead to criticisms of the way in which projects are conducted. This presentation went on to present the tripartite element of evaluation: the definition of objectives that need to be fulfilled; the details of the means to achieve the objectives; and, finally, the analyses of the results obtained. The moments of evaluation were also detailed, including ex-ante, concomitant, continuous or ex-post evaluation. Finally, the different steps of the evaluation process were exposed, including the presentation of the type of evaluation, whether internal or external, the need to analyse different types of data collected as well as the communication of results and decisions that need to be taken following these results.

Florent Le Duc introduced the notion of indicators. He defined indicators as qualitative or quantitative measures of program performance and impact that can summarise information and clarify processes at work in societies. The usefulness of an indicator is related to its capacity to measure correctly and reflect reality, to use comparable measure, and to be clear enough to be understood by all. Indicators are essential tools for evaluation and guiding decisions, as they help to measure a programme or situation. They are a necessary tool to demonstrate clearly the impacts of projects. Despite their importance and necessity, cultural indicators have not yet been systematically mainstreamed into projects and no consensus exists yet about them. International organisations at the forefront of research on this subject include IFACCA, UNESCO; Eurocities or UCLG (United Cities and Local Governments and their Agenda).

Jean-Cédric Delvainquière detailed his experience of working with evaluation and indicators at the French Ministère of Culture. He stressed that financial decisions tend to be increasingly linked to quantifiable objectives and indicators that need to be fulfilled. Defining and collecting meaningful indicators is an arduous task. Jean-Cédric gave the example of indicators that aim to record the 'democratisation' of cultural sites. This includes gathering the number of visitors to cultural sites, wherein increase can be understood as a democratisation of cultural sites. He explained how misleading this interpretation was considering that 70% of all the visits to national monuments concerned only three cultural sites (Le Louvre, Versailles and Orsay), sites that are visited primarily by foreign tourists.

Yann Crespel presented the evaluation of cultural projects organised as part of the decentralised cooperation in the small town of Romans (France). This decentralised cooperation targets four cultural projects in the Middle East and North Africa region. This evaluation is essential to justify to the local population why it is important to spend 1% of the budget of the city to cultural projects outside of the town and in developing countries. Such measures help to discourage any nationalistic actions which would try to prevent the spending of these funds abroad.

The final intervention by Emmanuel Vinchon representing Lille 3000 highlighted the difficulty of evaluating the impacts of the project 'Lille 2004; European capital of culture'. Emmanuel Vinchon stressed the impossibility of establishing clear objectives that could have been followed consistently through this project since its partners changed over time. This evolution in the project partners meant that its objectives evolved constantly. Lille 2004 European capital of culture was however organised to attempt to change the negative image of this city. Whilst a number of ex-post quantitative indicators exist that tend to indicate that this event was 'successful' (rise of tourists and visitors to the city; active participations of the local population in all the cultural events organised...), no qualitative indicators exist to provide a clearer picture of how 'successful' this event was.

These presentations were followed by a lively debate on the relevance of the tripartite model related to evaluation. It was indeed contested on the ground that the objectives are often not defined and that there is no means to reach them. During this debate the phase of evaluation was recognised as an essential step in particular for the evaluation of European funded projects. It was also recognised that the evaluation was more efficient when it was an external rather than an internal process. It was recognised that evaluation was a necessary and important exercise to instil some accountability in project management.



November 13th 2008 – English Language Workshop: Culture and Civil Society: Case studies and impacts assessment

Mario Azzopardi's Malta-based case study, "Theatre action as a mediating force in urban cultural development", highlighted the setbacks and opportunities facing a developmentalism sensitive to culture's integrality. Poised between the south of Europe and the north of Africa, with one of the world's highest population density counts, Maltese society is reacting to a continuous influx of mostly-African asylum-seekers with xenophobia and public racism. In counteraction, the Malta Drama Centre stages productions written, choreographed, and performed by refugees for Maltese society. This is viewed as part of an integrated approach to overcoming the 'fundamentalist allergies to African people', from whence immense social exclusion and economic depravation derive. Despite violent hostility towards these efforts, the theatre projects have had a positive impact both within and without the diasporic community. According to one participant they have helped those involved 'boost not only their indigenous talent but affirm their right not to estrange themselves from their own culture'. Moreover, due to an avenue provided by Maltese law that allows small collectives to form legally recognised companies, the attempt was made to institutionalise one company of dancers into a profitable private enterprise. Unfortunately such attempts failed, due to the fact that those concerned were using Malta primarily as a transition point from which to move on to mainland Europe.

Anne-Marie Deisser shed light on the challenges involved in promoting good practices in the field of preventative conservation in her presentation "The socio-cultural impact of the preservation of an historical site on the conservation of tangible heritage: The case of the Citadel of Erbil and the Kurdish Textile Museum". The Citadel of Erbil has born witness to a long history of the loss of the tangible and intangible heritage of its inhabitants, a loss that has still yet to be put to a halt. Such is the extent of this ongoing process, it is alleged, that the culture of the nomadic Kurdish tribes belonging to the region may have completely disappeared within the next ten years. The various attempts to curb this loss through preservation (which include the Kurdish government's eviction of all inhabitants from the citadel: approximately 800 families unofficially settled there) have failed for the most part. The failure was attributed to three factors: first, decades of regional conflicts have upset cultural production and growth within the communities in concern; second, the increasing exposure to 'cultural globalisation' is seen to have an adverse effect on heritage; third, and most crucially for this case study, coordinated action has been stymied by the misuse of local knowledge by international, regional and local partners who have divergent views. In response, Marie-Anne Deisser has been applying her theoretical and practical knowledge from her preservation experiences from Europe and East Africa to the Kurdish Textile Museum located in the citadel, aiming "to support nomadic communities to stay autonomous and self sufficient while preserving their traditional knowledge and skills, thus providing local communities with a tool that can foster both their income and cultural significance while respecting their human and social integrity."

Ljuba Radman focused on the integrative and legitimising role that tangible and intangible heritage can play in long-term timeframes in her case study on 'The actor's role in the Roma culture scene: Unity in diversity'. Attention was drawn to the considerably ignominious and entrenched hardship faced by the Roma community as a result of their economic and social estrangement from 'mainstream Europe'. Examined in depth was a worrying trend whereby the post-EU Roma political and intellectual community has come to view the expression of Roma cultural heritage as a *hindrance* to integration. In this view, the expression of Roma art and music inhibits 'taking a step in the direction of mainstream integration' as it 'makes their difference too visible'. In opposition, Ljuba Radman presented an argument similar to that of Mario Azzopardi, namely: that artists play a unifying and informative role which not only fosters the integration of marginal communities *into* mainstream society, but also helps encourage 'a step in the other direction, from mainstream society *towards* marginalised communities.' Key to understanding this function of cultural expression is the notion that cultural heritage is not simply a static reproduction of traditional forms, but a living, adaptable part of a society, essential to its sense of identity and empowerment.

The following discussion centred on the concrete ways culture can be used to create political legitimacy. Opinion was divided. On the one hand, it was contended that such legitimacy is nothing without institutional incorporation. On the other hand, it was argued that over long time frames cultures create their own legitimacy relatively independent of institutional participation. Within these arguments, the question of minority nationalism as a progressive or counteractive force for cultural identity was



raised, and the important ethical question of interpreting culture in an ethnocentric fashion was strongly debated. Such questions represent the difficult balance between a developmental model focused too narrowly on institution-formation and policy initiatives which ignores the 'people' to whom culture belongs and to whom its development should be addressed, on the one hand, and a participative model, based on the participation and inclusion of baseline actors, which lacks institutional development and support which can be a lever for "demultiplication", on the other hand. It raises the question of spontaneity versus economic efficiency/social development. It was asserted that underlying this is the risk of applying Western cultural models to Southern cultural development; a "folklorisation of culture".



November 14th 2008 – Conference: The Cultural, the International, the National, and the Local: What are the stakes for community development in urban spaces?

Kris Rampersad, a member of the Caribbean Task Force on the UNESCO Convention, presented her case study “Trini Lime Time: Challenges to policy-making in rebel cultures. A view from Trinidad and Tobago.” Telescoped in the study were the cultural misconceptions allegedly inherent in the 2003 and 2005 UNESCO Conventions. A critical view from the ‘South’ on cultural policies ‘handed down by the North’ was presented. Allegedly the dynamic logic of Trinidad and Tobago’s ‘liming culture’ is crucially at odds with efforts to incorporate it into ‘static’ western policy models. Accordingly ‘much of what feeds the cultural discourse on multiculturalism... is drawn from abstract theories... of the North that really have little substantive bases for Southern realities’. In summation, it was asserted that development cannot be a one-way process from the North to the South. To promote a more productive, workable form of development through cultural policy, it was suggested, policy creation should be a shared task, receptive to the living dynamism of culture.

Pierre Yana focused on the role played by territoriality in cultural development in his presentation, “Territories Under Tension”. Territoriality is a factor often left under-considered, despite its demonstrable significance. In order to better elucidate the connection between territoriality, development, and culture, Yana discussed the recent work of Richard Florida. Allegedly, places (cities, regions, countries) with a thriving culture supported by local initiatives tend to develop a competitive advantage in attracting human creative capital and high-technology talent. In turn, such places are seen to become more successful economically. Here, culture directly affects development outcomes—for example, cities’ ability to attract high-tech industry and other forms of high-quality, postindustrial economic growth. In this context of a knowledge-economy, the use of culture as a tool for development is faced both with opportunity and contradiction. Highlighted were the ways in which cultural policies can often be in conflict amongst other policy strategies, exacerbating a process of fragmentation dangerous to fragile emergent cultures. Moreover, the point was raised that for cultural projects, a highly competitive economic climate can create winners as well as losers, exacerbating economic polarities. In order that the adverse effects of this tendency are better mitigated, it was asserted, actors should bear in mind the importance of integrated action and sharing.

Georges Zouain shared his insights on the trends and implications for economic cultural development in historical cities in his presentation “Cultural Resources: Tools for the Promotion and Development of Historical Cities”. Denoting the practice of heritage protection as an essential tool in territorial development, two distinct approaches to the sustenance of heritage were presented. Firstly, there is heritage preservation in which a certain ‘richness’ is presumed to inhere already within a site. This approach orients all attempts at heritage sustenance towards freezing the site in a static state, and is geared not towards a living, permanent population but a transitory, tourist one. Such an approach allegedly falls into the trap of gentrification, and fails decisively in that it inevitably erodes the demographic basis of a site (services, such as supermarkets and pharmacies, are usually located at an inconveniently long distance from the site). In opposition to this approach, the second outlined in the presentation aims at a living, dynamic form of heritage promotion. This approach is addressed both to the tourist market and to the local living demographic. Here, by fostering the development of multidisciplinary and flexible cultural sites, living heritage is being cultivated. Such living heritage can thereby change and function with the economy, and does not require the often destructive measures taken by more static forms of cultural preservation.

Patrice Vergriete interrogated the question of whether or not culture plays a decisive role in urban development in his presentation “Culture: Lever or symbol of the development of urban places?”. The proposal was put forth that culture can be interpreted, either, as something essential to the process of urban development, or, as simply a symptom of investments made in the more decisive domains of material infrastructure, education, urbanism and so on. The concept of the spontaneity of culture was raised, pointing specifically to the way in which cities these days must ‘brand’ themselves. Stockholm, in Sweden, was cited as a case in which ‘viral marketing’ methods utilising the internet were employed to promote the city. Essentially, in travelling there and engaging in the culture of this city, one ‘buys the image of Stockholm.’ Culture provides the avenue for such partnerships between private and public sectors of society, and it is in this regard that it functions so crucially as a factor of economic stimulus.



Returning to the proposal upon which the presentation was premised, it was concluded that culture indeed acts as a lever of development. Three summary points were cited in support of this conclusion: first that the branding of cities can modify their reputations; second, that culture provides a new economic sector full of potential; and third, that the social links and territorial cooperation culture fosters make it indispensable as a lever in urban development.

The presentations were followed by illuminative debate both between the speakers themselves and amongst the wider group of participants. Specifically, those present highlighted the significant gap between the reality with which urban development and culture take shape in the 'North' as opposed to the 'South'. Central to this point of contention was the issue of participation in cultural development. On the one hand, it was argued that a developmental model focused too narrowly on institution-formation and policy initiatives was faulty in that it ignored the 'people' to whom culture belongs and to whom its development should be addressed. On the other hand, whilst it was acknowledged that mutual participation in development projects was essential to their normative success, the pragmatic difficulties facing such projects can only be overcome with through the political and economic support provided by institutional participation. Many questions lingered: what should be the nature of the interaction between global providers and local clients of development projects? Does territorial competitiveness foster and support cultural development or does it stifle it? How can developmental actors best adapt to the enormous structural changes beyond their control, and does culture play a role in this process?



November 14th 2008 – Conference: Cultural Projects: Scalability, Sustainability, and Transferability: Focus on the European and African capitals of culture

Two main themes structured the afternoon session. First of all, Catherine Cullen and Emmanuel Vinchon detailed the experience of culture and development in the context of Lille 2004 and 3000 (France). Then Elise Mballa and Valérie Lesbros critically discussed the notion of European/African capitals of culture.

More precisely, Catherine Cullen and Emmanuel Vinchon explained that Agenda 21, already signed by 200 cities around the world, is at the heart of the cultural policy of Lille. Agenda 21 recognises culture as the fourth pillar of sustainable development. The project 'Lille 2004: European capital of culture' was an attempt to make this connection between culture and development. It is characterised by a partnership between Lille and 193 towns from the whole region. Such a geographical spread meant that a diversity of manifestations could be organised and that their impacts could be shared by the whole region. Indeed, more than 2 500 cultural manifestations involving 17 000 artists (50% of which were from the region) were organised in the whole region. These manifestations attracted more than 9 million visitors. Another important dimension of this project was the sustainable reuse of derelict heritage in the region (e.g. former textile mills or breweries) and their transformation into 'Maisons folie' that aim to house a diversity of cultural events. A total of twelve 'Maisons folie' were created, most of them in popular quarters. Manifestations organised for Lille 2004 also comprised a key social component as testified by specific tariffs that reflected the socio-economic backgrounds of participants. Catherine Cullen and Emmanuel Vinchon also insisted on the importance of the principles of democratic governance that guided the planning and organisation of the cultural activities of Lille 2004. Indeed, such principles helped local communities to feel involved in this project, to accept it and to be willing to take part in it. Finally, it was stressed that the momentum created with Lille 2004 should be sustained and pursued with Lille 3000, which is developing new cultural projects.

Elise Mballa and Valérie Lesbros critically discussed the idea of African/European capital of culture. Valérie Lesbros explained, first of all, strategies to transform Accra, the capital of Ghana, into a cultural city. Indeed, Accra lacks any major cultural manifestations. She detailed a symposium organised by the Goethe-Institute and Alliance française to analyze critically the feasibility of such an idea. This symposium included the presentation of examples from Europe and Africa; methodological advices; the major challenges faced and strategies for securing funding. The duplicability of the European concept of cultural capital to Africa was discussed at length. Indeed, any cultural project should avoid the dominant/subaltern relationships that characterise a number of projects between these two continents. It was agreed that the examples from Europe should be considered as sources of inspiration rather than cases that should be strictly followed. A distinction was further made between the concept of cultural city, which should be the first step to be reached, and the concept of cultural capital, which should be the second step to be reached, and which should have a more international focus. One practical step that came out of this workshop was the constitution of a network to share information and contacts on African artists. However, this symposium suffered from an absence of local authorities.

Elise Mballa stressed that this idea of a European capital of culture was interesting in particular for Cameroon, which is better known for its football than for its culture. However, she was rather cautious about this idea. She stressed the diversity of Africa that cannot be essentialised nor reduced to a few stereotyped images. Furthermore, she admitted that culture in Africa is often not considered a priority by governments, who tend to have other priorities, such as building infrastructures or fighting hunger and poverty. These priorities mean that funding models are different from those in Europe since no funding can come from the public sector but only from the private sector and the international community. She warned that the concept of African cultural capital in Europe could be neo-colonialism in disguise.

In any case, this concept of a model for the European capitals for culture is riddled with problems that make its translation into reality rather difficult. Such issues were debated following these presentations, raising numerous questions. Indeed, how could the domination of European cultures onto the African ones be avoided? Moreover, how could such manifestations be held when visas are



increasingly difficult to obtain for African artists? Does the existence of a certain cultural gap and different priorities hinder the very consideration of such models for implementation? Partly in answer, it was asserted that such initiatives should be careful in providing adequate space to the cultural expression of Southern countries so as to promote intercultural dialogue between North and South in the course of the European capitals. It was suggested that specific partnerships and networks should be set up in this regard.



Conclusions

With regard to the use and misuse of culture in the domain of development, this conference raised as many questions as it proffered answers. This is in part due to the diversity of perspectives from which this concern was approached, and in a large part due to its *newness*. It is with regard to the latter – the newness of the task of forging culture complementarily with development – that the most significant advances were made. For it is in the proliferation of such questions that the geography of the problem (its fault lines, tensions, and stakes) begins to become apparent, and we can draw up maps for action.

Despite the fact that it is not something easily defined, culture is nevertheless something readily and demonstrably *employed*. As culture has become gradually a 'resource' of the economy, and as the once-distinct spheres of society and of place have become less and less distinguishable from that of culture, that which we call culture when we incorporate it into projects of development has taken on an increasing conceptual ambivalence. Whether practitioners will it or not, some engagement with culture is part of any developmental program: insensitivity to the stakes of this engagement comes only at the cost of increasing chances of failure. However, can we take such claims beyond mere intuitions? What might the future hold as regards research and action taken by actors concerned with the task of forging culture complementarily with development?

Starting from each of the four topics outlined in this conference, several possible orientations for future research and action can be drawn out. As regards the theme of 'Cultural Indicators, Tools, Impact, Methods', it is clear that significant gaps between theory and practice persist. Work remains to be done on the discrepancy between the theoretically high-level of importance attributed to indicators in the perspective of their low frequency of usage in the planning of development projects. If coherent, comprehensive qualitative and quantitative indicators are not currently being included at the planning stage, why not? In what ways might this gap be reconciled? Research might reveal whether this is a matter merely of promoting good practices, or of deeper policy reforms. The relative merits of internal and external evaluation need to be explored. What decisive steps can be taken in order to make better such practices?

Considering the section on 'Culture and Civil Society: Case studies and impacts assessment' likewise reveals orientations for future research. Clearly there exists a tension between arguments for institutional incorporation and those for endogenous development models, wherein a balance needs to be struck. It must be verified to what extent institutional incorporation poses threats to cultural autonomy. If such is the case, can these threats be overcome? Conversely, researchers might investigate the demonstrable ways in which purely endogenous cultural development might hinder the political legitimacy of minority groups in national contexts, thereby impeding fiscal funding and support. Research should be done into the concrete question of *whom* development is addressed to, when culture is used as its 'tool'? In what empirical ways might we establish *to whom* the cultural heritage 'being used' *belongs*? For concrete judicial examples of such issues, researchers might seek to draw out the precise relation between minority rights, nation-building, and the formation of cultural policy. Does the potential for ethnic minorities to make judicial claims in relation to cultural policy hinder or stifle their development?

A number of areas in need of research are highlighted by the theme of 'The Cultural, the International, the National, and the Local: the stakes for community development in urban spaces'. The newly globalised context within which practitioners find themselves requires a conceptual framework of action equal to its complexity. Advances should be made regarding the notion of scale within cultural and developmental practice. If certain projects and initiatives have encountered problems due to the effects of globalisation (such as the loss of heritage or a solid demographic base for their program) will the formation of networks of cross-regional participation and funding go some way to counteracting this trend? If so, how? If the self-same dynamics of globalisation (so often-cited as corrosive to culture) can be used to counter the detrimental effects of a territorially competitive knowledge economy, precedents for such action must be sought out. Following this, flexible and duplicable models should be formulated; bearing in mind the contentious issues facing multi-region models (neo-colonialism, lack of contextual appropriateness, perpetuation of global subaltern dynamics).



As regards the issue of 'Cultural Projects: Scalability, Sustainability, and Transferability: Focus on the European and African capitals of culture' new potentials for research are no less pressing. In the question of the transfer of models from the north to the south, practitioners and researchers are faced with immense opportunity for failure as well as for success. The applicability of a developmental model where cultural considerations are central, to contexts of intense conflict and infrastructural lack, is disputable. For such reasons public funding is often not forthcoming. Researchers and practitioners should not be discouraged by this, however, as the need for preventative and supportive measures regarding cultural heritage are more pertinent than ever in contexts of conflict where living cultural practice is often the first victim. Researchers need to seriously assess the merits of applying models formed from developed contexts to developing ones. Objectively verifiable reasons for such actions need to be established, and the respective merits of endogenously formed models needs to be assessed. Research should be done into the political implications of such actions. Will partnerships between foreign private enterprises and local collectives be seen as a threat to sovereignty in some nations? How might these potential impediments be overcome through the utilisation of new networking techniques?

Résumé

Ce séminaire a été l'occasion de soulever de nombreuses questions et a ouvert de nombreuses pistes de réponses relatives à la question de l'usage et du non usage de l'outil culturel dans les politiques de développement. La diversité des points de vue et des approches qui se sont confrontés au cours des deux journées d'échanges explique pour partie le nombre de pistes de réflexion qui ont été lancées. La nouveauté de ce sujet justifie également la diversité des propositions, exprimées lors du séminaire, qui ont permis de dresser un état des lieux général de la problématique, des tensions qu'elle comporte, de ses enjeux et défis, et d'envisager des pistes d'action.

Bien que sa définition ne soit pas chose facile, la culture est d'ores et déjà utilisée, voire instrumentalisée, à des fins diverses et variées. Alors qu'elle est devenue une « ressource » économique à part entière, et alors que les frontières des différentes sphères de la société, autrefois bien matérialisées, se confondent aujourd'hui avec les frontières culturelles, l'outil culturel tel qu'incorporé dans les projets de développement est aujourd'hui chargé d'une ambivalence conceptuelle. Les acteurs de la culture dans la sphère du développement se doivent en effet de réfléchir sur cette notion même de culture afin d'accroître l'efficacité des projets mis en œuvre et de garantir leurs chances de succès. Néanmoins, comment dépasser le stade de l'intuition sur ce genre d'assertion ? Quelles nouvelles approches envisager à l'avenir pour l'ensemble des acteurs sensibles au rôle de la culture dans le développement, aussi bien en termes d'action que de réflexion ?

Plusieurs orientations en matière de recherche et d'action se dessinent à partir de chacune des quatre thématiques abordées au cours du séminaire. La thématique « Indicateurs d'impact, méthodes et outils d'évaluation » a souligné la persistance de nombreux décalages entre la théorie et la pratique. Un important travail reste à faire afin notamment de la divergence entre l'importance théorique accordée aux indicateurs et leur usage limité dans le cadre des projets de développement. Pourquoi des indicateurs qualitatifs et quantitatifs, facilement applicables et cohérents, ne sont-ils pas associés à la mise en œuvre d'outils et de projets culturels dans le cadre du développement ? Ces divergences entre théorie et pratique peuvent-elles être résolues ? Le monde de la recherche peut, contribuer à expliquer ce phénomène : est-ce une question de promotion et de sensibilisation à la bonne utilisation de ces indicateurs ou cela requiert-il des réformes en profondeur ? Une réflexion sur la pertinence des évaluations internes et externes mérite d'être menée afin de notamment contribuer à l'amélioration et à l'utilisation de ces outils.

L'atelier « Culture et société civile, divisions et cohésions : quelles actions pour quels impacts » a permis d'esquisser de nouvelles orientations pour des recherches à l'avenir. Il existe encore des tensions entre les arguments en faveur d'une institutionnalisation de la culture en tant qu'outil de développement et ceux qui défendent les modèles de développement endogènes. Il est avant tout indispensable d'étudier dans quelle mesure l'incorporation institutionnelle peut constituer une menace pour l'autonomie de la culture. Et si c'est le cas, ces menaces peuvent-elles être endiguées ?



Inversement, il peut être intéressant d'étudier en quoi les tentatives de développement culturel purement endogènes sont susceptibles de freiner la légitimité politique des minorités, dans un contexte national, et de conduire à une réduction des soutiens politiques ou financiers. La principale question qui se pose alors est l'identification des véritables cibles des politiques de développement qui font appel à l'outil culturel. Quels sont les moyens empiriques à disposition pour déterminer précisément à qui appartient le patrimoine culturel « utilisé » ? Les chercheurs pourraient par exemple viser à identifier clairement les liens entre droits des minorités, construction d'une nation et mise en œuvre d'une politique culturelle pour pouvoir apporter des réponses à des questions telles que : les revendications juridiques des minorités relatives aux politiques culturelles sont-elles de nature à entraver voire même étouffer leur développement ?

« La thématique culturelle dans l'espace local, national et international, quels enjeux pour le développement urbain », a souligné l'existence de nombreuses pistes de recherche dans différents domaines. Les praticiens doivent composer avec le contexte de la mondialisation qui requiert de nouveaux cadres d'action particulièrement complexes. La mondialisation pose notamment la question d'échelle dans le cadre des programmes de développement et des projets culturels. Si certaines initiatives ont rencontré des problèmes spécifiques liés à la mondialisation (dépréciation ou perte du patrimoine, diminution du bassin démographique), la mise en place de réseaux transnationaux de soutien et de financement est-elle pour autant en mesure de contrer cette tendance ? Et de quelle manière ? Si les dynamiques même de la mondialisation sont employées afin de contrer la logique de compétitivité territoriale autour de l'économie du savoir, alors il est indispensable de dresser la liste de ces bonnes pratiques. Des modèles adaptables et facilement transposables doivent alors être élaborés, tout en conservant à l'esprit les difficultés rencontrées par les modèles régionaux multiples (dangers du néo-colonialisme, difficultés à s'approprier correctement le contexte général, maintien des dynamiques sous-jacentes, etc.)

Enfin, des pistes de recherche et d'action ont également été exprimées sur les problématiques de mesurabilité, pérennité, efficacité et transposabilité de projets culturels (focus sur les capitales européennes / capitales africaines de la culture). Le transfert des modèles de développement culturel du Nord vers le Sud offre de nombreuses opportunités, aux praticiens comme aux théoriciens, aussi bien de succès que d'échec. En effet, l'application de modèles de développement organisés autour de l'élément culturel est contestable dans des contextes de conflits ou de post-conflit, avec des infrastructures limitées. Ces contextes particuliers constituent d'ailleurs souvent un frein majeur aux investissements publics. Chercheurs et praticiens doivent au contraire réfléchir à des initiatives relatives à la gestion préventive ou à la promotion du patrimoine culturel dans ces contextes instables qui menacent en premier lieu les pratiques culturelles. Il est ainsi indispensable de réfléchir à la pertinence d'appliquer des modèles du Nord au Sud, en s'interrogeant sur les raisons objectives de ces transferts Nord-Sud, tout en évaluant l'intérêt de développer des modèles spécifiques aux pays en développement - sans occulter les implications politiques de ce genre d'initiatives pour autant - et en évaluant également les mérites de politiques de développement endogènes. Des partenariats entre des entreprises privées du Nord et des collectivités locales du Sud sont-ils envisageables sur ce genre de programmes ? Ces partenariats sont-ils susceptibles de constituer une menace pour la souveraineté des nations ? Comment éviter ces externalités négatives en utilisant de nouveaux réseaux d'échanges ?



Speakers

Pierre Yana

President of the l'Aéronef and Head of the Master « Culture & development » at the IEP/IAE of Lille

Pierre Yana has a doctorate in French literature and is a professor at IAE Lille where he teaches Marketing Communication Culture and Management Sciences. He also directs the Master of Management in Cultural Projects at the Institute of Political Studies of Lille. Pierre Yana's research focuses on "Literature and Politics in the 20th Century" and on Cultural Industries (publishing, music, press, cinema). In particular, he analyzes the destruction of "traditional" cultural policies caused by globalized cultural industries.

Florent Le Duc

ARCADE Project Coordinator – ACTED, France

Florent Le Duc is coordinating ARCADE, an EU funded project carried by ACTED, aiming at raising awareness on culture and development among local authorities and Foundations in Europe. Consultant in development through culture, with a field speciality on Central Asia, he served as Culture Officer for UNESCO Central Asian regional office (Kazakhstan, Kyrgyzstan and Tajikistan) in Almaty from 2001 to 2004. In 2004/2005, he was Director of Bactria Cultural Centre (NGO ACTED) in Dushanbe, Tajikistan. President of the NGO Central Asian Initiatives, he has been implementing a series of projects in the field of Arts and Culture in Central Asia, with a focus on performing arts (partnership with the European network IETM) and regional cultural information (study for UNESCO).

Sophia Labadi

Researcher at the CIR, UNESCO

Sophia Labadi has a PhD and a Masters in Cultural Heritage Studies from the Institute of Archaeology, University College London (England) and graduated from the Institute of Political Sciences in Grenoble (France). Since 2004 she has worked for UNESCO, first at the World Heritage Centre, and more recently at the World Reports Unit to prepare the forthcoming UNESCO World Report on Cultural Diversity. She has published on various issues related to culture and edited World Heritage: Challenges for the Millennium, published by the UNESCO World Heritage Centre in 2007. She has been the recipient of a number of scholarships, most recently from the Getty Foundation and numerous awards, most recently the 2008 Cultural Policy Research Award.

Jean-Cédric Delvainquière

Research officer in the Department of Studies, Future Trends and Statistics (DEPS) in the French Ministry of Culture and Communication

Jean-Cédric Delvainquière has been a research officer in the Department of Studies, Future Trends and Statistics (DEPS) in the French Ministry of Culture and Communication since 1997. Trained as an economist (Master in 1991), he had been involved for 5 years (1991-1996) in the research carried on by the European Commission on local economic development and social exclusion strategies (in the frame of the programme "Poverty 3"). In charge at the DEPS of issues relating to public funding for culture and domestic cultural policies, he is responsible for the surveys on local cultural expenditure. He has been involved in the research supported by the Ministry on cultural diversity and now contributes on the topic of cultural attractiveness; he also participates in the work on regional cultural policies and on their economic dimensions.

Member of the French planning Office (called the Plan), working group on the cultural attractiveness of France (from 2003 to 2005), he was also involved in the Eurostat work group on the harmonisation of statistics on European cultural funding (from 2000 to 2004) and still contributes to several international comparisons studies, among which the Compendium on cultural policies and trends in Europe of the Council of Europe and ERICarts (www.culturalpolicies.net).

In addition, he gives lectures at the Paris VII "Denis Diderot" University on Local Cultural Policies and at the University of Avignon, on National and European Cultural Institutions.



Yann Crespel

In charge of the European and International affairs mission of the city of Romans (France)

Yann Crespel has been coordinating local projects for development since 1997. Holding a master "Direction of cultural projects" (Observatoire des Politiques Culturelles de Grenoble, 2005). Among the projects he has been involved in: rehabilitation of a Roman House (« Maison d'Africa » project) in Tunisia, founder and co-director of the festival « Découvertes Tunisie 21 – El Jem – Tunisian creation and world music ». In Romans, he has been active in mobilizing the Youth civil society sector, introducing international aspect to local flagship projects ("Oasis du Carnaval de Romans" and "Biennale Internationale de la Solidarité et des Echanges). He is currently in charge of the European and International affairs mission, where he has been asked to revise the international cooperation of Romans, following the recommendations of an evaluation carried in 2007-2008.

Pascaline Gaborit

Directrice de l'ENTP - European New Towns Platform, Belgique

Pascaline Gaborit is since 2002 the director of the European New Towns Platform a network of 31 Towns from 11 countries in Europe. In this framework she organized events, trainings, and implemented several projects on the themes of urban development, social cohesion and sustainable development. She is completing a PHD about "Trust in post conflict societies" and is also working as expert about urban issues for the European URBACT Program.

Edo Guglielmetti

Coordinateur de projet à l'ENTP – New Towns Platform, Belgique

Edoardo Guglielmetti graduated in Philosophy in Milan (with a specialization in Mass communication). After a Master in European affairs in Brussels, he worked as assistant for two Members of the European Parliament. Before joining the ENTP, he worked as a training and research assistant for the project "EC Gender Help Desk for the Relex family" run by ITC-ILO. For ENTP, he has been coordinating European projects on gender equality and work/life balance. Among his past experiences, he has been editor of a book about the Laos dictatorship, "Indocina libera: il caso Laos" and press agent for an NGO.

Mario Azzopardi

Head of the Malta Drama Centre

Mario Azzopardi has been directing the Malta Drama Centre, a state institution, for the past five years. He is also one of the pioneer directors involved in the running of the first Drama Academy in Malta which was created in 1979. Besides his interest in mainstream and pedagogical drama, he is committed to the exploration of social issues using theatre as an investigative and expressive tool. He is involved also in cultural journalism and lectures on social and political Theatre at the University of Malta. Mr Azzopardi is also a noted published writer in Malta and was one of the leading poets who brought about the literary revival of the Sixties in his native island. Recently he has published his first collection of social issue stories for adolescents. He has worked at Malta's National Theatre and national broadcasting and between 1998-2005 formed part of the Cultural Policy Unit within the Ministry of Education and Culture, entrusted with the research and drafting of Malta's first Cultural Policy. He is very engaged in conducting workshops and drama projects in European countries. Mr Azzopardi holds a professional Diploma in the Theory and Practice of Education, obtained cum laude, and a Masters of Philosophy in Community Theatre.

Anne-Marie Deisser

Freelance conservator, Belgium

Anne-Marie Deisser joined the Textile Conservation Centre, University of Southampton, UK, in 2000 where she took her Master in Textile Conservation and her PhD research which investigated partnership between local and institutional communities in the conservation of cultural heritage. She is interested in the application of both the material and the social sciences to inform the theory and practice of preventive conservation. She has worked as a freelance conservator in Europe and in East Africa. In Kenya she was in charge of the condition assessment of the National Museum collection as



part of the Museum restructuring project undertook in collaboration with the European Commission. She was also involved in teaching and conservation work for the National Museum and University of Addis Ababa in Ethiopia. Anne-Marie was Chair of the Ethnography Section of the United Kingdom Institute for Conservation (ICON) between 2005 and 2008. Most recently her work focused on the conservation of the tangible and intangible heritage of the Kurdish Nomadic tribes at the Textile Museum of Erbil in Iraqi Kurdistan, on which this presentation is based.

Ljuba Radman

President of Romani Yag, Canada

Since 2004, Ljuba Radman has actively been involved in the promotion and dissemination of the cultural diversity of the Roma people through her association Romani Yag (“Romani Fire”). Raised in Brussels, Radman first came into contact with Roma artists and activists as a child. Following her degree in Political Science at the University of Birmingham, she first became active in the arts world through film in Paris and later through theatre in Montreal. There, she founded the non profit organisation Romani Yag, which aims to provide a broader picture of the great diversity of Romani (incl. Sinti) cultures so as to allow the general public to discover this often misrepresented nation beyond common stereotypes. Since 2005, Romani Yag has been presenting cultural events where arts and information meet, e.g. through concerts, exhibits, round tables, conferences, workshops, films and further expressions of worldwide Romani culture – most notably through its international festival. Romani Yag has also been involved in other events beyond the borders of Canada, always with the intent to build bridges linking Roma cultures to other European and North American cultures.

Kris Rampersad

Journalist and cultural consultant - Trinidad

Kris Rampersad is a media, cultural and literary consultant, researcher, journalist and author who has done considerable research on the relationship between the UNESCO Convention and practical culture in Trinidad and Tobago. A member of the Caribbean Task Force on the UNESCO Convention, her research has been represented not only in print, but through radio and television documentaries as well as at forums as the World Hindi Conference (1995), World Summit on Arts and Culture (2006), International Conference on Cultural Policy Research (2008), and West Indian Literature conferences. She is a founding member of Friends of Mr Biswas Committee, Trinidad Theatre Workshop Fund for Literature, Drama and Film, and a former deputy chair of the Commonwealth Journalists Association and Trinidad and Tobago Media Association Fund.

Georges S. Zouain

Founder of « GAIA-Heritage »

Georges S. Zouain is a Lebanese and French national. He holds a Ph. D. in Development Economics and a postgraduate degree in non-linear programming and human resources, both from Paris. His key qualifications and experience are in development economics, culture and heritage economics, regional planning and programme and project design and management. Before creating GAIA-heritage in February 2002, Georges served as director in the Sector of Culture at UNESCO – Paris and as Deputy Director of the World Heritage Centre. Before, he was the Head of the Emergency Operations Unit that he created and as a Programme Specialist in Education and in Internal Management. During his presence in the World Heritage Centre, he provided advice to other organizations such as the World Bank and regional development funds on their role in culture. He has been a fellow at the Graduate School of Design and has founded the Lebanese Heritage Foundation that funded and coordinated the restoration of the National Museum of Lebanon in Beirut. He is a member of several professional organizations, such as the Architectural Association (UK), the Association of Cultural Economics International (ACEI), and of ICOM. He is also a member of Transparency International.

Patrice Vergriete

Researcher at the LATTS (Laboratoire de recherche - Paris University)

After different professional experiences at the OECD, in the French Ministry of employment and solidarity (under Martine Aubry) and as the Director of the Agency for Urban Planning in Dunkerque,



Patrice Vergriete works today in the Laboratoire de recherche de l'Université Paris Est. Since 2001, Patrice Vergriete has been Deputy Mayor of Dunkerque.

Catherine Cullen

Deputy Mayor of Lille in charge of Culture since 2001

Catherine Cullen is the Deputy Mayor in charge of Culture since 2001, City of Lille, France. For the last 30 years, Catherine CULLEN has created, managed or supervised cultural projects and events, based on her experience of different cultures and artistic activities.

After several years in publishing, editing and journalism, she became editor in chief of LIBER, the first European cultural supplement issued by *Le Monde*, *El Pais*, *Frankfurter Allgemeine Zeitung*, *The Times Literary Supplement* and *l'Indice*. She was also advisor to the French Presidency for the implementation of the Académie Universelle des Cultures. A free lance writer and translator, she has also contributed to many national and international meetings on various aspects of culture, and is presently vice-president of the UCLG Culture Committee on the Agenda 21 for Culture.

Emmanuel Vinchon

Cultural advisor for Lille3000

Stage, art and event director, Emmanuel Vinchon is also the cultural advisor for Lille2004 and Lille3000. He also lectures on such issues as territories and cultural policies...

Elise Mballa

Director of the International Dance and Percussions Festival of Abok i Ngoma (Cameroon)

Elise Mballa is the Director of the International Dance and Percussions Festival of Abok i Ngoma (Cameroon), a gathering of dancers and choreographers from all around the world. This dancer, choreographer and cultural operator also founded Association Meka dedicated to the organisation and the support of successful dance festivals.

Valerie Lesbros

Cultural Attaché to the French Embassy in Ghana

After studying English in France, Valerie Lesbros was a journalist, editor translator in Montreal for some years. From 2000 to 2006, she was a consultant for the Vietnam Ministry of tourism and was in charge of University programmes at the French Embassy in Vietnam. She notably set up and ran a programme dedicated to "Supporting cultural development in Vietnam". Since 2007, Valérie Lesbros is Cultural Attaché to the French Embassy in Ghana, where a symposium entitled "Accra, on the Way to becoming a Cultural City?" just took place.



Analytical and presentation grid for case studies

(John Crowley, Sophia Labadi - CIR)

This grid is to be considered as a tool aiming at facilitating the presentation of case studies. In order to strengthen the relevance of a study, it is necessary to go beyond presentation and reporting. The study should indeed attempt to analyse the case, adopting a critical distance towards the facts.

In this respect we would like to introduce this analytical and presentation outline, in order to facilitate and harmonise the presentations of case studies in the frame of ARCADE project.

Please give a special attention to points 5 (impact) and 6 (evaluation), as these are in direct connection with one of the project objectives: to contribute to the identification of impact indicators for cultural projects in a context of development.

1. Defining the issue at stake	Who contributes to it? Which concepts are utilized, by whom, what for, etc? What is the level of consensus of these issues? In which problematic and programmatic frameworks are they?
2. Project conception	Where from and how do the different options arise? Who intervenes in the decision? What are the criteria participating to the decision process? Which analytical process is utilized in the decision making process? Is there any kind of participative logic? Of what type? What is the level of consensus around the project? Is any assessment logic included within the project?
3. Decision	Who has the final word and according to which lines? What are the influential logics related to the formal decision? Is there a single decision being made or does the project correspond to a gathering of complementary decisions on several aspects of the project?
4. Implementation	How? For whom? With what resources and input? What are the related difficulties, conflicts and changes? How is the effective implementation compared to what had been originally crafted? Has the implementation been set up/changed according to ongoing assessments in the course of the project?
5. Impact	What is the overall impact of the project in its own domain? How have other domains been affected? Has the project known any kind of interactions with external events/acts that have notably affected the overall result? Most of all, can you detail how you proceeded with the assessment (which method? When? With whom? How were the results capitalized?)
6. Evaluation	Are the results in line with the initial objectives? Are those results directly related to the implementation/activities of the project rather to external factors? After implementing the project, were the initial factors relevant? (essential dimension of learning)



CULTURE IS ROOM FOR DEVELOPMENT

THE POWER OF CULTURE

Culture and urban development in the North/South perspective

December 2008

"Any sustainable development programme that excludes the cultural component limits its chances for success." With these words ARCADE project coordinator, Florent Le Duc, initiated ARCADE's fourth international seminar, Culture and Urban Development in the North/South Perspective held in Lille, France, November, 2008. The conference assembled a diverse range of actors to continue the complex and pressing task of assessing what such assertions might mean for those working in development.



Dance group Katanga from Malta

Mario Azzopardi's Malta-based case study, *Theatre action as a mediating force in urban cultural development*, highlighted the setbacks and opportunities facing a developmentalism sensitive to culture's integrality. Poised between the south of Europe and the north of Africa, with one of the world's highest population density counts, Maltese society is reacting to a continuous influx of mostly-African asylum-seekers with xenophobia and public racism. In counteraction, the Malta Drama Centre stages productions written and performed by refugees. This is viewed as part of an integrated approach to overcoming the 'fundamentalist allergies to African people', from whence immense social exclusion and economic deprivation derive. Despite violent hostility towards these efforts, the theatre projects have had a positive impact both within and without the refugee community.

Dr Kris Rampersad, a member of the Caribbean Task Force on the UNESCO Convention, presented her case study *Trini Lime Time: Challenges to policy-making in rebel cultures. A view from Trinidad and Tobago*. The study telescoped cultural misconceptions inherent in the 2003 and 2005 UNESCO Conventions, presenting a critical view from the South on cultural policies 'handed down by the North'. An example: the dynamic logic of Trinidad and Tobago's 'liming culture' is crucially at odds with efforts to incorporate it into 'static' western policy models. To promote a more productive, workable form of development through cultural policy, she suggests, policy creation should be a shared task, receptive to the living dynamism of culture.

Jasper Cooper

<http://www.powerofculture.nl/en/current/2008/december/arcade>