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Combating the Janus Syndrome: Is Civic Governance in Experience-based Planning Strategies the way forward?

'We must dream to create stories. A city that is not doing well needs a new story and with this new story, you are able to create economic and social activity' (Pascal Ferren, POLAU, 2014).

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Introduction

Festivals and events have long been used to stimulate economic and urban growth in cities for example the Olympics, European Capital of Culture, and large sporting events. However, this has often revolved around the hosting of large-scale events that penetrate on an intra-city scale and affect not only the city involved but also the nation in which the city resides. What is new is the momentum-gaining paradigm of the experience economy and the need to capitalize on this new demand resulting in a smaller scale of penetration in geographical contexts. As Jakob explains, urban planning is 'no longer limited to the organization of sporadic mega-spectacles such as world exhibitions, Olympic Games or international film festivals but has ushered into an urban and economic development scheme that affects the overall production and consumption of products and space' (Jakob, 2012: 448). Events are now being used in and through everyday urban space in order to generate a proportion of the benefits associated with larger scale events and to allow for more consistent percolation into the immediate localities, as opposed to a disjointed connection between event and community, a process coined by Jakob as 'Eventification'.

As such cities and indeed municipalities are starting to integrate new ways of transforming urban space into an experience, 'the increasing importance of image, ephemera and spectacle have given a new impetus to events, as creators and carriers of meaning and wealth in cities' (Richards and Palmer, 2010: 10). Image, ephemera and spectacle whilst being the three main constructs of the eventification of space are also becoming more important to city competition, and in particular inner-city competition. New and exciting forms of displaying urban space as a spectacle are being linked to increased visitor figures and as so are becoming a key focus in planning policy and urban strategy, 'capturing urban spaces to create temporary 'liberated' or 'autonomous' places using the eventalisation of them as a strategy seems to be what signifies the 'event-politics' of new urban movements' (Ploger, 2010: 864). Eventalisation and eventification seem to be two representations of academic jargon that are in essence terminology for the same process. In the instance of this paper this process will continue to be called 'eventification' to ensure continuity and to remove confusion.

Ploger's expression also demonstrates new growth in this area of planning research and practice as justified by the 'event-politics of new urban movements' making it an excellent topic for further study. This reassertion of focus on events in everyday urban space is paramount to the rapidly increasing importance of urban experience in the economic derivatives of place marketing, and therefore 'an increasing number of cities have embarked on strategies of experience-oriented

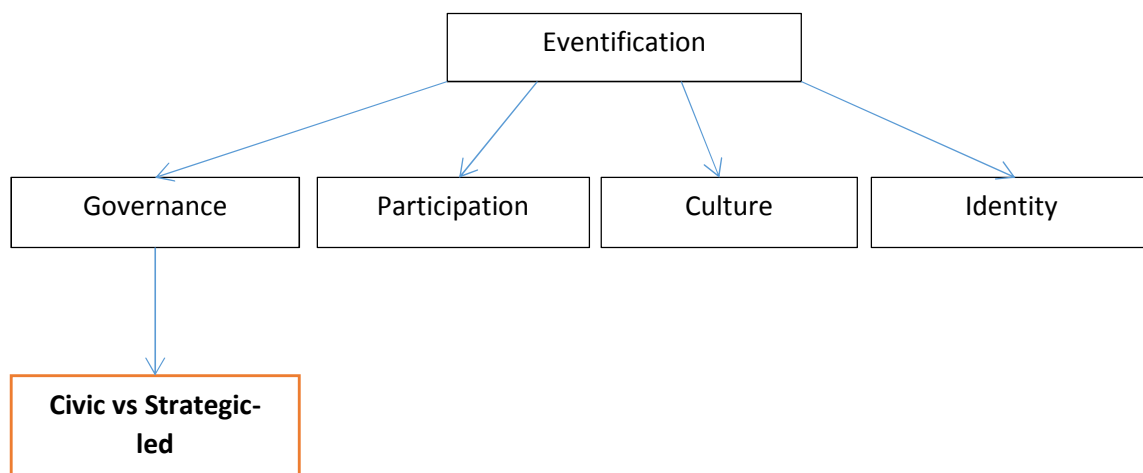
growth' (Lorentzen and Hansen, 2009: 818) in order to capitalise on this trend. The enormity of modern regard on such events is largely due to their perceived versatility and diverse spectrum of benefits 'the recognised promise of events as an economic driver and their importance as a social and cultural nexus means that we are witnessing tremendous growth in this sector' (Pernecky and Luck, 2013: 1). Pernecky and Luck again also emphasize the increasing popularity of the subject and along with it academic literature scrutinising every interior detail of the process. Currently there are limited sources on the subject due to the fresh new imagining of events under the banner of the recently prominent experience economy although its enhanced use in urban planning is beginning to draw large scale attention to planning academics and urban theorists alike.

However, 'in spite of the fact that, lately, many critics and municipalities have embarked on experience-based strategies, no evidence has so far been provided that thoroughly assesses the potentials of the experience economy as an alternative basis of growth' (Lorentzen and Hansen, 2009: 824). The strategies employed seem to be based on politics rather than knowledge. This may be down to the lack of subject literature at the time or an exaggerated eagerness to employ experience-based planning methods to gain an upper hand in the battle for city competition. Either way, what is evidently clear is that more research is needed to create a more comprehensive map of the benefits and failings of eventification as a method of experience-based planning. The experience content of these events means that it is richly entrenched in artistic and performance features and serves as a prime example to the lack of current relevant research into experience-based planning measures 'although research in planning and urban studies has become increasingly sophisticated in terms of understanding the arts and community empowerment, integrating the performance studies perspective with planning research and practice introduces new concerns that could transform how planners approach and understand the arts (and vice versa)' (Chapple and Jackson, 2010: 486). So the integration of performance studies related to the experience of an event in urban space is pretty much a game changer. By viewing these aspects as one unified process the occurrence of art in planning and planning of art is reconstituted in a new light, and as Chapple and Jackson suggests could prove fruitful in the way planners and politicians view urban space. One such example of a transition that has already undergone is the perception of the advantages using the arts in cities 'until recently planners have relied almost exclusively on an economic lens to understand the relationship between the arts and cities' (Chapple and Jackson, 2010: 487). Planners now are beginning to realise the social and cultural impacts between using arts and events in cities breathing new life into the use and governance of an event which will become clear later on in this paper. Economic gain is still fundamentally recognised as the more dominant reason for incorporating events in urban space but the new found recognition of social impacts has also presented a new

challenge to urban planners in the form of the 'Janus Syndrome', or 'facing the strategic demands for improved economic growth while also meeting the more localized desires of urban communities?' (Tewdwr-Jones, 2009: 251). This can be broken down into two distinct conflicts that are fused to form the Janus Syndrome. The first is the conflict between addressing social or economic objectives and whether both can be addressed successfully under the same strategy, and the second is the conflict between catering to tourists and visitors or local residents and communities. These conflicts will be tested under the methodology of the paper and will aim to provide an answer as to whether the Janus Syndrome can actually be remedied.

This paper will not be able to fully encapsulate the entire field of study needed to produce a full thorough assessment of the experience economy strategies; the subject is far too large. Rather, one aspect or variable has been chosen in which to focus the research on; the features and potentials of a civic-led approach against a strategic-led approach to the eventification of urban spaces; that will add to the existing knowledge on experience-based planning methods and hopefully present some new discussions and uncover unforeseen realisations. The Janus Syndrome therein is the problem by which each governance method is calculated by and, if at all, one method can successfully address each side of the syndrome justifiably to be considered the suggested method of adoption in future processes.

Figure 1.0 - Schematic showing the core elements of the mechanism of Eventification



As the schematic suggests the core aspects of the research question include: Governance and management, Culture, Participation, and Identity. Transport is also another benefactor that contributes to the effectiveness of city approaches in the experience economy, however, because the focus is on smaller, neighbour-hood or inter-city scales the transport aspect is not as influential as the terms stated above. As shown above and highlighted the variable to be studied (Civic-led vs Strategic-led eventification) is an extension of the governance of the process and displays a possible two methods to how the governance of the eventification of urban space can be approached.

These core aspects prove to be effectual features to the outcome of the strategy; changes to any one of these aspects will end up dictating the final outcome of the product in one way or another. Hence, although the majority of the focus is upon these two conflicting governance methods all the other aspects play a role in how the strategy pans out and so will also draw some attention in this paper. The governance method affects the level of participation or culture in the same way that the use of culture for example can influence the audiences experience and perception of the event, therefore proving that to completely separate and disconnect each element from one another would show an unrealistic disregard of vital components ultimately resulting in a dysfunctional, one-dimensional study with no real world implications.

Figure 1.1 – Schematic showing the contributes of Eventification Experience

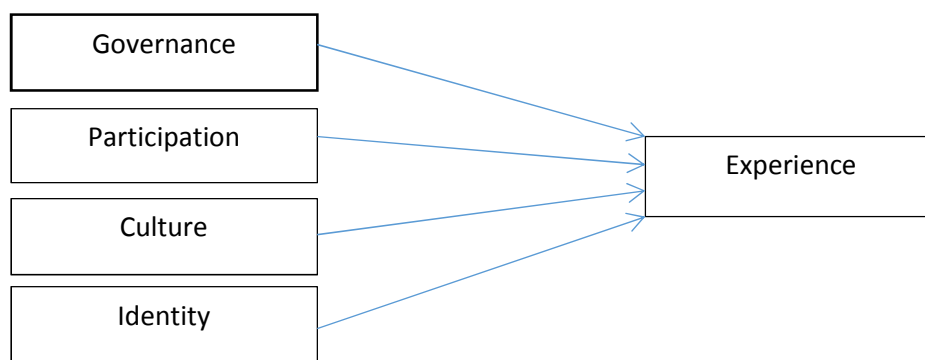


Figure 1.1 shows that the aforementioned core elements are also the gears of the experience machine, the factory of course being urban space. When viewed in conjunction with Figure 1.0 the schematic shows the networked relationship from eventification to experience. Experience is perhaps the most important factor in the success of an eventification strategy as it ultimately results in the scale of economic and social gains of the event; a more encapsulating and exciting experience will draw greater benefits than a bland, less inclusive event. Again the schematic demonstrates the importance of each element to the overall implementation of an eventification strategy and its relevance within the subject question giving credence to its inclusion and dictating the content of this paper.

The overall argument for utilising this style of urban planning strategy is to adapt to the evolution of modern economic paradigm shifts (in this instance the experience economy) in order to provide the best solutions possible to instigate local urban regeneration. Events and experiences go hand in hand and so it makes sound reasoning to choose the implementation of events in urban space as the basis for an experience-based planning strategy. The subject of events in urban regeneration strategies is still one of great interest within the academic world and as Pernecky and Luck state, 'there is also a scope for more theoretical and conceptual richness of the events phenomenon and the field in general' (Pernecky and Luck, 2013: 3). It is within this interest and new emerging forms of manipulating events then that provides firm discourse for the purpose of this research question, which in turn should generate further discussion and debate about the implications of governance methods and experience-based planning strategies, ultimately resulting in an enhanced theoretical library to explore in modern day practical solutions.



(LVAN institutionnel 2014, Appendix D)

Hypothesis

‘Civic-led governance of eventification practices in more localised instances generates a wider spectrum of benefits and more pertinently addresses social issues’.

This hypothesis is based around the premise that bottom-up (or bottom-linked to be more precise), community-controlled events can often inspire proactive local participation and civic-pride resulting in a more euphoric experience and more realistic interpretation of the locale in the event. A stronger local identity can lead to a more unique image of that area, producing higher tourist and visitor rates and therefore generate greater economic return. The communities’ vested interest and stake in governing an event in their own area could also mean that social issues such as minority group exclusion and residential conflict are given more regard, producing the canvas for an equal level of appropriation to strategic growth and the localized desires of the community. Of course this is purely theoretical and depends on a wide variety of variables, in practice this may not be the case. This paper will aim to verify whether this hypothesis proves accurate or not and evaluate the associated repercussions of the calculated outcome.

Methodology

The thesis methodology consists of both quantitative and qualitative forms of research in order to demonstrate a more well-rounded study of the subject matter and to gain new data and information as well as a critical re-examining of existing literature. The first part is an academic literature review focusing on existing research and relevant case examples to present the underlying theory of the question, comprising of the positives, negatives, potentials, and challenges of eventification as a method of experience-based planning. It will explore the contextual background unpicking all of the key elements of the question and form the basis for which the qualitative research will build on.

The second part (the qualitative research) is compiled through a series of interviews with relevant planning actors and event officials. Two examples have been chosen to base the interviews around. The first is a combination of the cities of Tours with POLAU representing the integration of artistic intervention and urban planning and the Voyage a Nantes project in Nantes as a flagship strategic-led project. The second example centres on the city of Bristol, a city well recognised for its amount

of events on show strategic –led and civic-led. From these methods a well rounded conclusion can be interpreted that follows both theory and practice to ensure a more accurate decision.

Due to the nature of the type of events concerned within this paper and the types of impact indicators used a number of challenges surface when measuring the event impact. The first issue is born through the necessity in measuring event attendance in order to calculate some representation of the impact of the event. Attendance is the primary ‘go-to’ indicator to estimate the successfulness of an event as Davies elaborates ‘measuring attendance accurately is significant for a number of reasons. It indicates the popularity of an event, which is of interest to organisers, funders and potential sponsors, but it is also considered a valuable performance indicator for some events. Moreover, it is an important factor in measuring economic, environmental and social impacts of events’ (Davies et al. 2010: 2). Since economic and social impacts are the heart of the thesis question it is easy to understand the level of attention attendance is given when dealing with matters of event impact. However, the issue is not finding out what event factor is linked to economic and social impact, the issue is determining an accurate method of assessing the factor, ‘...spectator attendance is a precursor to other measures linked to economic, environmental or social impacts of events, therefore evaluation of these impacts is ultimately dependent upon reliable and accurate measurement of the number of people attending’ (Davies et al. 2010: 5). With ticketed, pre-paid customer events the attendance can be established as an approximation of the number of tickets sold but in free-to-view events inhabiting everyday urban space this is not relevant. Rather, nothing more than an educated guess based on the visual judgement of crowd size is currently used as a method for determining attendance of this event type, ‘while event organisers tend to have accurate records of accredited personnel, such as the number of participants and officials, it is frequently not the case for spectators, and attendance figures often represent little more than educated guess work, derived with limited academic rigour’ (Davies et al. 2010: 18). True to Davies’ claim the estimation of this type of attendance has no academic value, just a figure of good judgement meaning measurements of the same event at the same time and location can differ greatly between judgements of each assessor. There is no continuity in the summarisation of a collection of estimations with no link between each individual judgement. Despite the fact that new formulaic assessments are now derived in order to estimate crowd densities at free-to-view events the method is still largely based on visual cues and good judgement rather than academic interpretation.

Another difficulty based on judgement is that of differentiating between event-specific attendance and casual attendance. Casual attendance represents the number of people that happen to stumble upon the event by chance and since these events take place in everyday urban space this would be a regular occurrence. Although it may be argued that attendance is attendance whatever the type

however Davies highlights the inaccuracy in grouping these two forms together 'because when an event is held outside the confines of a traditional venue (e.g. a stadium or arena) it is quite possible that people passing through the event location (e.g. town centre) are included in the attendance estimate. Discounting 'casual' attendance is also commonly recommended for the purpose of event economic impact evaluation to avoid double counting (see for example, Crompton 2001, 1995) and was considered a relevant issue for estimating spectator attendance' (Davies et al. 2010: 7). In order to provide a more accurate interpretation of the economic impact related to the pull of the event the casual attendance would be discounted and the event-specific attendance would only be used. However, this presents a difficulty in itself, how to distinguish between the two representations of attendees without specifically talking to everyone in attendance.

In addition to the differentiation of the attendees is the problem of counting repeat viewings in the attendance figure. 'Crowds at open access, free-to-view events are fluid' (Davies et al. 2010: 17) and as a result measurements are usually taken at several points throughout the lifespan of the event by the use of recorded visual stills as opposed to live calculations. Repeat viewings can result in inflated attendance figures if the overall attendance of the entire lifespan of the event is to be considered, 'repeat viewing within a single event, either at multiple locations or on multiple days, which is often a source of error within estimates of spectator attendance, and incidental or casual attendance, which can serve to inflate attendance figures' (Davies et al. 2010: 3). This can lead to misconceptions of economic and social impacts of the event based on the estimated attendance figures and therefore deter from the actual success of the event, either masking it as a greater success than in actuality or showing a failure in hitting local targets set by the planners and event management team alike when in fact this may not be the case.

In keeping with the evaluation of an event through economic impact although it may be a precursor for demonstrating the value in terms of wealth creation and enhanced business expenditure and investment these alone are not sufficient enough to reveal the entire picture of the impact of the event '...it is also recognised that economic measurement alone is not sufficient to evaluate the intangible benefits or impacts of an event (Dwyer et al., 2000b; Bowdin et al., 2001)' (Wood, 2005: 39). These 'intangible' benefits more often than not represent social impacts and as such a more immediate influence on the local communities than economic impacts. However due to their 'intangible' nature it is difficult to accurately measure the social impact of an event, a theme which seems to wholly be absent from academic literature on the subject, 'although there has been significant research into the economic impact of events and some studies have developed frameworks for measuring more intangible effects (i.e. Fredline and Faulkner, 2000) there has been little published discussion of methods for measuring the intangible social constructs such as civic

pride, quality of life and social belonging related to events' (Wood, 2005: 40). It begs the question of how measure these constructs, civic pride, social inclusion, community integration for example to which there is currently no real answer. Present day studies rely on a series of interviewing techniques and questionnaires rather than statistical data to construct some image of the social impacts of an event. These indicators are listed below in figures 2.0 and 2.1 giving some idea of what to look for when considering methods of event evaluation.

Figure 2.0 – Table showing the costs and benefits for event evaluation

Benefits	Costs
<p><i>Social benefits:</i> Community development Civic pride Event product extension</p> <p><i>Economic benefits:</i> Long-term promotional benefits Induced development and construction expenditures Additional trade and business development Increased property values</p>	<p><i>Social costs:</i> Disruption to residents' lifestyles Traffic congestion Noise Vandalism Crowding Crime Property damage</p> <p><i>Economic costs:</i> Resident exodus Interruption of normal business Under-utilised infrastructure</p>

Table I.
 Costs and benefits for
 event evaluation

Source: Adapted from Dwyer *et al.* (2000a p. 179)

(Wood, 2005: 40).

The main indicators of social impact in terms of benefits listed in Figure 2.0 are community development (which in itself is widely ambiguous), civic pride and event product extension, with the more notable costs being social disruption, noise and crime. These by products have no numeric answer to them, instead insisting on a summary of that particular action such as enhanced civic pride through the integration of local culture or helped cement social bonds within communities.

Figure 2.1 – Table showing indicators used in assessing perception of the impacts of the event

Benefits	Problems	Impacts of local authority events
<i>Local residents</i>		
Money to the town	Crowds	
New visitors to the town	Strangers	
Opportunity for family fun	Traffic	
Good image for Blackburn	Parking	
Bringing community together	Safety on streets	43
Pride in the area	Litter	
Opportunity for new experiences	Vandalism	
Something to look forward to	Other crime	
Investment in the local area		
<i>Local businesses</i>		
Money to the town	Demand business can't meet	
New visitors to the town	Traffic congestion	
Good image for Blackburn	Parking problems	
Bringing community together	Litter	
Pride in the area	Vandalism	
New customers for your business	Other crime	
Non-local customers for your business	Putting-off regular customers	
Greater awareness of your business		
Investment in the local area		
<i>Community groups</i>		
Community development	Funding	
Good image for Blackburn	Traffic congestion	
Bringing community together	Parking problems	
Pride in the area	Litter	
Good publicity for your organisation	Vandalism	
Funding for your organisation	Other crime	
More involvement in your organisation	Cost of involvement	
Awareness of your organisation		
Investment in the local area		
Something to look forward to		

Table II.
Statements used in assessing perception of the impacts of the event

(Wood, 2005: 43).

Figure 2.1 breaks down the economic and social benefits into more detailed and informative groupings of who benefits and in which way. Obviously some indicators will be similarly shared benefits between local residents and local businesses such as ‘pride in the area’; this benefits both residents by increasing their satisfaction of the area in which they live and through businesses by the correlative relationship between a better quality environment and increased local expenditure. Figure 2.1 especially provides a prime example of how to relay information of indicators related to each sectioned group of actors. This format will be used in the affirmation of interview results to distinguish between benefits to local residents and benefits to visitors and tourists to gauge whether strategic and civic-governance methods of events pay equal homage to localized community desires and strategic growth – the thesis question. It is fair to say then that there is an extremely limited

supply of research into measuring social impacts of an event and even less concerned with free-to-view events ‘...previous research focuses on pay-to-view events, with free-to-view events receiving considerably less attention’ (Davies et al. 2010: 2). This is by and large a methodological issue with no universal template currently available for manipulation to record free-to-view event impacts and therefore presents a methodological problem for this paper also. As dictated by present research the qualitative study section of this paper will be in the form of a series of interviews with relevant actors in order to gather multiple perspectives and perception on the subject matter, emerging issues and governance in practice. This seems to be the best method at present to gather new sources of information that adequately addresses social impacts as well as economic impacts until much needed further research into adopted methods are improved. As Davies emphasizes ‘...there is a need to move towards a more rigorous, empirically-based framework for measuring spectator attendance at free-to-view events, to provide organisers with a more reputable method for evaluating events, and to provide more credible information for use in marketing and for potential sponsors of free-to-view events in the future’ (Davies et al. 2010: 3), not just for use in marketing but also by planners and communities alike as a way to demonstrate the full potential of an eventification strategy for the instigation of local urban regeneration and its adequacy in addressing the competing ideologies of the Janus Syndrome.



(<https://www.facebook.com/parkstreetevent?fref=ts>)

Part 1: Literature Review

The Evolution of modern urban planning

In order to demonstrate a clear and concise explanation of the thesis topic and its subject matter it would be useful to firstly explain what 'planning' as a profession, and as a theory means, and what it entails. Through this explanation the approach to planning that will be the focus of this research and the chosen academic definition of which formulates the particular ideology of the paper will be revealed and developed. Planning is a hugely ambiguous term and references a wide-scale of actions, careers, objectives and subject matters, so much so that professional Planners themselves have trouble defining the term, 'Planners of all kinds think they know what it means; it refers to the work they do. The difficulty is that they do all sorts of different things, and so they mean different things by the word. Planning seems to be all things to all people' (Hall and Tewdwr-Jones, 2011: 1). The scope of the planning world makes it difficult to clearly identify between what it encapsulates and what it doesn't. The general term accepted by most academic scholars and offered by Hall and Tewdwr-Jones is that 'Planning is concerned with deliberately achieving some objective, and it proceeds by assembling actions into some orderly sequence' (Hall and Tewdwr-Jones, 2011: 1). In that rendition it seems that planning is the deliberately-organised process by which is implemented to achieve an objective or goal; thereby planning is both a process and a result. It is an arrangement of certain actions by which involves some kind of evidential research that stipulates it as the best course of action over any other, 'The emphasis throughout is on tracing an orderly sequence of events which will achieve a predetermined goal' (Hall and Tewdwr-Jones, 2011: 1) or at least ought to as conceived through an intention.

Narrowing the type of planning allows for a more specific meaning and definition for example urban planning; 'Urban planning conventionally means something more limited and precise: it refers to planning with a spatial, or geographical, component, in which the general objective is to provide for a spatial structure of activities (or of land uses) which in some way is better than the pattern existing without planning' (Hall and Tewdwr-Jones, 2011: 3). This is the role of the planner that is most contextually relevant and forms the template to which this thesis will be built on; the reconfiguration of urban spatial activities and land uses with the goal of benefiting the immediate locale and its wider-scale relationships in some way. This is general objective of the UK system as Cullingworth and Nadine note 'to regulate the development and use of land in the public interest'

(Cullingworth and Nadin, 2006: 2). The inclusion of the term 'public interest' is particularly potent in the subject matter of this thesis as cities and towns are specifically designed for people, to be used by people, for people to live and work in, and where we form social and economic relationships with one another. Friedman furthers this by specifying planning as '...the production of the urban habitat; the rise of civil society; and the inevitable question of power' (Friedman, 1998: 250), thereby again suggesting the idea that planning is a public service and emphasizes an incorporation of stringent connotations between this process and urban space as places for human life through the use of the word 'habitat'. It represents planning as centred more towards providing for life as opposed to uniform spaces, structures, and land as is the existential views of academics such as; Hall and Tewdwr-Jones, and Cullingworth and Nadin. The questions of 'civil society' and 'power' also extend pertinent relationships with the fabric of this thesis matter; introducing the notions of the general public's role in planning and the constantly debated issue of empowerment of the actors involved.

However, even in this more precise definition of planning the objectives and goals of the process are many, '...there is clearly more than one objective, and perhaps dozens (economic growth, fair distribution of income, social cohesion and stability, reduction of psychological stress, a beautiful environment – the list seems endless' (Hall and Tewdwr-Jones, 2011: 7). This transition reinforces the theory that the role of the planner, and indeed planning, is one that is evolving to encapsulate a much wider boundary of issues, 'planning is indeed less and less about technical matters. One can always get a statistician to make yet another population forecast or an architect to design street furniture, and there are plenty of economists and engineers to run feasibility studies. But the critical appreciation and appropriation of ideas is a rare talent that is becoming increasingly important in a world hungry for chaos theory because chaos is what our senses perceive' (Friedman, 1998: 250), '...planning, as facilitating communicative interchanges between interested parties, whether stakeholders or the community at large, over matters of common concern, and are not necessarily confined to issues of the development and land use' (Huxley and Yiftachel, 2000: 333). This move to a more 'communicative' planning role adds the positions of mediator, environmentalist, and innovator to the growing checklist of planning activities, all of which relate to some aspect of human life; the economy, social issues, the environment etc. The process does however need to integrate the concept of rationality and rational thought born through critical analysis of the existing environment and situation according to Cullingworth and Nadin, '...the concept of rationality cannot be divorced from objectives, ambitions and interests – as well as place and time. These variables are the very stuff of planning' (Cullingworth and Nadin, 2006: 1). Planning then, particularly urban planning, from this predominantly positivist view can be perceived as a set of purposeful actions

which involve spatial activities and land uses with the ultimate goal of the betterment of human life and the built environment as a whole.

Another theoretical perspective suggests there are observations that the concept of planning is oppressive in its nature, constrained by national and state targets and objectives, and confined to represent decisions of only the most elite hierarchical actors, ‘...planning practice in its various Anglo-American derivatives in various places can hardly be said to be emancipated from the bounds of technical expertise, demands for economic efficiency, or privileging of the interests of the powerful’ (Huxley and Yiftachel, 2000: 336). Furthermore the influence of profit-oriented urban planning strategies as the main regenerative procedure is also ruthlessly criticized in their failure to recognise other local dimensions, ‘consequently, despite its destructive, destabilizing social and environmental consequences, capital’s relentless drive to enhance profitability has long played, and continues to play, a powerful role in producing and transforming urban socio-spatial configurations’ (Brenner et al. 2012: 4). Despite the importance of local economy in the revitalisation of neighbourhood fortunes existing or previous approaches have been criticised for disregarding the local community in favour of planning policies focused on gaining investment by any means necessary. In this sense, the audience being referred to as the most ‘oppressed’ by the planning system would be the local communities who, more often than not, are either overlooked or completely disregarded altogether.

The rigid generalization of existing top-down approaches with regards to the local urban features of a city is echoed by Lefebvre, ‘the state is consolidating on a world scale. It weighs down on society (on all societies) in full force; it plans and organizes society ‘rationally’, with the help of knowledge and technology, imposing analogous, if not homologous, measures irrespective of political ideology, historical background, or the class origins of those in power’ (Lefebvre, 1991: 23). Again the concept of rationality is highlighted as one of the systems most notable features however the concept of rationality within modern day planning systems is highly contestable. One could argue that with all the additional objectives now included within the planning repertoire and the introduction of more risky – entrepreneurial approaches to planning that the necessity or indeed possibility of the process to be rational is lost, a complication demonstrated by Huxley and Yiftachel ‘...despite genuine attempts to foster cultural sensitivity, openness, and awareness, the new planning and planners seem to share culturally, historically, and geographically grounded sets of assumptions and perspectives with those of the old rationalist approaches’ (Huxley and Yiftachel, 2000: 336). Although many current planning approaches have long since departed the tag of overbearing ‘rationality’ through more focus on the differentiation of community elements and greater appreciation of risk and reward, assumptions and perspectives continue to show similarities to those

'old' traditions. The increased integration of culture and social sensitivity in particular draws parallels to more emotionally aware policies and strategies, of which in a sense contradicts the notion of rationality. As Lefebvre states previous 'rational' approaches 'flattens the social and cultural spheres' (Lefebvre, 1991: 23) again emphasizing this divorce between rationality and planning and the focus on more modernist strategies in order to incorporate these cultural aspects. Then there is the viewpoint of the decision-maker; at the decision-making stage of planning activities resides an actor or committee of actors which choose the active planning strategy regarding an urban issue. The question is then can this person(s) be considered truly emotionally-devoid of the issue to produce an entirely rational decision? Common sense implies that they cannot, for one to be completely emotionally-devoid of any issue is to be considered not human. The incorporation of a civic-led planning strategy would fuel this issue both positively and negatively, and the increased attention of planning on community aspects and social entities will only emphasise the underlying emotion in any local planning decision. It then appears that the role of the planner is to keep these emotions from boiling over into something regressive. To show the path by which community groups can lead planning initiatives in their own locale and to initially steer them in the right direction. This constitutes civic-led governance in modern urban planning strategies; events and interventions actively managed by community figures but directed by the planning official. As Sennett states 'Urban planning must be seen as being about `orchestrating' life (Sennett, 1991)' (Ploger, 2010: 848) and as typically the person leading the orchestra, the conductor, they must both lead the direction of the symphony but also remain actively receptive to the sounds of the rest of the musicians, metaphorically explaining the role of the planner as a leader but also as one member of the overall orchestra. The planner directs the actions but ultimately it is the community groups and figures that produce the music.



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The Transition of Economic Paradigms as a Source of Dictation of Urban Strategies

The development of new urban planning strategies is attributed to many different factors with one of the most influential being the state of and type affiliation of the economy. With the appropriation in the previous section that economic objectives now hold precedence over many social and environmental objectives it stands to reason how the format of planning strategies would evolve in order to better match the dominant economic trends at the time. Latest academic and economic forecasts show the swelling prevalence of the experience economy. The emphasis on the evolution of an approach to planning in order to extract as much value is shown by Lorentzen and Hansen, 'historically, it has often been economic imperatives that set the stage for urban development and governance. As the orientation towards leisure and experiences may imply added economic value to urban spaces, the specific contents of strategies and plans for urban development can also be expected to change alongside changes in governance' (Lorentzen and Hansen, 2009: 823), 'the notion has gained a role not so much among private managers as it has among urban planners, among whom the notion has achieved the role of staging new discourses of urban development' (Lorentzen, 2009: 830). The affirmation of new urban development discourses will be represented by the 'eventification' of urban space in the topic of this paper which will go on to justify that urban development will be more concerned with the production of experiences to regenerate urban areas with policies and strategic plans following suite, '...the rise of the experience economy as the dominant mode of economic interaction, as proclaimed by Pine and Gilmore (1999), is bound to re-imagine urban spaces as a site of staged and witnessed experiences' (Johansson and Kociatkiewicz, 2011: 395). In fact some countries have already largely integrated the concept into the heart of their urban policy documents, 'in the Scandinavian countries, the experience economy has been developed in a political context (Birch 2008) and is apparently a popular development policy for local government authorities and regions' (Bille, 2012: 93).

The experience economy can be defined as based on following four key principles: 'immediacy, subjectivity, playfulness and performativity' (Kociatkiewicz and Kostera, 2010: 261). Immediacy means that products based on the economy are consumed now and in the particular time and place at which they are produced, subjectivity 'means that experiences always have an active subject, someone who is engaging with the process and transforming it, while being transformed him or herself' (Kociatkiewicz and Kostera, 2010: 261), playfulness suggest and reinforces the leisure and pleasure feature, and finally performativity which constitutes the spectacle aspect or theatrical dimension. These criteria are all defined features of the Scandinavian approach to experience-based planning although they can be attributed to most other forms of experience-based planning due to

the changing contextual dynamics of urban development. The principles also show a stark transition from previous economic paradigms and are much more time and place-based, with a particular temporal quality, ‘...performativity of the economy means that the products are being created ‘on the spot’, they become realized as they are experienced. It is impossible to store experiences or to recycle them. They happen for each and every one freshly and as they come’ (Kociatkiewicz and Kostera, 2010: 261). As a result one could question the sustainability of such a strategy through the challenge of consistently reproducing the same calibre of experience. The underlying theory suggests that no two experiences will be alike therefore also presenting the question of how, if at all, experiences of the consumer can be managed.

The origin of the paradigm begins over 20 years ago, ‘...The experience economy emerged as a concept in the 1990s to denote a socioeconomic system where aesthetic experiences, rather than goods or services, form the basis for generating value’ (Johansson and Kociatkiewicz, 2011: 392). However it has only recently started to become the dominant force in modern planning and economic processes demonstrating a shift of focus away from other, more traditional economic markets, ‘the experience economy is the latest stage of an evolution aimed at extracting as much value from the market as possible. From this perspective, the agrarian economy offered raw materials for the anonymous market, while the industrial economy offered manufactured standardized goods to the users. The service economy offers customized services to clients, while the experience economy offers personal experiences to the guests and customers’ (Pine and Gilmore, 1998: 98), ‘A distinction between different economic paradigms in relation to urban development has been suggested by Hall (2001), who sees a development from an “industrial economy” towards an “informational economy” and today a “cultural economy” (Lorentzen, 2009: 839). Pine and Gilmore, and Hall and Lorentzen all reveal the transition from the industrial economy, to the service economy, to the experience economy which is emerging as the next trend in the cycle.



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Figure 3.0 – Table showing the different geographical and contextual benefactors of separate economic paradigms.

Dimension	Techno-economic paradigm		
	Industrial economy	Knowledge economy	Experience economy
Production/ location	Concentration in advanced regions	Concentration in metropolises of the advanced regions	Many locations in central and peripheral countries and regions
Consumption/ location	Concentration in advanced regions	Concentrated in metropolitan areas	Attractive places (big and small) in developed and less developed places
Globalization	Separation and dispersion of production	Flow of knowledge, goods, people and capital between the metropolises of the advanced regions	Integration of different experience places in the global flow of information, people and money
Role of the centre	International trade Direct investment Advanced industrial production and services Research and development	Knowledge production Research and development	Magnet of inhabitants and visitors Big and specialized offer of experiences based on variety and history
Role of the periphery	Decision-making Raw materials Simple industries Low-cost labour	Decision-making Simple industries Global services	Tourism-based growth Experiences based on authenticity and natural environment Activities, events

(Lorentzen, 2009: 838)

The figure above shows the differences in city developmental roles and planning perspectives between each economic paradigm. What is made clear is that the scale and reach of the experience economy is global and is instigated at all levels of development and size meaning even small and medium-sized towns can benefit from strategies adopting this approach. The overarching global flows through experiences are information, money and people meaning that these are the core factors of the experience economy. This once again demonstrates a high preference of the model towards attracting tourists, reinforced by the roles of the city centres and even periphery urban settlements. Both areas of settlement involve touristic-based strategies, with the city centres

performing the role of major attraction and the more peri-urban areas leaning towards the authenticity and representation of the place through events and activities.

The influence of the experience economy on planning strategies also emphasizes a present-temporal aspect as opposed to the overarching future-proof policies previously, ‘...we no longer live in societies where this progress time-horizon is hegemonic. Capitalism and culture have changed to produce a concern less with future-oriented progress (the sense of certainty in it and the imperative to build for the future have gone) and more with what Helga Nowotny has called an accelerated present and a time of simultaneity’ (Cronin and Hetherington, 2008: 7). The focus on sustainability is still very much alive within the planning field however the new paradigmatic shift has brought along a greater appreciation of living in the moment and this is noticeable through the increased amount of leisure and pleasure activities in cities and the emergence of city lifestyle trends such as the café culture and 24 hour city marketing these places as new, cool and trendy. The tension between these two models is largely due to the conflicting ideologies of the consumption of space and the balanced use of space in time which just doesn’t converge. A balanced use of space in time lends discourse to previous notions of rationality evident in earlier chapters of this paper whereas consumption of space is largely audience driven, erratic and immeasurable. It is an effect of spatial strategies as opposed to a standalone strategy. A balanced use of space in time has to have a certain restrictive quality which totally undermines the spontaneity and chaotic nature of event experiences.

In addition, whilst social aims and objectives based around the liveability of space still carry large discourse within the planning industry, the argument could be made now that these are reduced to secondary effects of economic-based strategies in the neo-liberal perspective. This transition has not happened instantly, rather it has been an evolution through various forms which hold significance in time, ‘from the perspective of location and urban development, it seems justified to consider three principally distinctive paradigms of development: the industrial, the knowledge and the experience-based paradigm’ (Lorentzen, 2009: 837), corresponding exactly to those paradigms listed in Figure 3.0.

The conclusive theme of the experience economy then is that ‘consumption becomes a driver of growth, and urban quality development becomes the means to attract consumers’ (Lorentzen, 2009: 841). However, the approach is also not without criticism in similar styling to Florida’s theory on ‘the creative class’, ‘practices associated with the experience economy, whether identified by this name or not, are by no means welcomed wholeheartedly across the academic and journalistic community’ (Kociatkiewicz and Kostera, 2010: 262). These overarching criticisms are, as identified earlier, the reliance on a boost to the local economy in order to solve social and other secondary issues, the conflict between catering to new visitors and tourists and already established residents and

communities, and whether culture and cultural events can be used to bridge the gap between providing successful economic strategies and social and liveability benefits. The context of urban space as the canvass for these conflicts is one unanimously accepted in the academic field, 'space in general, and urban space in particular, cannot be thought of in isolation from the economic structuring of human experience. It is constituted through, a remains a site of, continued economic activity structuring every aspect of urban life' (Johansson and Kociatkiewicz, 2011: 395), however, it is the adoption of the 'eventification' of this space as a planning strategy to encourage a cohesion of these elements that is in question and one that will be critically examined further in the format of this paper.

Experience-based Planning: Using Spectacle as a Strategy for Meeting Planning Objectives

Experience-based planning is the particular approach that will be focused on in this paper and to begin it would be useful to determine how an experience is created and how they are utilised in the context of the urban planning system. Pine and Gilmore state that 'an experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event' (Pine and Gilmore, 1998: 98), although in a business-oriented representation. This style of producing 'experience' is inherently used in a very entrepreneurial-based manner created through increasing the quality of urban space as Therkildsen explains 'experience offerings and amenities become a means for urban public officials and business to enhance the quality of their locations in the eyes of present and future residents, tourists, conventioners and shoppers' (Clark, 2005: 1) (Therkildsen et al. 2009: 927). This urban enhancement is seen as a method to attract tourists and future residents, which in turn provides more local investment into the area and therefore introduces more capital into the local economy. Pine and Gilmore enthusiastically endorse the development of distinct experiences as engines of economic growth and warn, 'if societies are to seek continued economic prosperity, they must stage experiences to add sufficient value to their economies to employ the masses' (Pine and Gilmore, 1999: xii). Whether societies as a whole actively 'seek continued economic prosperity' is debateable; in essence it tends to the more powerful, political actors that search for this feature, communities and the general public are much more concerned with encounters in their everyday life such as the liveability of space and reduction of crime and public fear. In any case, to 'employ the masses'

suggests that the core of the concept is through tourism and attracting visitors to boost the local economy.

Furthermore experiences appear to be integral to meeting planning objectives not only in economic terms but also social aspects of the everyday urban scene as Therkildsen recognises 'experiences seem to constitute an increasing part of urban social and economic life. Their quality therefore becomes a factor to urban development' (Therkildsen et al. 2009: 927). This solidifies experiences as a commonly accepted catalyst for addressing social and economic factors: Socially through the relationship between experiences and community and economically by way of the increased touristic and visitor preferences as a result of the revitalization of urban space. This paradigmatic change of planning however extends further than merely introducing experience-features and events within urban spaces. As shown previously the role and dynamic of planning is changing, or rather, has already changed to constitute a more contextually-relevant solution to planning issues. Planning no longer stipulates the process of improving liveability of urban settlements as its first or main objective. Instead it has extended an ever increasing tendency towards integrating more profit-oriented measures such as the commoditization of cultural strategies to boost local economies or, even more recently, experiences to foster the quality of urban space.

The Scandinavian's impression of its strategic use as a planning tool is '(a) the perception that experiences, creativity and culture create economic value, (b) a political project to create economic growth and returns through experiences and (c) a conversion of publicly funded cultural projects and the appropriation of the close relationship between cultural industries and the experience economy for economic goals' (Jakob, 2012: 448). All three features of experience-based planning are inherently focused towards economic gain which is seemingly the dominant reason for implementing this type of approach in urban development or spatial activity. But again other aspects such as environmental effects and social issues are represented as an after-thought or thorough trickle-down effects of the benefits to the local economy. The argument could be made that a too-entrepreneurial focused approach concerning largely economic prosperity of urban places could impact negatively on the liveability of the area. This conflict is highlighted by Cronin and Hetherington, '...thus contemporary crises have presented urban leaders with a dilemma: should they focus precious political and economic resources on addressing the long-term social and infrastructural needs of local residents, or on repairing the perception of their city held by tourists and markets beyond their gates? These options need not, and should not, be mutually exclusive' (Cronin and Hetherington, 2008: 20). Historically entrepreneurial-based measures have had a tendency to overlook social issues particularly the 'Thatcherite' mass-privatisation planning free-for-all in the 1980's in the UK. However, Cronin and Hetherington make the assumption that social and

market-based processes can actually be combined into one dominant approach. Indeed touristic measures should not be prioritised if needs of local residents continue to be disregarded, although if such a partnered, mutually attentive approach is conducive then all possibilities to implement such a strategy should at least be attempted.

There are differences in how experience-based planning is implemented across European countries, 'the remarkable thing about the Danish approach is that the government's strategies do not specifically aim at the creative industries like other countries (e.g. Great Britain). Instead the focus is upon the broader 'experience economy', which is the term most commonly used by political actors in Denmark (Birch, 2008)' (Bille, 2012: 93-94). This reveals two contrasting alternative focuses towards experience-based planning; one approach 'emphasizes the experience of the users rather than the creative acts of the producers as a defining criterion' (Bille, 2012: 93) which relates to the method adopted in Scandinavian countries whilst the other method utilised in the UK focuses on the creative acts of the producers. The Scandinavian approach appears to be the more civic-focused option, not in terms of governance but in the implementation method of the event, prioritising the importance of the experiences of the users (the general public) as opposed to the actual products being created, whereas the creative acts approach relates more to a rigidly controlled process. The relevance of the subject to present day is emphasised by Lorentzen and Hansen '...an increasing number of cities have embarked on strategies of experience-oriented growth' (Lorentzen and Hansen, 2009: 818), and Jakob's critical study on Berlin and New York referring to both cities in that 'they also both endorse experience planning as a principal strategy for urban growth' (Jakob, 2012: 452). The approach taken however differs to the Scandinavian approach in that Berlin and New York both exemplify artist-led eventification as the dominant source of experience-based planning in urban growth, so already established is two very contrasting approaches to the same overall concept and a similar objective being urban growth.

The use of experience-based planning is also as a marketing tool for cities, towns and region 'experiences lend products extra value and provide a strategic and additional marketing tool' (Jakob, 2012: 448). The theory is that by utilising an experience-based planning approach products of everyday human life will have 'extra value' and thereby represent a form of inner-city marketing, or on a larger scale 're-branding'. Therein it is a unique manifestation of the re-localization of activities linked to urban specificities enhanced by an offered experience. This feature is elaborated further by Lorentzen and Hansen, '...place branding can be understood as a strategy involving the aesthetication of places, the development of narratives about them and as the staging of the city as an experience' (Lorentzen and Hansen, 2009: 820). The approach is also predominantly pleasure and leisure oriented influencing experiences which induce fun and joy in order to attract further visitors

and investment, 'It presents a strategy to move away from investment in hard location factors such as roads and office buildings towards soft location factors such as recreational activities and place-based images. In other words, experience-based goods and services are produced "for the sake of pleasure (Lorentzen, 2009: 10). Experience-based planning is also closely interwoven with creativity and culture, sometimes using these features to foster the magnitude of experiences in urban spaces. The approaches are similar in that 'experience planning echoes the amenity-centered focus of creative-class planning schemes' (Jakob, 2012: 448), however there is a distinct difference between the three terms, 'the creativity, innovativeness and culture "content" of the products do not make them experience products. To be an experience product, there must be a certain "relationship" between the customer and the product' (Lorentzen, 2009: 833). Creative and cultural products that do not have a distinguishable relationship to the customer are not experience products, for therein is the whole reason for a product to be considered an experience – its effect and lasting image on people. Hence, experience-based planning is an alternative option with the idea of capitalizing on the new economic paradigm with the overarching objective of furthering economic growth. It's focus on producing memorable experiences to attract visitors and increase tourism is the core of the subject and one that is being implemented as the dominant strategy of urban growth in some cases as show previously.

Also the majority of policies and planning strategies relating to culture are not specifically implemented with the result of economic growth, 'economic growth and development is not the main goal for many cultural activities, and not the main goal of cultural policy' (Bille, 2012: 107). According to Bille they are moreover directed at social and participatory objectives, however since Glasgow's innovative spin on hosting the European Capital of Culture award saturated with cultural and artistic qualities and interventions there is conversely an argument that economic gain is the main priority with the attraction of visitors and tourists into the locale in order to boost local economies. This involvement of cultural products as an economic tool is further strengthened by the approach of experience-based planning, '...The attempt to recast cities as experience spaces is often reflected in the marketing of the cultural and social activities that the city has to offer. In the experience economy, the city becomes 'a site of use, symbolism and experience' (Marling et al, 2009, p870) (Johansson and Kociatkiewicz, 2011: 393). It is through this process of marketing that cultural and social activities provide economic value again highlighting a predominantly business-like approach in the planning strategies. This contradiction is highlighted by Tewdwr-Jones '...how in the political world of planning do you cope with the Janus Syndrome, facing the strategic demands for improved economic growth while also meeting the more localized desires of urban communities?' (Tewdwr-Jones, 2009: 251). The 'Janus Syndrome' being central to the thesis question will be further

addressed in order to determine whether social benefits or the quality of liveability of a space have to be sacrificed in order to extract the most capital value of a strategy, and if in fact new forms of experience-based planning can actually provide a remedy to social problems through increased participation.

The next section explains the features of the eventification of urban space which is the chosen experience-based planning strategy for focus in this paper.

Eventification: The Mechanics and Ancestry of the Experience-based Planning Strategy

Firstly, in order to define what is meant by eventification it makes sense to establish exactly what is considered 'an event'. Jakob states that events are 'the deliberate organization of a heightened emotional and aesthetic experience at a designated time and space. Thus, they include festivals but also the much larger numbers of smaller (in terms of space, time and organization) efforts such as gallery openings or performances that are organized daily in Western metropolises' (Jakob, 2012: 448). The role of events has increasingly gained influence in planning since the 1960's to 'the point where they have come to be considered as solutions to a wide range of urban problems' (Richards and Palmer, 2010: 9), prompting the idea of transforming everyday urban spaces into an 'event' in order to extract the same advantages. The managerial and controlled aspect of the event suggest an overall entrepreneurial approach, or rather a strict formal regime of which the product is perceived to be most informal. This gives rise to questions of intention and result, and whether this type of planning can be (or need to be) necessarily controlled. Of course the intentionality of an event can be premeditated for example the set up or the general form of the event, but the process to which the product is consumed and the ambiguity of the performative aspect suggests that these types of strategies are best left with a general sense of freedom. The end products or reactions of examples of experience-based planning cannot be entirely controlled but merely predicted due to the spontaneity of the atmosphere and the unpredictability of human nature; of which are both crucial to the success of such an approach.

Eventification in its most crude definition is 'the process with which the consumption of products and space is turned into an event' (Jakob, 2012: 448-449); a form of down-scaling of festival-led urban regeneration, 'festivalization has not ceased. Rather, it has infiltrated urban and economic development on a much smaller scale. This development is called here "eventification"' (Jakob, 2012:

448). The scale of the process is significant as it represents the more 'localised' scale of neighbourhood planning in which will be the focus of this study, particularly more localised forms of planning and the localised event in which benefits would only be notably present to the immediate local. Another hypothesis for this context of planning is that by utilising more localised planning strategies the benefits to the immediate vicinity and surrounding areas would be distinctly larger, echoing the calls for more site-specific planning solutions. There are two versions of eventification; eventification *in* planning and the eventification *of* planning. The version of interest in this paper is the use of eventification in planning; using events and artistic interventions in everyday urban spaces as the premise for an urban planning strategy such as festivals, cultural celebrations and temporary urban parks. The latter is the process of transforming some aspect of spatial or transport planning into an event for example the artistic influence on a pedestrian tramway.

This is not a study into large-scale, global events such as the Olympics, and the European Capital of Culture project. These have already been studied intensely and moreover in this context do not fall into the category of 'eventification' in any case. Instead it is '...a process in which urban space, itself, is represented as a spectacle and transformed into an aestheticized place of consumption' (Jakob, 2012: 449), so the transformation of general everyday urban space into something that generates a unique experience and spectacle, large-scale events it can be argued, are not examples of this process. Large-scale events often have significantly larger financial budgets which are distinguishable through the elaborate over-commercialised performances and effects 'yet, with the already diverse supply of such venues, their high costs, questionable results (cf. Eisinger, 2000; Fainstein and Stokes, 1998; Johansson and Kociatkiewicz, 2011), and ever-increasing city competition, local politicians and planners are looking to find additional strategies to improve public images and foster urban and economic development' (Jakob, 2012: 449) '...the soaring cost of permanent high-quality physical landmarks in cities, often with significant future operational costs, coupled with a frequent lengthy development process, have pushed events to the forefront of inter-urban competition' (Paddison, 1993) (Richards and Palmer, 2010: 20); a stark contrast to the more localised events which tend to be manifestations of more cost-effective, culturally significant interpretations that can also attract people from all over the city and beyond. In addition, due to the overbearing scale of large events it is difficult to distinguish between separate effects to varying local areas. As a result a more generalised review is accepted with no real personal connection to neighbouring communities.

Its relationship to urban planning is through its ability to penetrate multi-level scales of urban development, 'the creation and promotion of events such as festivals, shows, exhibitions, fairs and championships, have become a critical component of urban development strategy across the globe. No city believes it is too small or too complex to enter the market of planning and producing events'

(Richards and Palmer, 2010: 2). The size of the event is generally linked to the size of the settlement; a small town for example can adopt a smaller-scale event to match its level of infrastructure and population; meaning not just large-scale cities, but also small and medium-sized towns can benefit from this kind of approach when all other national approaches (particularly ones dictated by economic growth) often favour large cities as the drivers. Of course this is not always the case as the Winter Olympics and big music festivals such as Glastonbury serve as exceptions. However the preparation costs in order to facilitate these events are phenomenally high, often having to extract large chunks of the local budget away from other, perhaps more urgent resources when smaller-scale events can provide more immediate benefits with a much lower opportunity cost.

Eventification processes can either be integrated into urban planning or be something much more organic as exemplified by Danish projects, 'The Danish experience projects are either continuous (bazaars) or repeated (festivals). The projects may be strategic as part of overall urban planning or they may be the result of civic initiative, although not less influential than many municipal projects' (Lorentzen and Hansen, 2009: 825). This 'civic initiative' is constructed of projects managed and led by community groups and local participants which may include a combination of local residents, elected members of the community, local figures of authority, members of the local council, or other interested parties. Typically they are not orchestrated by professionals or government officials although they may have an association with such figures of authority and guidance from town planners. This presents the core aspect of this thesis; determining whether civic – led eventification initiatives (such as those that are predominantly inhabitant-led) differ in effectiveness in terms of; encouraging participation, positive physical impacts on local communities, social impacts and touristic attraction than strategic urban planning forms of eventification (state-led) – all being universal constructs of the Janus syndrome. A kind of comparison between traditional top-down planning hierarchies and the devolution of power to local actors in a similar strain to the localism act in the UK, and whether actual localised planning processes can infer tangible successes at the community level in the context of eventification as an urban planning strategy. As such the impacts studied will be those that are related to the terms listed above; that of local-participation, management and governance of the event-space, the extent to which culture is ingrained into the process and the development of social issues. Social issues are particularly associated with this type of urban strategy, after all, 'an event is part of life, a becoming of the social' (Ploger, 2010: 862), a notion that is often forgotten in the unrelenting capitalistic aspiration of modern Governments.

Some benefits of utilising events in strategic urban planning are stated by Richards and Palmer, 2010, 'the widespread benefits of events have now come to challenge the previous dominance of

the importance of built heritage in the cultural and economic development strategies of cities, often based on assumptions such as:

- Events are more flexible than certain types of fixed physical infrastructure.
- Events can help to differentiate physical environments threatened by 'serial reproduction'.
- Events have greater ability to offer 'spectacle' and 'atmosphere'.
- Events generally meet the need for co-presence and the feeling of 'being there'.
- Events can cost less and achieve greater impact in the short-term' (Richards and Palmer, 2010: 19).

The temporality dimension of the 'eventification' of urban space means that it is a more flexible form of planning strategy and generally more cost-effective than hard-investment amenities. Above Richards and Palmer recognise the advantages to implementing this type of approach in the short-term; the long-term effects are products of the nature of the strategy 'primarily attributable to the fact that experience opportunities in a region can attract new residents as well as businesses and investments (cf. Florida 2002). These indirect economic effects will mainly arise from the experiences that residents and tourists can enjoy in the region, i.e., culture, sport, etc. can create these kinds of external effects' (Bille, 2012: 104). The longer-term effects, despite being harder to measure, offer the opportunity to demonstrate the real economic impact of using eventification practices with also an insight into the new social bonds between original inhabitants and new residents. However in order for this to work the event would have to be initiated first without any accurate prediction of the long-term effects, a risky try-and-see attitude which further questions the necessity of planning to be rational and suggests that local planning authorities are willing to adopt more risk-based strategies in order to produce a more dynamic myriad of benefits.

The differentiation of physical environments 'threatened by serial reproduction' recognises the importance of the representation of true local identity and is echoed by Lorentzen and Hansen, 'the towns provide soft location factors for investors, they are attractive for tourism in the experience economy and, finally, they are anchor points for local and regional identity. Such towns may even serve as magnets for the creative and talented people who are the basis for the creative industries' (Lorentzen and Hansen, 2009: 821). The relationship between local identity and the successfulness of those cities replicating the planning approach to the experience economy is shown considering, 'the city is only attractive if it is not like any other city. It has to have a different profile' (Lorentzen and Hansen, 2009: 821). However, Therkildsen adds the point that this does not necessarily have to be a particularly negative issue. Rather 'experience- oriented activities and projects offered a

credible opportunity for a reoriented economic development as well as the development of a more modern local identity' (Therkildsen et al. 2009: 938). This 'opportunity' is one that local councils, planners and city officials alike can manipulate to produce a more positive identity through the marketing process of new urban developments and events. The argument could be made that civic-led eventification provides the creation of a more true form of local identity than other strategically-led approaches which, moreover, are much more commercialised and generic resulting in the 'serial reproduction' and sameness of urban interventions. The interpretation of local culture offered by civic-governance eventification strategies is more closely linked to a true representation than that of the strategic-led governance systems. Uniqueness is a quality that both draws interest from the public due to the fact that the unique feature cannot be witnessed anywhere else; the more unique the event the more interest it garners and more people it attracts. However, there is the problem of being too unique, 'tourism can have a beneficial role in the processes of urban renewal and marketing, as long as the destination offers a truthful and candid tourism product that is representative of the locality and does nothing to alienate the indigenous population (Elliot, 1997)' (Pugh and Wood, 2004: 64). Strategic-led events are commercialised because they appeal to a wider variety of audiences, a thorough radicalisation of uniqueness linked specifically to one area may fail to appeal to a menagerie of people and instead remain a specialist event for a handful of interested audiences. This flaw is one that must be mentioned within the realms of urban governance in order to come up with a solution that both reflects the ingenuity and originality of the locale whilst also having some aspect which more broadly captivates the general public.

The Main Forms of Eventification and their Situational Ramifications

There are three dominant forms of eventification used in urban space according to Jakob (2012) and Lorentzen (2009); these are festivals, neighbourhood-based development projects, and cultural events. All three can be implemented as either strategically-led or through civic initiative and so are ideal representations of eventification which can be studied to provide new information in the context of this paper. Festivals are the most frequent form of events used in urban planning practices today and are often implemented with the intention to further local economy and combat social divisions within communities, 'the introduction of festivals into city planning has become a prominent planning tool to advance local urban and economic development, consumer experiences and city images' (Jakob, 2012: 448); 'from having been a means for displaying the cultural wealth of

a city, the urban festival has increasingly become a device that can bring economic as well as social and cultural benefits' (Johansson and Kociatkiewicz, 2011: 397). Festivals can both actively incorporate cultural aspects as well as steering clear from them altogether; conversely cultural events can include festivals but also are not compulsory.

The participatory and inclusive nature of festivals make them idealistic marketing tools to regenerate urban areas 'owing to its spectacular and participatory character, the festival presents an appealing marketing device for policy makers to use to enhance the city's image' (Johansson and Kociatkiewicz, 2011: 395); 'they are a vehicle for bringing together a range of stakeholders, such as performers, visitors, inhabitants, volunteers, entrepreneurs and the public sector, and have thus become 'increasingly written into civic cultural policies as both product and framework, designed to attract a wealthy target market and furnish the city with a competitive image' (Jamieson, 2004, :66), which along with the easily manipulated and modified form of festivals highlights their increased use in urban planning policy. This free-flowing functionality of festivals allow them to 'show the city in a new light by uncovering hitherto neglected or hidden features and by momentarily disrupting the normal city flow (of traffic, for example)' (Johansson and Kociatkiewicz, 2011: 394). However, this uncovering of neglected features can sometimes showcase negative aspects of the urban environment if viewed through a utilitarian lens, such as buildings in need of repair or unofficial rubbish dumps in the same way that it can give new meanings to unused spaces for the better. The positivist side exposes the discovery of new places that tourists, and in some instances even local residents, never knew existed, formulating new meaningful relationships with the local urban spaces and amenities and prompting more long-term economic effects through further spatial use.

Neighbourhood-based development projects are also gaining new roles in the context of urban policy 'policy makers, planners and city marketers no longer limit experience planning and development to international festivals but also apply event-based planning to neighbourhood-based development projects' (Jakob, 2012: 449). This shows a trend towards utilising more international or even national experience-based strategies on a smaller scale in order to give new meaning and purpose to the local 'because of their mobility and timeliness, cultural events, in particular have the potential to serve as mediators of processes of cultural globalisation and localisation. Localisation processes are important because smaller cities are aided in their competitive struggle against larger cities by the new-found importance of the local' (Richards and Palmer, 2010: 20-21). This new found importance on the local emphasizes the scope and role of experience-based planning strategies in allowing small and medium-sized towns to compete in today's investment-based market with much larger cities and agglomerations, 'In Denmark, there are numerous examples of small cities gaining new roles based on events (e.g. annual Rock Festivals in Skanderborg, Nibe, Ringe) and innovative

branding (e.g. Horsens and Frederikshavn) (Frandsen et al., 2005; Løkke, 2006)' (Lorentzen, 2009: p838). The euphoric atmosphere and re-territorialisation of urban space lend a new sense of community; one divergent from place of residence but instead a community of the moment. All people participating in the event are represented in this new community generating new social grounds for people to mix and interact.

This is further enhanced by the introduction of public art, cultural events and creative interventions to urban space 'In France and Europe more broadly, the Situationists International challenged habits of public art and city space with tactical disruptions in the city environment, hoping to develop alternate 'psycho-geographies' that would bring fresh social and aesthetic imagining' (Chapple and Jackson, 2010: 480). The Situationists International was an organization consisting of avant-garde artists, academics and political theorists that produced early examples of fostering new social relations through creative and artistic interventions. These 'tactical disruptions' are similar to modern representations of eventification seen today but with entirely different contexts of time. Modern techniques are generously centred with the conception of the experience rather than the producer, particularly seen in the Scandinavian countries of Denmark and Sweden. The spaces, however, remain the same and the idea behind converting these into multi-functional assets is one of the key features of the two similar processes. Named 'heterotopian spaces' by Ploger they are 'about alternating spaces meaning and function temporarily-they are about avoiding them being only located within a common understanding-and this temporary meaning is made by actors by making distinct events as the eventalisation of space' (Ploger, 2010: 851). Again the feature of temporality is highlighted to emphasize the adaptability of these spaces and to discourage them being conceived with a 'common understanding'. Urban design theorists (Isaac, 2000) (Burton and Mitchell, 2006) convey the message that excitement and mystery are key factors in providing more participative and pedestrian-curious environments; a step away from the normal or rhythmic monotony of everyday life. On the other hand invoking too much mystery and unusualness in urban space can result in confusion of the space and actually deter people from using these areas (see Tolley, 1990). However, due to the relatively small geographical scale of the transformation of these spaces the confusion aspect shouldn't prove to be too relevant meaning that through the eventification of the area the intention of mystery and excitement can still be construed without loss of spatial legibility. The features installed to create these feelings and multiplicities of use are numerous, 'cities use performative theatre in public spaces, the lighting up of spaces and objects in space, and other forms of events to show known places different potentials and heterotopic use' (Ploger, 2010: 851). So eventification is also seen as a tool to extract the potential of urban areas through providing new uses and purposes for everyday linear spaces, incurring new atmospheric

possibilities and sensualities in order to attract visitors and generate new socio-geographies related to the event.

Despite this ability of eventification to unlock the untapped potential of urban space the mode of experience-based planning is not without its criticisms 'the problem with this form of experience planning is, however, that its ultimate goal is the gentrification of the neighbourhood...' (Jakob, 2012: 454), which is both a questionable end goal and hotly debated topic in the academic realms of spatial planning all over the globe. Speaking particularly about artist-led eventification, but what can be widened to include most other forms of eventification Jakob reveals the problem with the end product. Gentrification is a largely controversial issue in the world of planning and there are strong-minded advocates for both sides of the issue, however, the process of gentrification in itself does not particularly remedy or solve any social or community-related problems. Sure gentrification results in more attractive upmarket neighbourhoods but it does not necessarily improve the liveability of an area and by displacing the more deprived populous the strategy is seen as merely relocating the problem as opposed to medicating it. The very nature of eventification implies a preference towards catering to the more touristic qualities of an urban space and therefore exclusion of the local community also becomes an issue 'the development of the quality of urban place in a competitive perspective does, however, run the risk of social exclusion and fragmentation, since not all urban dwellers fulfil the income, time and education requirements to participate in the experience economy' (Lorentzen and Hansen, 2009: 824). Those that can participate are isolated from those who can't and so the argument could be made that this form of urban regeneration strategy can actually further fragment communities rather than unifying them. What appears to be crucial is a method of ensuring that all scales of socio-economic, socio-political and ethnic backgrounds of the community have the ability to participate in the representation of eventification whether they choose to or not; and even in this instance it would be beneficial to persuade or actively encourage those who do not normally participate to do so in order to generate a more diverse, realistic virtual perception of the community perhaps resulting in the generation of new social relationships.

Exclusion aside there are also calls that eventification actually diverts resources away from higher priority areas 'instead, eventification can have significant costs: it can lead to lost trust, group formation, and the reallocation of resources away from more inclusive and equal tasks such as public health, education, and housing as well as creating conflicts of "a whole set of mutually reinforcing racial, class, big business–small business, and even city-suburban divisions"' (Eisinger, 2000: 329). Eisinger reinforces the divisive effect of eventification processes but more pertinently directs attention to the allocation of resources which if considered to be of the local or municipal

councils can often be increasingly limited. Eisinger's point of inclusivity or lack thereof is one that invites much debate. There is already established evidence that forms of eventification can generate a sense of inclusiveness but conversely can also be exclusive with regards to local community minorities so there is the question of how to make experience events inclusive on a wider scale and overly more encapsulating, drawing people in to participate. With regards to the allocation of resources the general mind-frame of the initiator of the strategy is that through economic gain more resources are then generated. However, this is largely theoretical and in practice may not hold much value. What is needed is to determine whether the eventification of urban space can produce other less-tangible results besides economic related observations, such as community cohesion, civic pride, enhanced urban quality, learning opportunities, and grounds for social interaction. Furthermore it is not just the process in motion that needs consideration but also the aftermath whereby the experience quality of the event is depleted and the possibility of it being replaced by different creations, if anything at all. Again the issue of sustainability is given prominence as to the effect the eventification of space has after the quality of the experience starts decreasing and ultimately loses its power of attraction. Johansson and Kociatkiewicz provide an insight to the problem with reference to a study of an event in Wroclaw, Poland 'the experience event of the festival had run its course, and the drabness of the everyday reasserted its hold on the urban space as organized contingents of street cleaners worked hard to remove all traces of celebration in the city centre' (Johansson and Kociatkiewicz, 2011: 402). The temporality of an event and indeed the characteristic essence of experience-based planning mean that after it has run its course the only signs that it had even existed are in the memories of those who participated. Effects and impacts of the event may be seen long after the event had happened such as gentrification processes and economic gain but the actual implementation of the event would mean nothing to those that had not been there at the time. This presents another difference to large-scale events which often have larger virtual impacts and are covered generously in news and other media forms. Conversely the argument could be made that these forms of eventification, if anything, are more sustainable than larger recreations due to the fact that remediation time and costs are significantly lower, there are no lasting damaging effects to the urban space used, and moreover the costs of overall event from start to finish are much lower.

In summary the use of events in urban regeneration and links with social issues is muddled at best, '...such a use of the festival has also led to the consideration of commoditization and spectacularization of cultural events, where the traditionally perceived benefits for the local community can be questioned' (Waterman, 1998; Richards, 2007). Social exclusion is currently a big problem, particularly of cultural events, and planners would be forgiven about thinking twice of

implementing such strategies that can further fragment the local communities, however the economic benefits through touristic increases shouldn't be ignored. The flexibility and adaptability of the process of eventification has the advantage that it can be re-moulded to incur stronger positive social impacts therefore cementing its increased influence in urban planning. A crucial feature that affects the perception and results of the event and one that is critically examined in the context of this paper is who guides and controls the process. The conflict between catering towards citizens or tourists is one solely ingrained into the core of this subject 'positioning a city as a centre for events can cause unpleasant situations for the local government, such as having to choose between entrepreneurs and citizens' (Therkildsen et al 2009: 931), and as such it is through examining the governance of the process through more localised actors that we can begin to see if a successful balance can be reached between these two groups. Jakob states that 'as long as the "actors" and "directors," that is, the local artists and developers, of this "theater" of eventification continue to ignore the local population, they will be further marginalized and excluded from all the benefits this strategy may entail' (Jakob, 2012: 455-456), and this is origin of the issue. However, if the 'directors' of eventification include the local population themselves then surely residential exclusion would be much less prominent. As such a theory could be suggested that new forms of eventification such as civic-led can divert from gentrification as the ultimate goal, while still generating economic and social benefits to local communities and be far more inclusive than other forms, a theory that is represented by the hypothesis of this paper which will be examined and tested meticulously.

In order for governance to be considered successful however there has to be a fundamental collaboration of relevant actors. As events often have a wide variety of actors and stakeholders the formation of a successful collaborative planning partnership is all the more crucial in creating the best quality event possible. The following section demonstrates the qualities of good collaborative planning and its relevance under the guise of experience-based planning strategies in order to maximise the benefits to the area.



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Collaborative Planning: Building Relationships and Merging Theories in order to Stimulate Successful Governance

The affirmation of eventification is usually based on a series of partnerships stemming from any array of actors including; planners, urban design specialists, events managers, artists, community representatives, the general public amongst others. This form of collaborative planning or partnership working is a way for smaller and medium-sized cities and towns to extract value from the experience economy 'experience economy growth and innovation may also take place beyond the metropolises (Bell and Jayne, 2006), based on local initiative and public-private partnerships' (Lorentzen and Hansen, 2009: 821). Whether this constitutes 'innovation' is debateable however from a positivist stance it represents a way for these size of agglomerations to compete with larger entities on the global scale. Local initiative is key here and mirrors the civic-led variable of which this thesis relates to. In almost every form of eventification public-private partnerships are the basis to which the event or spectacle is managed although the level of freedom and amount of control each actor has varies infinitely. These partnerships then formulate relationships between actors, for example 'eventification also fosters a new relationship between individual artists and urban growth coalitions' (Jakob, 2012: 449). This example shows the collaboration between urban growth coalitions and artists but many other relationships are formed in turn such as planners and local communities, local councils and urban growth coalitions, and even communities to their surrounding urban space. However there is no guarantee that public-private partnerships or collaborative planning will lead to greater appreciation of community opinion and ideas, they may be further involved but the actors that hold all the decision-making authority can ultimately choose whether to integrate this information or just merely consider it and disregard it. In any instance the veil of the experience economy in the planning of urban regeneration means that further pressure is placed on these relationships in the success of the eventification of space, 'management in the experience economy resembles running a theatre (Pine and Gilmore, 1999), with goods and services serving as theatrical props. Not the products as such, not the actions performed by the employees, but relationships become of the essence' (Kociatkiewicz and Kostera, 2010: 261). The metaphorical imagining of the theatre as the way the process is managed shows stringent emphasis on relationships as the main cogs of the entertainment machine and suggests that it is the success of these relationships that will impact all other aspects of the experience, the product, the performance, the attraction for example.

Eventification not only thrives on the relationships of the actors involved but also stimulates a new collaboration of theories in the combination of city planning and performance studies 'working to

develop not only new cross-disciplinary methodologies for understanding art, space, and community action but also new awareness of the vulnerability of both artists and urban space in the face of neoliberalism and global capitalism' (Chapple and Jackson, 2010: 478). These new methodologies could potentially reveal implementation gaps in the economic-approach to eventification and lean towards providing a wider variety of benefits socially, physically and culturally than purely being administered as trickle-down effects of a boost to the local economy. Chapple and Jackson go on to justify that 'a joint performance studies/planning lens sheds new light on how neighbourhoods become commodified, how to integrate local viewpoints into planning, and how to sustain formal and informal support systems for both artists and neighbourhoods' (Chapple and Jackson, 2010: 478). The integration of local viewpoints in particular is something that can influence the inclusion of local communities in the planning process and the performativity of urban space can potentially encourage greater community interest and therefore participation. It seems then that through a marriage of urban planning and performance studies births new approaches to events in urban regeneration which could foster greater impacts to not only local communities but visitors alike with an end result differing to that of gentrification. Despite Chapple and Jackson's positivity surrounding the theory of this approach it is still a relatively infant concept and the research behind it is still very raw. The suggestions that this way of thinking could prove to generate longer-term effects through the sustained support systems of the local actors is yet to be scrupulously tested, however the adopted entrepreneurial approach to planning adheres to more risk-taking strategies and if progress is to be made in the urban realm bold new strategies have to be considered, again testing the necessity of rationality in planning.

Now that the theme of collaborative planning has been established the next section can now go on to demonstrate the modern day challenges of different governance methods. As stated before successful governance relies on collaborative partnership so already the basis of urban governance is presented; now the features of the two defined governance approaches can be iterated.



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The Governance of Urban Eventification Practices: Beneath the Veil of Chaos

The way in which the eventification of space is managed or governed is a direct correlation of the experience produced and in turn, its attractive capability. Since this paper focuses on two different methods of governance; strategically-led and civic-led forms of eventification; each approach will have varying aspects in the way the event is controlled or managed thereby affecting the end results. Moreover 'Strategic planning efforts are focused on the experience economy as an essential factor in developing the physical and cultural image of the city as well as its economic basis (Hall, 2000; Landry, 2000; Evans, 2001; Metz, 2002; Boer and Dijkstra, 2003; Kunzmann, 2004; Zerlang, 2004)' (Marling et al. 2009: 864), this is the defining reasoning for utilising eventification practices in urban space. The case can be made for strategic-led governance of events due to its strict regime of adhering to an overbearing plan and as such relate a viable measure of which can be compared to, 'It is hypothesized that with a market orientation and strategic outlook local governments could utilize the event product as a strategic tool to aid urban regeneration, city imaging, cultural provision and job creation as well as adding value for the end user, the community' (Pugh and Wood, 2004: 66). Pugh and Woods' hypothesis however doesn't state the distribution of weight each of these terms actually have under the banner of a strategic-led approach, it is highly unlikely that value for the community would equate as much attention as redefining the city image. Of course community value can be a resultant of this reimagining but as explained earlier this would be reduced to less-conducive trickle-down effects.

Civic-led eventification follows this same theoretical notion of utilising the influence of the experience economy to further the capability of the strategy although in contrasting governance methods. The similarity lies in that both approaches are still representations of entrepreneurial urban planning with growth the name of the game 'entrepreneurial urban governance and planning has turned from regulating and redistributing urban growth to encouraging it 'by any and every possible means', in particular, by luring prospective people and firms' (Romein, 2005: 13) (Therkildsen et al. 2009: 928) also emphasising the transitional roles of urban planning. One example of this is the relaxation of the planning laws in the UK through the Localism Act in 2011 and more recently the Growth and Infrastructure Act 2013 in order to encourage economic growth by removing 'unnecessary bureaucracy that can hinder sustainable growth' (Smith, 2014: 1), highlighting the increased marketization of urban planning objectives. Again it shows a very neo-liberalistic stance on urban regeneration policies and hints at the end of true systematic planning through the almost dictatorial capitalistic pressure on town planners.

Urban governance in itself has undergone a transitional phase as Jakob notes 'the transformation of urban governance from managerialism to entrepreneurialism (Harvey, 1989) has fostered a system of economic competition that pits not only national economies and cities but also, increasingly, neighbourhoods against each other' (Jakob, 2009, 2010a). Jakob suggests this change has led to the emergence of inter-urban economic competition, that entrepreneurial urban governance flourishes competition however again this is not simply a linear transition, but cyclical. The basis of change from managerialism to entrepreneurialism is through the warrant of planning to capitalise on the experience economy which reciprocates in the affirmation of experience products in neighbourhoods increasing competition. This implies a move 'from bureaucratic welfarist organization and distribution towards local growth policies as well as partnering and more entrepreneurial approaches, in which even traditional welfare and land-use values are becoming integrated in competitive place development and branding' (Lorentzen and Hansen, 2009: 824) highlighting the business-like nature planning has adopted to foster urban growth.

Research into the governance or management of eventification however questions the level to which or furthermore necessity of control of the event produced in urban spaces. The intention can be planned and the foundation for which can be laid however the chaotic spontaneity of experience products suggests that the desired effects cannot be entirely predicted and/ or controlled. This conflict is highlighted by Johansson and Kociatkiwicz 'key to the experience economy is to manage experiences to produce a desired effect; however, the contradictory space that is the city does not easily lend itself to unambiguous presentation. The tension between the managed and the subversive becomes an essential factor that shapes urban experience-based projects' (Johansson and Kociatkiewicz, 2011: 393). They suggest that management of the event is a crucial aspect of the experience economy but also emphasis the challenges in doing so. The juxtaposition of the erratic fabric of human patterns in urban spaces and the calculated organised process of planning presents a large contradiction of realms, 'the implication is that urban areas cannot be "planned" by government action in a linear way, from intention to plan, to action, to outcome as planned. What goes on in urban areas is just too dynamic, intricate and mazy' (Healey, 2007: 3) (Lorentzen and Hansen, 2009: 823), again questioning the legibility of strict top-down planning of urban spaces.

However, in order show positive impacts and translate this intentionality through to the experiences produced there must be a certain level of management following some sort of pre-mediated plan, and actually the majority of urban events appear to have a guise of uncontrollability and freedom but instead underneath are ruthlessly planned both pre and post-event, 'although spaces appear as though spontaneously formed by the company of strangers and the collective experience of performers, the city en fete is also the result of painstaking planning by a city administration that

seeks to control the ways in which public spaces change. The city is nonetheless redefined by the altered energy and velocity of strategically planned festivalized spaces' (Jamieson, 2004: 65). Therefore the solution seems to be of finding a way in which to meticulously plan and control an eventification spectacle whilst conveying the sense of freedom and unpredictability of lesser managed events in order to produce a 'desired effect' that have notable impacts without hindering the tourists or participants experience. In relation 'the animation of space can be spontaneous, but it often needs to be managed. A space without a flow of events may feel empty and unattractive. On the other hand, if the flow of events becomes too fast, those who inhabit a space may experience stress' (Richards and Palmer, 2010: 25), so successful management can also help steer the experiences away from more negative reactions without being too constrictive and communistic of audience experience consumption. Not all experiences produced by an event can be progressive to achieving the economic and social objectives of the planned eventification so governance or management helps filter out which experiences are to be projected, 'a city is always rich in experiences, but only particular kinds can serve the purpose of the experience economy. It therefore becomes crucial to maintain control over the experience production process' (Johansson and Kociatkiewicz, 2011: 402). The balance between control and freedom of an event then is critical. In order to draw the most gains from the experience economy the event must convey certain values associated to unpredictability and a sense that anything could happen 'a momentary disruption of the status quo, exuberant, outrageous and sometimes even violent, yet also integrated into the larger, hierarchical social order. Excitement, danger and uncertainty, although inimical to managerial control, are crucial ingredients of festival and city experiences and their framing in the experience economy' (Kociatkiewicz and Kostera, 2010) (Johansson and Kociatkiewicz, 2011: 395). The hypocritical deception of the participative audience is the key to successful governance of an event in urban space, reflecting the difficulties in replicating this model in such a way as that the participants are unaware they are being deceived.

Governance systems in experience-based planning tend to be flexible comprising of a widely varying array actors 'the field of actors in the experience economy is dynamic, and the networks often temporary. The governance is often quite blurred, as voluntary, public and commercial experience projects evolve and merge, making the place interesting and attractive' (Lorentzen, 2009: 843-844). This kind of urban governance emphasises the temporality of projects implemented under experience-based planning measures, that it is not just confined to the product but also the producers and managers of the whole process. The importance of collaborative public-private partnerships in the governance of eventification processes and indeed other strategies of experience-based planning also transcends other management methods as Richards and Palmer

describe 'the partnership between the public and private sectors has also become a main management model in developing city centres as consumption spaces, which include events to help make them attractive to consumers' (Richards and Palmer, 2010: 11). Of course the successfulness of the event, depending on what is expected, relies on the cohesion and level of cooperation between each sector and any other subgrouping of actors such as voluntary, therein providing the potential for both a more successful event in terms of its management but also for conflict and breakdown of communication between actors. This management model, although a prerequisite of strategies in the experience economy, also heightens the unpredictability of the results of the event; firstly through the efficiency of the partnered management model and secondly through the translation of intention of the event to the production and consumption of the experience.

There are calls for alternative approaches away from the rigid overarching top-down systems of experience-based planning in its governance and management in order to widen the attention to other, less market-based objectives. Therkildsen (among other academics) agree that:

'...hierarchically organized institutions increasingly find it difficult to handle contemporary and often rapid social, technological and economic changes through schematic top-down regulatory approaches. In response to an apparently limited range of predefined approaches in governing, it seems that new, more informal and often ad-hoc oriented practices for collective action have been gaining ground. Such practices have been termed dynamic or fluid networks, in which there is a focus on collaboration and the coordination and pooling of public and private resources, as well as a focus on the establishment of more situation-specific 'rules of the game' and problem- and project-oriented approaches' (Hajer and Wagenaar, 2003; Bogason et al. 2004; Kooiman, 1993; Dryzek, 2000) (Therkildsen et al. 2009: 928).

The recognition here is that other more 'informal' practices are becoming more prominent, thriving on partnerships and the fluid dynamics of the networks. Therein is an argument that civic-led governance of eventification processes which are exemplified by fluid partnership systems and collaborative planning could prove to a viable option for these alternative approaches where the enhanced community inclusion could result in a greater appreciation of the social and cultural issues. However, 'in this march towards neoliberalism and market logic, reconnecting art-making and community development appears increasingly complex' (Chapple and Jackson, 2010: 480) again questioning the ability to make tangible community benefits whilst enforcing an overly predominant market-led approach. The value of experience-based planning lies in its entrepreneurial, business-like manipulation of the economic market so there is naturally a sense of doubt to whether community or civic planning partnerships have valid roles in strategies under the banner of the

experience economy. However, with the current strategic approach invoking largely abundant criticism due to its ignorance of local community culture and social issues and the general consensus that civic-led strategies construct cooperative relationships there is belief that the latter will continue to be considered in future urban regenerative policies.

Unpicking the Qualities of Civic Governance

The alternative variable in this paper is that of civic-led planning particularly in the context of urban eventification. Strategic-led governance is traditionally professional or state-led as part of an overall urban strategy. Being 'civic-led' refers to the process of local actors and community representatives being the main initiators of interventions to urban space, rather than dictated by an overarching strategic plan or by city professionals. The underlying impression is that it is a form of representation of 'civil society' and devolution of power to more localised forces. Friedman states that '...as a political concept, however, democratic theory posits civil society as a counter-pole to the state, the ultimate source of a people's sovereignty. In this sense, civil society is composed of citizens, that is, of the members of a political community who claim not only the right to hold the state accountable but-also the right to claim new rights for themselves. Among these are the right to voice, the right to difference, and the right to human flourishing' (Friedman, 1998: 252). This is at the most extreme end of the scale of course, civic-led eventification is not a direct counter-pole to state initiatives but instead a more localised, bottom-linked solution comprising of a variety of local actors. The main aspect though is the level of involvement of citizens in the implementation of a planning strategy; in this case the event or to a greater extent the experience produced. It is through this process that the assumption is made that local residents will have more of a say in how the form of eventification will be produced and the type and scale of experience they wish to convey.

The table below depicts the unique features of strategic-led governance and civic-led governance in eventification procedures. These criteria are drawn out from the literature review and common conceptions on the governance methods in practice detailing the differences and similarities of the two distinct approaches.

Figure 4.0 - Table demonstrating the key characteristics of Strategic-led and Civic-led governance methods of local events.

Criteria	Strategic-Led Eventification	Civic-Led Eventification
Definition	Implemented through Strategic plans. Led by professionals/ planners/ Local government officials etc.	Result of civic-initiative. Led by an agglomeration of community groups, local residents, local council members etc.
Hierarchical Orientation	Top-Down, regimental.	Bottom-linked through a network of local actors.
Budget/resources	Larger budget and greater availability of resources.	Usually a more restricted budget and limited resources, more available through larger networks of partnerships.
Representation of the Locale	More generalised. Usually the same methods are used due to their popularity – ‘serial reproduction’ – What sells or is popular at the time.	More true representation of local identity. Usually more unique due to an increased relationship with the local area and people.
Intended Audience	Tendency to cater more towards tourists and visitors, future residents.	Local residents and communities, more often than not it is a celebration of local culture.
Inclusivity	Tendency to favour tourists means less of a priority to include local minority groups.	Events more receptive to community minorities, in cases they are the active influences of the event.
Governance/Management	More tightly controlled, adheres strictly to a strategic plan.	Free-forming, more spontaneous than strategic-led events.
Measurability	Some span of predictability due to more accurate impact assessments and implementation of a constructed strategic plan.	Largely unpredictable, difficulties in evaluation and measure of impacts. Impacts often more abstract such as social bonds, connections.

All aspects listed in Figure 4.0 will gain some attention within this paper and, of what will become clear, will serve as the indicators to determine which governance method is more suited to solving the problem of the Janus Syndrome under the guise of the eventification of urban space.

Local festivals initiated by local communities often have the influence of being a more realistic interpretation of their culture and so emphasising an original identity for the community which can heighten the experience produced by the event, 'a high orientation of local actors towards equitable development and a strong formal and informal influence of residents seem to be crucial in order to maintain a neighbourhood's identity without giving way to a purely capitalist rationale' (Huning and Novy, 2006: 16). But events as strategic-led often may have more resources and therefore more potential to create a larger spectacle so arguments can be made for both approaches ultimately giving premise to the validation of the study to determine the superior method.

What is apparent is that 'this new perception of the role of civil society, along with the partial retreat of the state from its traditional responsibilities, has dramatically changed what planners do. In this new scenario, they are no longer exclusively concerned with the central guidance of market forces or regulation. The new, emerging form of planning is more entrepreneurial, more daring and less codified' (Friedman, 1998: 252). Friedman notes the transitional role of planners due to the new found importance of civic involvement however what is made clear by the recent abundance of planning strategies in the experience economy is a returned focus to market forces in planning. It has been over a decade since Friedman's observation and the difference is now that planning still integrates a catalogue of objectives whilst pursuing economic growth of cities; a conclusion which can be deemed the neo-liberal approach.

Contrarily the case could be made that planning undermines community voices in local planning matters 'on many occasions, planning can seem high-handed, devoid of community sensitivity and professionally dominated' (Tewdwr-Jones, 2009: 252). Being professionally dominated isn't necessarily the worst thing. Professionals are professionals for a reason, namely for the level of expertise they possess in their field, however, as has been stated previously the advances in geo-technologies and mapping have increasingly meant that planners no longer compulsorily have to partake in site visits, particularly from the plan-makers perspective. This sedentariness coupled with the notion that planners on average do not realise the internal social issues and opinions of the communities shows a gap between professional and local knowledge. This is emphasised by Tewdwr-Jones' phrasing of 'devoid of community sensitivity'.

The alternative is of course that local planning projects be less-governed by state processes and more organic as a combination of local actors and professionals. To be clear this is not a rally for the

liquidation of planning, far from it. Planning is a universally important service crucial in ensuring future progress and beneficial use of resources and allocations of land; not forgetting the liveability of human habitats. It is the observation that the planning of local projects needs to be redefined in less-traditional manifestations which may mean being less constrictive and geared towards community involvement and initiatives; a form of collaborative planning between local actors and professionals and planners alike. Chapple and Jackson relay one example of planning outside traditional processes ‘...in some neighbourhoods, residents are actually conducting the ‘planning’ outside of formal institutions. For instance, MacArthur Genius Camilo Vergara shows in his photography of Richmond, California, how residents maintain their own private space amidst crumbling public buildings, giving their neighbourhoods form and meaning that the public sphere no longer provides. Places thus reinforce human dignity, as locals create meanings in specific contexts’ (Chapple and Jackson, 2010: 483). But, as always, there are two sides to civic-led planning projects ‘market and state do not explain it all; we must also reckon with civil action which is sometimes proactive, at other times filled with anger, protest, and defiance’ (Friedman, 1998: 252). Civil action can be greatly inconsistent and sometimes rife with conflict meaning it is infinitely more difficult to predict the outcome of a project. On the other hand because the process is being led by those who live and/ or work in the area there are possibilities to extract more attentive social benefits such as a strong sense of civic pride and hence result in more purposeful and determined action with the possibilities of more effective solutions, ‘the social benefits accrued are likely to include enhanced civic pride and higher levels of community involvement (Wood, 2002)’ (Pugh and Wood, 2004: 62). It seems a two-sided coin then, with the necessity of a smooth collaborative process of the eventification of urban space particularly potent in the success of a civic-led approach.

More civic-minded forms of planning can also reap benefits in the context of the experience economy ‘urban tourism “beyond the beaten path” can have positive effects when it strengthens the capacities of community self-organization, represents local interests, and fosters “cultural resources through the greater recognition and appreciation of marginalized communities”’ (Huning and Novy, 2006: 15). Tourism is the main source of economic income in the experience economy and it seems logical to extrapolate other non-market related benefits through the approach in its adoption. Huning and Novy demonstrate that the inclusivity of all members of local communities in the process can actively foster cultural resources and local interests, thereby providing a platform for fixing certain social issues and terraforming a new sense of equality among all socio-economic and ethnic classes of the community. However when it doesn’t ‘strengthen the capacities of community self-organization’, or ‘represent local interests’ than touristic development can be seen much more negatively indeed as Keogh shows:

'...many of the social and ecological consequences of tourism development are perceived in a more negative light (Cooke 1982; Pizam 1978; Liu, Sheldon and Var 1987) and, if allowed to build, may ultimately be reflected in deteriorating and even hostile resident attitudes towards tourism and tourists. When this happens everybody loses: residents, visitors, and the tourist industry. The outcome of such studies has been a call for increased public participation and, in particular, a more community-oriented approach to tourism planning (Cooke 1982; Getz 1983; Haywood 1988; Loukissas 1983; Murphy 1985, 1988)' (Keogh, 1990: 450).

The suggestion is made that the negative correlations of tourism development such as deteriorating attitudes between locals and visitors can be overcome through increased public participation in the planning process. The formation of civic-led governance practices would be just that, a community-oriented approach to tourism development through the implementation of eventification practices. It would mean that community members would have much more of a say in what they wish to be conveyed in their community and surrounding areas and therefore would reduce the amount of social friction between residents and tourists. In that sense then it begins to paint a picture whereby social and economic gain can be potentially addressed under a unified eventification strategy through a carefully constructed civic governance system. The Janus Syndrome then, hypothetically speaking, could be remedied through progressive community involvement in planning processes and the format of eventification creates the idealistic platform to showcase its aptitude to deal with tourism development.

The question of whether profit and social benefits can both be effectively produced through a particularly economically focused form of planning again comes to the forefront, and Chapple and Jackson actually assume the perception of planners in such projects 'for planners, the key concern about instrumentalization is not how art is being used for social purposes; instead, the issue is how developers, planners, local residents, and even artists are using art to commodify and profit from neighbourhoods' (Chapple and Jackson, 2010: 481). This reinforces the use of art and cultural interventions in urban space with the dominant objective of profit-gain. Most of the 'concern' lies with the value-creating substance of these features and in which form will produce the best results. In the current market this would seem to be in the form of experiences as is the origin of experience-based planning, however Chapple and Jackson raise another valid argument 'to what extent is it appropriate to 'plan' the arts in a city space if aesthetic effects by definition cannot be fully planned?' (Chapple and Jackson, 2010: 481). If experience-based planning concentrates on harnessing experiences through the option of artistic intervention and 'aesthetic effects' cannot be planned, then surely the overall concept of experience-based planning is paradoxical. Chapple and Jackson aren't alone in this line of thought, 'the implication is that urban areas cannot be "planned" by

government action in a linear way, from intention to plan, to action, to outcome as planned. What goes on in urban areas is just too dynamic, intricate and mazy (Healey, 2007, p. 3). (Lorentzen and Hansen, 2009: 823). Similarly Lorentzen and Hansen recognise the chaotic complexity of urban spaces and if combined with Chapple and Jackson's theory that arts cannot be fully planned there is a convincing argument that linear, intention-to-plan-to-action-to-outcome planning processes are too rigid in their nature to prove successful. Echoes are resonating for less-confined, free-flowing planning forms to be introduced in order to maximise the capability of eventification and indeed other representations of experience-based planning, in this instance the variable being tested would be civic-led eventification and as shown the theory behind such an approach is evidential. As Tewdwr-Jones explains 'It is time for urban planning to embrace civics as its *raison d'être*. Modern planning came about to assist in creating more just societies, within improved urban environments, for the benefit of the wider populace, not the narrow interests of particular developers or governments (Tewdwr-Jones, 2009: 252).

One of the fortes of civic governance is its close relationship with local culture. It is no secret that culture has become the shining beacon of hope for many urban strategies therefore its presence in the format of this paper should serve as no surprise. The governance approaches however adopt culture into its event strategies in different manners in which be made evident in the next section.

The Impact of Local Culture in Differing Methods of Eventification Governance

Culture is one of those commodities that on the surface masquerades as easily interpreted but actually is rather enigmatic due its extensive catalogue of content. There are many different variations of culture, for example political culture, artistic culture, and geographical culture to name just a few. Simply put it is the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. Culture is a key aspect of experience planning; its presence in events is most recognisable through the European Capital of Culture programme but can also be seen in a wide variety of smaller-scale urbanised events such as community festivals and artistic showcases. In fact culture has been a prerequisite of city design and urban spatial form for many years, 'the features of the entertainment machine are not altogether new as cities have long been sites for consumption and aesthetic innovation. What is new is the degree to which these 'cultural' activities have become crucial to urban fortunes' (Clark, 2005: 2). The reason for this is not merely the representation of a place identity and history but also as a tool

to foster economic and urban growth 'organizing and promoting local cultural events has become an "irresistible cocktail" (Evans, 2003: 428) to urban growth coalitions (Logan and Molotch, 1987), the regeneration of Liverpool docks, and in fact the city of Liverpool entirely, as one resonating example. This 'irresistibility' stems from increased tourism and visitor figures through the magnification of culture, and therefore leading to economic growth 'eventification allows urban growth coalitions to justify and further advance their relationship with cultural producers for economic gains' (Jakob, 2012: 457). There are theories surrounding this subject that the more culture is injected into urban life the greater the impact will be, 'the more visible cultural production and consumption are, the more lively they will portray places, and thus the more place amenities they create' (Jakob, 2012: 450). Jakob reveals the notion that enhanced integrations of culture leads to more lively places which in a sense would attract more visitors as crowds attract more people through the innate human nature of curiosity. However, in essence any creative urban intervention or event would make the dull monotony of everyday urban spaces livelier anyway regardless of cultural integration. What the projection of culture does is make the event unique and contextually place-bound, inviting residents and tourists alike to become more vested in the performance of the spectacle. It sweeps them up to become part of the culture of an area at least for the duration of the event emphasising the temporality aspect and redefinition of community boundaries.

The economic and participatory features of cultural representations highlight 'the emerging trend towards including small and individual producers of cultural products into urban growth coalition experience Planning. This tendency is most evident, however, on the neighbourhood level' (Jakob, 2012: 452). As such the scale of study in this paper is purposely focused on the neighbourhood level in order to generate the most tangible results and produce more concrete conclusions. Moreover, the factor of cultural integration in experience-based planning, and indeed this thesis, is largely relevant due to eventification acting as the platform for initiating these kinds of implements, 'experience planning and development through the organization of large numbers and varieties of events throughout cities and at all times is applied not only by policy makers, planners, and city marketers but also by the producers and marketers of cultural products. Thus, eventification generates new ways to integrate producers and marketers of cultural products into urban growth coalitions' (Logan and Molotch, 1987). The benefits of integrating these cultural products to urban growth coalitions has been previously explained, but Logan and Molotch's claim unveils a relationship between urban growth coalitions, eventification, and culture as a strategy for local urban regeneration. This relationship demonstrates the role eventification plays as a tool in generating new possibilities for urban regeneration and therefore the potential to sustain new positive impacts to not only the local economy but also local communities in a much more proactive

sense. As Richards and Palmer state 'with the growth of the 'symbolic economy' (Lash and Urry, 1994; Zukin, 1995) and the 'experience economy' (Pine and Gilmore, 1999), culture has become an increasingly important means of consuming the city (Ritzer, 1999)' (Richards and Palmer, 2010: 2) coupled with the transition of the experience economy to one of the dominant economic paradigms currently, gives new found importance and responsibility to culture on reinventing the city as a series of consumable products.

This is not simply a linear dynamic but cyclical as Kratke explains 'the culture industry (which represents by far the largest part of so-called creative industries) might be characterized as one of the 'leading sectors' of the twenty-first century (Scott, 2000) as changing consumption patterns are fostering a growing demand for cultural products and the culture industry has become the central supplier of 'content' for the new media business, the capitalist economy's expanding marketing activities, and the accelerated proliferation of commercial entertainment through the commodification of cultural forms' (Kratke, 2012: 142-143). The prominence of the experience economy immortalises culture as enhancing the quality of the consumption of the city which in turn drives new demand for cultural products and solidifies further the experience paradigm's influence in urban growth; essentially 'the city becomes an entertainment machine leveraging culture to enhance its economic wellbeing' (Clark, 2005: 1). The use of culture to generate economic value signifies its perfectly fitting symbiotic setting in the experience economy, the entire values of which are conceived with the objective of economic production, 'the Scandinavian approach links the experience economy closely to the cultural sector as well as to the economic outcome and economic development. It follows, therefore, that it is a significant element of the political focus on the experience economy, and that it should represent a market value' (Bille, 2012: 107). As Bille demonstrates the Scandinavian approach in particular reinforces the casual relationship between culture and the experience economy and its ability to create economic value. Usually implemented through some form of event culture then appears to become an additional weapon to maximise the economic value of the production of an experience in the arsenal of urban growth coalitions by ultimately being more appealing, 'organized around the construction of an urban object an event becomes a symbol of the transformation of the city, these operations are primarily intended to attract new customers by giving it a new image: " Culture can put you on the map "says Montgomery (2004: 3)' (Debroux, 2013: 44). This ties in harmoniously with Ploger's claim about the city's perception of culture 'all cities believe that, if they have the best sociocultural amenities and creative milieus, architectural heritage, and cultural events, they have a reliable strategy to get the maximum in return, in consumption and image turnover' (Ploger, 2010: 848). Ploger's generalisation that 'all cities' believe this is debateable but the main point to extrapolate is the densely weighted

belief that cultural interventions in urban spaces results in increases to the local economy and rebrands the city or town in a more favourable light.

However, the use of culture and the arts in eventification appears to be purely to instigate urban competition and less about the social impacts in relation, 'It is a competitive and market-oriented planning strategy ("war for talent"; Florida, 2002) that embraces arts and cultural events not as a quality of life and experience for all (see cf. Jakob, 2010a), but as incentives for gentrification and indicators of a favourable competitive climate within interurban competition' (Jakob, 2012: 450). The end result being gentrification embraces this model and is enhanced through inter-urban competition again prompting the realisation that problems of participation and exclusion are ever present. The cultural and artistic interventions utilised currently seem to be merely 'showcases' but lacking in substance when benefits to the community are considered. In addition it should be noted that culture need not be involved in the eventification of urban spaces, it is not a necessity but rather a tool as explained before to enhance the profitability of the scheme under the premise of the experience economy and in fact this focus can often result in the negation of true local culture, 'the critique of this entrepreneurial strategy is, of course, its negligence of local culture and local cultural demands and needs (Cronin and Hetherington, 2008). It is about consuming the city, rather than living in it (Miles and Miles, 2004)' (Ploger, 2010: 849). The strategy entails attracting people en masse and so strives to appeal to a wider audience base in order to generate the biggest impact. This broadening of cultural horizons can often dilute or in fact be totally defunct of true local culture, which often serves to promote a distinct identity of an area, therefore marginalizing the local communities further.

This is a stark contrast to what community-led cultural events were originally used for 'practices and events such as painting, dance, parades, living history museums, ceramics, theatres, and festivals were developed to give neighbours an opportunity to express their cultural heritage and to craft new arenas for cross-cultural exchange' (Chapple and Jackson, 2010: 480). Not only as arena's for 'cross-cultural exchange' but also social arena's 'settlement reformers argued that mutual understanding could only be obtained by daily contact and a commitment to shared space, seeing artistic and cultural practices as a key domain for sustaining meaningful interaction' (Chapple and Jackson, 2010: 479) and the use of culture in overly state-led experience-based planning appears to depart from this original purpose to foster the economic benefits. As such the premise for civic-led eventification practices questions the overwhelmingly entrepreneurial approach to urban regeneration in the search for more originality in the conveyance of local culture, regressing back to the previous uses of culture in events as social and diverse arenas.

It seems then the integration of local culture impacts event participation and as a result the experience produced. This relationship will be explained in much more detail in the next section which will go onto show the complex web of links to cultural features and inclusivity of the event even more so.

How Participation and Inclusivity are Forecasts for Event Experience

The idea of urban governance is closely linked to participation and so produces a natural progression in the structure of this paper. As Therkildsen explains ‘...the idea of entrepreneurial urban governance is accompanied by discourses concerned with partnerships and often new ways of participation in urban planning and revitalization processes (see also Elwood, 2004)’ (Therkildsen et al. 2009: 928). The subject of eventification and the requirement for people to be actively involved in experience-based planning measures in order to consume the product demonstrates the importance of the event being largely inclusive with high percentages of public participation. Ploger has produced a set of criteria which applies to participants and participation in an event which also emphasizes the ‘of the moment’ quality of the product; ‘for event participants an event has several possible qualities. It is (1) an experience in itself and (2) visually a passionate and exciting being-there experience. It is furthermore (3) a visual experience and (4) a virtual event (potentialities), and the event has, in addition, a presence-quality because it is (5) a moment never possible to be repeated. In other words, there is to people a present presence quality to an event, including the desire to be there, which seems to be ignored in many urban studies’ (Ploger, 2010: 862). All points reiterate the qualities in which an event has to produce or have in order to increase the level of audience participation in the event result.

Obviously the experience conveyed is the most important aspect and would hold the majority of focus but the temporality of the product is also progressive, adding extra incentives for people want to be involved and be a part of it while it exists. Participation therein seems to be direct correlatives of the quality of the experience (or to a greater degree the level of marketing the event has), the type of experience and the excitement and curiosity conveyed according to Ploger, however issues of inclusivity also affect participation. This is one aspect where strategic-led governance in eventification practices more often than that trumps civic-led governance; the advertising capabilities of strategic-led processes far outweigh those of civic-led and more of a buzz can be generated through enhanced population awareness. In addition, the eventification experience has to

be widely accessible and inclusive to all members of the community, visitors and tourists alike in order to boost participation figures thereby enhancing the quality of the experience, another example of the cyclical processes that stem from experience-based planning strategies, and value of the event.

The level of participation also impacts the social capabilities of an eventification form and therefore the experience. Events, moreover, are largely applauded for being playgrounds for social interaction due to the participatory nature and diversity of those included imbuing meaning and legitimacy to the event through the perception of those witnessing it. As a result the reverse can be said to be true to hindering public perception, '...human experience is inherently social, mediated by culture and language, and any non-social events are bound to remain unknown and unknowable, reachable, if at all, only as mystical insights' (Johansson and Kociatkiewicz, 2011: 395). In order for events to be 'reachable' or aesthetically accessible they have to integrate a certain level of sociality; either in the way it is managed, the producers of the experience, or more pertinently the experience itself. The greater the level of attendance the more possibilities for social interaction are created therefore adding to quality of the experience. The role of eventification as a creative intervention also infuses the experimentation of urban space with social progression, 'in the experience economy, urban interventions may point towards progressive experiments and hybrid socializations' (Marling et al. 2009: 871). These 'hybrid socializations' produce new capabilities for community cohesion and act as a platform for the breakdown of social barriers unified under the new community produced by those participating in the event. Marling's statement solidifies experience-based planning measures as enablers of innovation in the urban environment through experimental creative interventions and new and exciting experiences. The relationship between experience, participation and social affects is highlighted by Ploger, 'the social effect of an event is that it is experienced as a particular situation because the effect relies on a "drift, an unplanned result of the accumulation of adjacent interactions"' (Linstead and Thanem, 2007, page 1489, emphasis in original), that includes the intensification of people's sensed and lived experiences (O'Leary, 2008)' (Ploger, 2010: 859). Spontaneity and an indication of the possibility that anything can happen serves as a tool for natural human interaction, unplanned and uncoordinated, which invokes a comfort and freedom for participants to actively seek social situations without being hindered by the overarching regulatory of everyday life, a kind of escapism.

Reverting back to the governance and management of eventification the type of approach chosen leaves an impression on the level of event participation and as such impacting the social capabilities of the event. State-led approaches, whilst having the advantage of a larger availability of resources and professionally dominated, has been shown to be excessively controlling and with a bias towards

touristic visitors than local communities whereas civic-led has the capability to be more inclusive than selective. Ultimately '...state structure has a tremendous impact on how and to what effect the engagement of local citizens in partnership and participation plays out' (Elwood, 2004, p. 758) (Therkildsen et al. 2009: 929), a more relaxed structure would theoretically be more open and inclusive to a wider variety of the public consolidating larger crowd sizes. This can also be attributed to participation in the event process also, the matter of including civics in the governance of events through increased involvement resulting in a possible civic-led approach.



(LVAN Institutionnel 2014, Appendix D)

Part 2: Evaluation of Interview Results

The first point deduced from the interview reports is the far reaching ambiguity of the word 'event'. It seems that no one definition rings true with instead participants rather struggling to construct a cognitive definition 'an event is when there is something happening' (POLAU, Appendix B), 'It's a happening that takes place in a particular place at a particular time. But what actually the happening is... I don't think the word event puts any limits on it really' (Bristol Civic Society, Appendix F), 'literally anything happening can be considered an event of sorts. What we deal with is mostly commercial and community events that typically focus on some kind of cultural aspect unique to Bristol. It usually involves some kind of spectacle... an expression of cultural values' (Art, Festival & Events Team, Bristol City Council, Appendix G). The last explanation from the Art, Festival & Events Team at least starts to demonstrate some of the features of an event, such as involving a 'spectacle' and 'expression of cultural values', which is to be expected considering they work continuously on the subject. Moreover, in general the term 'event' is established as widely vague with no real direction other than the inclusion of some kind of spectacle, and maybe the affirmation of cultural values. This 'vagueness' however can work in favour of those employing an event as a strategic tool to meet certain objectives. It leaves those in charge of the event with endless possibilities as to what the spectacle could be, the format of the event, and those involved. It means that each event can differ immensely from one another and can be manipulated to best address each individual objective or goal as recognised by the Bristol Civic Society 'I think the answer's yes. Of course just in the way the word 'event' is a very wide thing and planning strategy is a very wide thing as well... I mean it encompasses everything' (Bristol Civic Society, Appendix F). In speaking of whether economic and social issues can be successfully addressed the response is a 'yes' just due to this ambiguity. If defended literally anything could be perceived as an event from the viewpoint of the general public and professionals alike.

However, there are comments as to when an event is at its most influential 'an event is strongest when it is rare and expected' (Voyage a Nantes, Appendix C). The statement from Voyage a Nantes claims that the uniqueness, as an expression of rarity, of the event helps generate more interest and a greater impact which makes complete sense as events which remain all the same, with no differential elements or flavour will hardly garner interest. They have been experienced before and similar experiences tend to lose their original impression when repeated. This directly relates to the issue of this kind of planning strategy revealed in the literature review. The question of how to

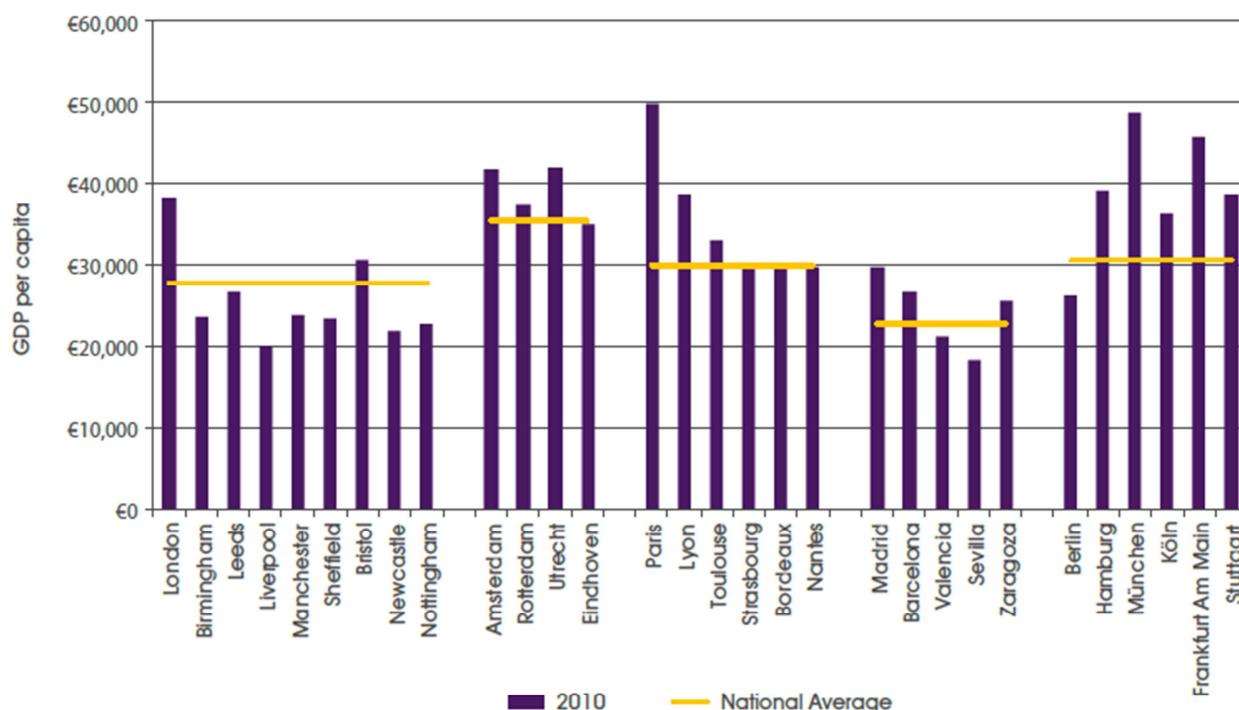
ensure every event radiates that 'first-time' feel, that uniqueness in the experience is one that is constantly occurring when strategies of this nature are considered. As Kociatkiewicz and Kostera state 'It is impossible to store experiences or to recycle them. They happen for each and every one freshly and as they come' (Kociatkiewicz and Kostera, 2010: 261), which is in a way progressive to the strategy as recycling an experience would not infer the same results as it did first time around, it would no longer be unique and etched in that first moment. This however does mean that experiences cannot be managed or dictated. It is completely impossible to create an event with one experience in mind and expect it to be delivered. As depicted in the literature review intention can be managed, experience and spectacle of the event cannot.

The purpose of eventification is well illustrated in the interview results with many statements recognising its influence as a strategic tool 'to meet a whole host of objectives' (Art, Festival & Events Team, Bristol City Council, Appendix G), Bristol City Council in particular recognises the potential of events to deliver on various fronts 'the events act as the platform to which planning objectives can be met whilst also adding that fun element to it' (Art, Festival & Events Team, Bristol City Council, Appendix G). They demonstrate that whilst the initial appropriation of events are as strategic tools they also hold a different purpose to those involved 'the general public often see them as pleasurable activities... or activities of interest, whereas to Bristol City Council they are strategic and serve a greater purpose to the city than just an outward expression of celebration' (Art, Festival & Events Team, Bristol City Council, Appendix G). Although the purpose of eventification is inherently a planning strategy the general public sees it as having a different purpose, one of inciting interest and 'pleasure' to people. Making urban space a more exciting and fun place to be. This appears to be another reason why events are being considered much more frequently in urban strategies, they are able to offer different purposes to different actors and act as the platform for a menagerie of different objectives.

Ofcourse the two biggest groups of objectives addressed under the banner of the strategic device is that of social and economic benefit. According to the Art, Festival and Events Team social benefits are created 'In the sense of community instigated by the festival experience... you know the celebratory aspect... inclusiveness... and even just as new social interactive grounds grounds' (Art, Festival & Events Team, Bristol City Council, Appendix G). These are several elements picked out in the literature review cementing the use of events in addressing these social aspects not only in theory but also in general practice. The economic benefits recognised are installed as 'economically important to local businesses through the increased footfall, raised business awareness... sponsor opportunities... for example' (Art, Festival & Events Team, Bristol City Council, Appendix G). The 'increased footfall' as a result of increased activity due to event interest is a recurring theme in these

set of interviews and one that will harness greater evaluation later but to begin with it shows the more direct economic benefits particularly to local businesses. More contextually relevant to the entire city is the contribution of events to the cities overall GDP again recognised by the Bristol City Council, ‘real importance of events is realised when the amount of total economic capital of the city the events contribute to is considered’ (Art, Festival & Events Team, Bristol City Council, Appendix G). Bristol has come to be reknown for its many festivals and events now such as the Harbour Festival, St. Paul’s Carnival, the Make Sunday Special events, serving as examples which solidifies the cities image as a festival city and as a consequence one that is exciting and expressionate. This again adds pertinence to the evolution of economic paradigms and serves as a prime example of Bristol evolving through the use of culture and events to capitalise on the experience economy in order to remain an economically competitive city outside of London. In fact Bristol had the highest GDP per capita outside of the capital in 2010 (see 5.0 Figure below)

Figure 5.0 – GDP per capita for major European cities (2010)



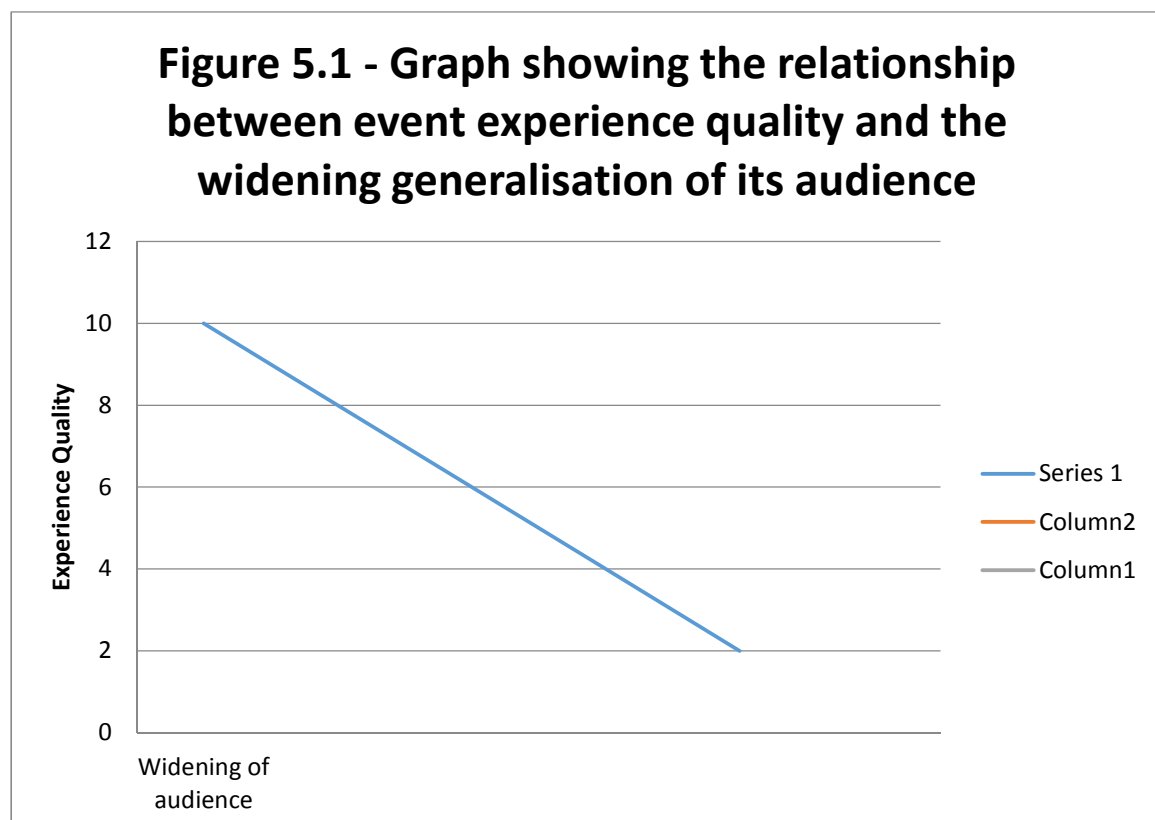
(GVA, 2014: 7)

In addition 'Bristol is the only core city which outperforms the national average in terms of GDP per capita' (GVA, 2014: 7). Although this is due to a number of reasons, geographical location, history for example, Bristol's new found love affair with events and its economic standing amongst the rest of the UK's core cities is no coincidence. Looking at the French cities in Figure 5.0 and all the core cities are either reaching the UK average or exceeding it. France is known as one of the festival superpowers of Europe so again there is the connection between the use of events and economic vitality, the Voyage a Nantes programme studied in the paper being one example. The new image events and festivals have given Bristol has engineered a new wave of strategies focused on making the most of this image in order to maintain and further its economic placing.

Eventification is also used as an interpretation of cultural expressionism 'celebrations of local culture so they often have a lot of meaning to local residents' (Art, Festival & Events Team, Bristol City Council, Appendix G). Again on the surface it appears to have one purpose, in this instance the celebration of local culture has a lot of meaning to local residents and ethnic minority groups who are otherwise ignored. However, beneath this veil the expression of cultural values has a strategic purpose in economic value as demonstrated through the culture chapter of the literature review. This further emphasises eventification having a different purpose for different actors and local participants.

Another purpose realised is through the impact eventification has on urban space, in particular 'activate these existing spaces and create new spaces' (POLAU, Appendix B). It is suggested that eventification breaths new life into existing spaces and actually creates new ones which emphasises Chapple and Jackson's claim that it brings 'fresh social and aesthetic imagining' (Chapple and Jackson, 2010: 480) of urban spaces. This helps to 'rejuvenate the area... and offer something new and fresh for local communities to get involved in' (Art, Festival & Events Team, Bristol City Council, Appendix G). This activation of space can be considered a form of urban marketing, a feature naturally ingrained with the eventification of urban space according to POLAU 'there are other experiences that are really urban marketing ... and that is what I think, what comes to my mind when you say eventification, I think of urban promotion' (POLAU, Appendix B). This participant actually defines eventification as a form of urban marketing but also sheds new light on the subject by claiming that this is not necessarily beneficial for the projection of the experience 'I hear a lot about merchandising ... urban merchandising ... urban marketing ... and I quickly see the loss perhaps in a certain artistic quality. I would put the two in opposition. The eventification of public spaces and artistic activity in a public space' (POLAU, Appendix B). POLAU states that the eventification is contrary to the quality of artistic activity or event experience, that the pursuit of urban marketing in a strategic sense dilutes the actual experience of the event in order to appeal to

a wider variety of audiences. The conflict between strategic-led event governance and civic-led governance is perfectly exemplified by POLAU ‘the festival has changed drastically ... more people come, more people know about it now but it is not the same, it is not as good as before. There is a paradox between artistic action that tries to attract the public and the world of politics, the metropolitan competition, the competition between cities’ (Strategic events) (POLAU, Appendix B). It appears then that the originality and uniqueness of the experience which is paramount to quality has to be sacrificed in order to generate wider interest and more political objectives. Therein lies the crucial difference between the two governance methods; civic-governance tends not to sacrifice these qualities for the pursuit of urban marketing, rather the focus is more on the quality of the experience than the projection of the project, echoing the difference between the traditional UK strategic use of events and the revolutionary Danish strategic use which complements the experience. Through this widening of audience the event is able to address more objectives and goals but the experience quality is reduced to those attending whereas civic-governance would ensure the experience quality would remain intact but would maybe only be able to address a few objectives – the challenge is how wide do you stretch the quality of the event to meet other objectives before it becomes untenable. This correlative pattern can be demonstrated by a simple line graph.



As the event becomes more generic or commercialised and its audience base widens to appeal to the majority, its quality of experience decreases. What is required then is to position some sort of scale that shows an equal limit between being appealing to the general public whilst also still holding its initial values and uniqueness. Currently there is no solution as to what this scale is, and each case is hugely different meaning that it would be immensely complex to conceptualise. However, with further study and evaluation there is the possibility of determining how to keep the experience quality to a high level and also meet a wider variety of strategic objectives.

One last purpose recognised through the interviews is that it changes the feeling of a place. The Bristol Civic Society state that eventification can 'change the way that people feel about the space and probably make them feel more positively about it which will encourage them to come back again' (Bristol Civic Society, Appendix F). The feeling of the place is crucial to social fortunes and with this activation of space the eventification process can install more positive emanations in the area which tends to break down social barriers and defensive walls of people. The increased activity in the area again also reflects economic benefits 'creating interest in people in the area you bring more people to the area and that has spin-off effects. You can't necessarily control what those spin-off effects are but it's likely to have economic benefits because the businesses that are nearby are going to get more foot-fall because people come to it' (Bristol Civic Society, Appendix F).

Some notable examples of civic-led action are shown in the interviews particularly by the Bristol Civic Society. One example is 'the 'Walled City walk', it wasn't sort of council-led' (Bristol Civic Society, Appendix F). The initiative is an example of the local council giving permission for a group of interested volunteers (the Bristol Civic Society) to promote an event in an urban space, in this instance the old city. The Bristol Civic Society also demonstrated formal actions in place such as the 'Community Action Zone', and the 'Neighbourhood Partnership' which groups together interested community members to facilitate urban initiatives in their area. The idea of the Community Action Zone is particularly potent because it's an example of the local council offering spaces to public initiative and use without interference. It gives local community members to really act on behalf of the local community rather than being utilised as a puppet for council or government use.

Another example is the 'Fondation de France'. A foundation created by the society that allows plans and projects to be made. There is a society as a whole, a group of people who want to do a project and then, and we help and seek an artist ... and they create projects that people want ... For example, in Tours, there is an area known as "La Place de Grande Marche" ... It was a bit rectangular with some trees, a little empty. The people living around there wanted to decorate the area, fill it. They wanted something very unique, something that could identify the space. The France

Foundation was contacted, they found an artist, Xavier, who made a sculpture ... he made the monster sculpture ... And so, instead it is now defined by this monster sculpture and people do not call this "La Place de Grande Marche" anymore, now they call it "La Place du Monster." Ironically, the sculpture renamed this location. That's incredible. This is a case of a civil society wanting to do something for the territory but who was assisted by an artist' (POLAU, Appendix B). It's another example of community groups leading the process. In this case the outcome was that the result of civic action redefined the area taking on a new meaning. It shows how civic action can contribute to localized desires of the people, one side of the Janus Syndrome, with a little guidance from professionals.

On the other hand you have the more strategic-led examples 'the Top Down approach is the captain of the European culture. There, it is really a desire to involve a metropolis often with many social problems ... recognition problems, urban problems ... The objective is to revive the culture' (POLAU, Appendix B). The European Capital of Culture is the landmark strategic initiative for utilising events and so stands to reason why it would be given prominence in the interviews, however as stated it is not within the context of the paper and so merely stands as a larger exemplified platform, not an example of which to be compared against. The objective is stated as to 'revive culture' which as witnessed through the literature review has economic and social benefits. The Voyage a Nantes project is also an example of eventalised strategic governance 'Journey to Nantes is not a project carried directly by the citizens; it is above all a project and a structure to serve a political project that aims to place culture at the centre' (Voyage a Nantes, Appendix C). Again the project places culture at the 'centre' of the strategy further emphasising its importance to the city or town.

Interestingly both the POLAU and Voyage a Nantes interviews brought up the example of Lille, 'Lille, this worked very well, it was amazing. It revitalized the city. A lot changed. A Million Euros was put into artistic action. In Marseille, it was very difficult because it is a civil society but artists refused, some citizens refused, they didn't want to. I am talking about people from Marseille, people who lived there. Artists do not want to, they refused to participate, said no even though there was plenty of money involved' (POLAU, Appendix B), 'A very good example is Lille 3000 and which is rooted in a territory and relies on the support of a population' (Voyage a Nantes, Appendix C). The Lille European Capital of Culture was different in that it utilised the service of the public and various community groups in order to facilitate its strategic objectives. Judging from the comments in the interview this worked very well. The population were interested, excited, and eager to become actors of the process which is an example of when things go according to plan. However, this is not always the case as shown by the Marseille example. In Marseille it was a totally different story and exemplifies civic unrest and, more definitively, uninterest. They had all the resources but if the

interest and willingness behind it isn't there then either nothing will happen, or if it does the end product will be of a very low quality. Therein defines another difference: In strategic-led governance the leaders are obliged to organise and participate in the event to ensure it's of a high standard; with civic-led governances there is nothing in place to say to ensure the end product is suitable. It is more subjective, based around individual interest and willingness.

Civic-led governance provides some advantages over choosing strategic-led governance and is something that was well demonstrated in the interview answers. One advantage was the lack of civic resistance 'the benefit of a civic led approach is that things of higher quality are created because there isn't any resistance from the habitants... they have a spot (in the project)' (POLAU, Appendix B). The link is created between the quality of the event and the amount of civic resistance as the implementation of the event runs smoother, taking up less time and resources. Another was the level of civic pride it installed in those that participated in the governance of the event 'It can infer greater civic pride in the establishment of an event... the effects of which can be quite contagious. What we've seen on occasion is that the sense of civic pride in the raised quality of an area... due to the staged event... can incite more people to want to get involved and perhaps participate in either the experience or the actual process... helping stage the event... and this creates a stronger community bond between people from all other Bristol' (Art, Festival & Events Team, Bristol City Council, Appendix G). As suggested the arousal of civic pride is relative to social benefits, if people are more proud of their locale then they will more likely want to improve it and further enhance it. Inhabitants will be less easily provoked and confrontational again easing social bonds and removing the presence of social prejudices.

Then there is perhaps the most obvious conclusion that communities know what they want and what they need in their area, 'the main advantage is the communities' vested interest in the area. Since they live in the area they are more likely to want to provide a good quality product... event... festival' (Art, Festival & Events Team, Bristol City Council, Appendix G). Although as explained earlier sometimes there is the problem of inciting local residents to become interested in taking a more proactive role in the urban form of their area. However, if this can be achieved more often than not the interest will exceed those just employed in leading the event; the professionals and local council members for example. The more people are excited and interested in the project or event the likelihood is that the end product will be of a greater quality, a better experience more suited to local people perhaps. The Bristol Civic Society offers an example as to how different decisions made by different people can affect the urban form of the local area 'what was implemented was single-person seats with bars like this (draws the picture)... which is ironic really I think, because there's an intervention... it's in response to a problem but then it's not making the space friendly, so you know,

it's making things worse for the 95% of the people purely because of the problem of the design. To my mind that's an example of... a kind of decision that gets made... and I can't see a community making a decision like that' (Bristol Civic Society, Appendix F). The decision was made by the council, not the local community and it affected the way the space felt. It is suggested that the local community would have come to a solution that would have preserved the ambience of the space or further enhanced it because it means that much more to them. They use these spaces all the time, its part of their daily routines. So community interest seems to be a large factor in determining whether civic-governance will result in the success of an eventification strategy, a realisation that was largely absent in the academic sources of the literature review. It seems that these sorts of more subjective features are best realised in actual practice which is why the interview method is a crucial part of the methodology of this paper; it reveals aspects that are not present in the literature.

Alongside notable advantages civic-governance also presents some disadvantages or challenges in its premise, the most frequently appearing challenge being the lack of resources. One limitation is the lack of available funds for the event 'there is the problem of how to execute it, even from a financial perspective' (POLAU, Appendix B). It is no secret that the strategic-led events which are often larger due to increased media coverage have larger budgets and civic-led events have to make do with grants and local money-making initiatives to generate financial resource. This can limit the scale of the spectacle produced in comparison to strategic-led events. Then there is the lack of contacts 'challenge one is knowing who to talk to in the council' (Bristol Civic Society, Appendix F). Because the civic-led events are usually led by community groups the contacts often extend only as far as neighbouring communities with partial communication to local authorities including the local councils. This can potentially lead to a more mediocre spectacle if contact with other actors and professionals cannot be established. Tying in with the lack of available contacts is the capacity of civic groups to achieve their desired outcome 'another challenge is just pure capacity... we're just a group of volunteers doing other things, we have limited time and our capacity to do things is limited' (Bristol Civic Society, Appendix F). The majority of residents that make up the community groups are volunteers and will have full or part-time jobs elsewhere doing other things. The difference is that strategic-led events employ people whose job it is to organise these things so they are paid for their time and expertise. They have the necessary contacts, time and resources to ensure a reasonable spectacle somewhat replicant of the desired intention.

Furthermore Civic-led governance requires adequate outside support to effectively work 'the civil society is not always good at it, we must support these projects... we must help them to grow artistically. Alone they are not good, they cannot carry out things that is artistically relevant and urbanistically relevant without help' (POLAU, Appendix B). In more complex events of a larger scale

the ability of civic-led governance to successfully coordinate an event would be excessively hindered, creating a chaotic and untenable work environment. In addition the Bristol City Council reveals the challenge of evaluating the outcome of the event, its impact and the organisation of the governance process after the event has come to fruition. They state that the challenge is 'probably more to do with measuring the impact of the event... the aftermath' (Art, Festival & Events Team, Bristol City Council, Appendix G) in stark contrast to the strategic-led governance of events which employ a thick content of documents related to the social, economic and sustainable impacts of the event. In that sense it would be difficult to fully judge the impact of civic-led events unless more noteworthy evaluation methods are introduced that can be successfully produced by members of the civic governance. Currently it seems that many community groups lack the expertise or ability to be able to compile an accurate report of the measurable indicators associated with a local event.

More pertinently involving the issue of traditional planning is the absence of an overall masterplan in civic-led governance strategies. Many different communities holding many different events in the same city creates a contextual fragmentation of urban form with no association with one another as explained by POLAU 'sometimes the problem of these approaches is that the city sees a number of projects that are very different because the city is different, there are different neighbourhoods, etc. It lacks urbanistic consistency. Planners, developers do not like this at all. It's not the end result that they wanted... it's not the city they wanted produced in a plan. It's not easy to catch up at this point or to fix it. In an urban approach, this creates a lot of differences, disparities and it is not urbanistically consistent' (POLAU, Appendix B). This can result in the creation of new social or urban problems rather than remedying existing ones.

Lastly there is the issue of inter-community conflict, 'I suppose the other challenge of a community group is coming together. You know... you end up with a group of individuals that are quite different and may have quite fundamental differences of viewpoints on things' (Bristol Civic Society, Appendix F), 'the volatility of a community... especially if working together on some kind of public expression. The population of Bristol is widely diverse and different groups may have conflicting goals or priorities... which ultimately leads to some kind of rift in the group. It is very rarely that people will agree about everything and because it's in their backyard essentially... people are that more confrontational on decisions' (Art, Festival & Events Team, Bristol City Council, Appendix G). People are not one and the same; they have individual ideas, opinions and goals, some of which may be in opposition creating some level of conflict. Strategic-led governance is not without its conflict however it is less frequent as all actors are working towards the same desired outcome, one set of goals. The same cannot be said of civic-led governance. Instead members of the community group

may have separate aims and objectives leading to an event that is trying to be two different things, yet doesn't quite manage to achieve either due to its confusing intention.

There appears to be a difference in opinion as to whether the two governance formats produces a difference in the event experience. There are those that sit on the proverbial fence such as 'in theory there shouldn't be because the difference is just the governance it's not the results' (Bristol Civic Society, Appendix F), and 'usually there is but this often differs from case to case... and is dependent on a wide array of variables' (Art, Festival & Events Team, Bristol City Council, Appendix G). Both offer a different answer yet with no real conviction detailing instead that it is more a matter of a combination of things. In essence this is probably true however the number of differences between the two governance approaches dictate that the experiences must alter in some form, and one such difference is associated with the scale of the event. POLAU indicates that the chosen governance method directly affects the scale of the event and therefore the experience 'yes, big differences. To begin with, differences in the size of events. With events supported by the civil society, it is often the small, very small but relevant. With strategic and political events, they are always very big with a lot of media but we immediately see why they did it, we see the urban marketing' (POLAU, Appendix B). It is stated that strategic events moreover are larger and have more extensive media coverage therefore benefitting from larger audience attendance. This is the more methodical and entrepreneurial approach reflecting the urban marketing process and 'extensive media coverage' (LVAN Institutionnel 2014, Appendix D). But what they make up in advertisement they lose in contextual relevance as suggested by POLAU. The cultural uniqueness of the local area is diluted to reflect a more media friendly, generic image. Elaborating on the financial capability of the strategic-led approach is the recurring theme of resource availability, 'strategic-led events more often than not have the larger resources and budgets to make more of a spectacle but again this is not always the case... and not always constitutes a better experience for the audience' (Art, Festival & Events Team, Appendix G). In agreement the amount of resources available doesn't always dictate the quality of the experience, although more variety can be catered in strategic-led events as a result.

Bristol City Council offer a different view on the subject suggesting that the difference in experience is more apparent to those involved in the event implementation, 'the difference is usually witnessed by the people involved in the organising of the event more than say the general public' (Art, Festival & Events Team, Bristol City Council, Appendix G). Although there probably is some degree of difference in experience to the general audience the initiators or leaders of the governance of the event probably see this difference magnified through the many oppositional factors of the two governance approaches. In addition there is the call that civic-led governance creates more excitement in the local area 'I think generally also if this is an event where you want to get people

excited about the area you want to feel that whatever this event is it is put on by the community' (Bristol Civic Society, Appendix F). The feeling is that the eagerness of community participants will be contagious and influence other people to want to perform a more proactive role in the event.

The subject of culture remains fundamental to the core subject of this paper and is further addressed in the interview results. It is well documented that culture is used as a tool to foster economic activity and in many instances is integrated into planning policy due to its importance 'the project NPV sits on a cultural policy implementation there over 20 years by its mayor Jean- Marc Ayrault. The aim was to revitalize this economically devastated city, among other things, the closure of the shipyards' (Voyage a Nantes, Appendix C). The Voyage a Nantes project is implemented following cultural influence in planning policy and as such demonstrates the value cultural expression can have on the success of the event; the fact the project is still being implemented within these same policies highlights its relevance even today. In fact, the 'tourism and key cultural sites merged into a single structure as of January 2011' (LVAN Institutionnel 2014, Appendix D) further cementing the relationship between culture and tourism as a base for economic improvement. This is a prime example of pure strategic instrumentalism of culture in search for economic vitality with little recognition of social efforts. Extrinsically there may be social pursuits outside of planning policy but intrinsically the focus of the strategic governance of the Voyage a Nantes programme is economic enhancement under the guise of touristic development, 'two presuppositions guide the actions of Le Voyage a Nantes – Culture and creativity: for economic leverage' (LVAN Institutionnel 2014, Appendix D), a section of which relates to job creation as a result of the expanding success of the project 'employed 260 people full-time in 2013' (LVAN Institutionnel 2014, Appendix D) signalling in part its continued success.

Culture appears to play a major role in changing the image of the city or town it is used in, a statement which was largely present in the literature review. Again the main objective of this was to ensure the city thrives economically through the projection of a more attractive, positive image 'cultural lever was used to change the image of the city to raise its attractiveness and did stimulate the economy, even indirectly related to the cultural industry' (Voyage a Nantes, Appendix C). Although as a more 'indirect' correlative the economic value still remains obvious. However, perhaps more relative to civic-minded governance formats culture is crucial in the expression of a unique identity 'culture and creativity is the underpinning element of Bristol's identity' (Art, Festival & Events Team, Bristol City Council, Appendix G). The contradiction is that strategic-led events often dilute their cultural uniqueness in order to be more accessible to the general public and so a proportion of the local identity is lost. As such there are examples where strategic-led events actively seek a way to promote an image that is both appealing to the general public but is also

removed from traditional banal marketing techniques in the 'creation of a strong visual identity that is contemporary and far from the clichés often found in advertising' (LVAN Institutionnel 2014, Appendix D). This is easier said than done and in the case of the Voyage a Nantes is the result of a painstaking thought process centred round creative initiatives. In any case it's plain to see 'culture plays a major role in successful regeneration' (Art, Festival & Events Team, Bristol City Council, Appendix G) both in theory and in practice.

Contrarily there was a statement that suggested culture and economic development were separate things, 'we want artistic action to represent culture, identity, life, the urban image, the urban culture, etc. but we also want it to serve as economic and artistic development. Our job is to ensure that events can be used for both. We are in a situation of negotiations. We do not want that one side wins over the other, we want a balance' (POLAU, Appendix B). Speaking in particular about artistic culture the comment above demonstrates that it is in opposition with economic development, that there must be some kind of appropriation of negotiation between the two elements in order have an event which remains true to local artistic culture and local artists and is also successful in furthering the economic grasp of the event. It is perhaps contextually more relevant to local culture rather than a rapid generalisation of city culture as a whole.

In continuation there is a preference in the more civic-minded governance projects to convey local culture 'for instance the art we put down there (the Bearpit) we try to go with local artists so we do have a preference' (Bristol Civic Society, Appendix F) and in fact civic governance invites the opportunity to project local culture 'do you think 'Make Sundays Special' provides a good opportunity to showcase the arts and culture offering in Bristol? – 94% agreed – 31 responses' (Make Sunday Special Evaluation Report June-Oct 2013, Appendix H). The overwhelming majority result of the Make Sunday Special survey emphasises the ability of true local culture to be integrated into the experience of civic-led governance of events and the local public's valuation of the importance of local culture in being true to the area. However, again there is a problem in charging towards maximum involvement of local culture realised by the Bristol Civic Society 'I think you want local culture to the extent that it is... does seem to be part of the local area... but you don't want... it might alienate people who don't feel part of that culture' (Bristol Civic Society, Appendix F). Again there has to be some sort of balance between conveying a real picture of an area through its cultural offerings without narrowing down the target audience too much so that the event seems almost inaccessible to the rest of the community.

In terms of event Intention to cater to either tourists or residents the case again remains divided, with some drawing preference to local residents and other instances catering to touristic desires.

What is made apparent through the interviews is that more civic-minded governance tends to focus more of its attention to local residents and their wants and desires 'it is usually towards residents, in general. But there are many other things beyond these two categories. Yes there are local residents and tourists but also urban quality, acceptance of urban projects, social cohesion, etc...There are many goals and objectives researched by the artistic creation. It is never targeted towards just this or just that, it's always a little something else' (POLAU, Appenix B), 'currently we're not doing anything specifically for tourists. I think it's more that we don't distinguish where visitors come from tourists' (Bristol Civic Society, Appendix F). Although POLAU demonstrate that audience intention is only one small part of their process they still state that most of their work is aimed at including local residents, and the answer offered by the Bristol Civic Society is rather a matter of of a lack of direction towards tourists rather than purely targeting just local residents. However, both still represent examples whereby residents hold more of a focus than tourists and this plays out in the experience generated by both groups.

On the other hand the Voyage a Nantes project exemplifies a predominantly touristic-minded focus in its implementation with targets such as 'raising the number of French and foreign visitors in order to reinforce economic development through tourism' (LVAN Institutionnel 2014, Appendix D), resulting in figures of 'rise in tourist visits since 2010 by 33.7% in 2 years:

- Summer of 2011: 486,000 visits
- Summer of 2012: 605,000 visits
- Summer of 2013: 650,000 visits' (LVAN Institutionnel 2014, Appendix D).

This emphasizes the fact that in the majority of cases more strategically-led governance in events tend to cater more towards tourists and visitors in order to boost its tourism statistics and contribute moreover to planning objectives; particularly economic objectives. Contradictory is the claim that 'the aim is both directed to its people and to the outside: 2 are inseparable' (Voyage a Nantes, Appendix C). Regarding the figures represented in the LVAN Institutionnel 2014 report for the Voyage a Nantes project it suggests that indeed there is a preference towards tourists, not equal focus as commented in the latter quote. It is probably the situation that there is no intention to cater more towards tourists than residents and in actual fact it is the format of the event being strategically-led that naturally lends itself to touristic bias. Another example is offered by the Bristol City Council 'we don't necessarily go out to cater to a specific group of people... or visitors or such... rather we try to make the event as inclusive as possible in many ways' (Art, Festival & Events Team, Bristol City Council, Appendix G). There is no specific intention to cater to this group of

individuals or that group of tourists but instead the chosen governance method naturally dictates which is favoured, if only slightly.

Two themes were drawn from the interviews that were considered crucial in fostering greater event participation or attendance; these were the attractiveness of the event and the amount of advertisement it garnered. Naturally the artistically entrenched events offered by POLAU will be largely attractive and of interest to those who happen to view it 'It's not that we're looking for specifically. We are not obliged to seek a big crowd or a lot of participation... Of course it is still good if there are a lot of people. We try to have events that are attractive, that bring people but this is not the main objective' (POLAU, Appendix B), and the Bristol Civic Society follows up this line of thought 'I think something that makes people stop' (Bristol Civic Society, Appendix F). There must be a point of attraction somewhere in the event that captures pedestrian interest and mesmerises them in order to become swept up in the atmosphere and experience of the moment. The theory is that by capturing audience interest it will intrigue them further and persuade them to get involved. As the saying goes 'people attract people', so the more people the event interests the more people will become curious as to what the happening may be. Crowds have a tendency to grow and swell due to the innate human sense of not wanting to miss out; others want to become a part of the experience.

Elaborating on advertisement it is suggested that this is closely related to event awareness, making a larger proportion of the public more aware of what is going on 'it depends on a lot of things... time... interest... the theme of the event... and just being aware' (Art, Festival & Events Team, Bristol City Council, Appendix G), 'awareness and advertising to the public eye are probably the more beneficial aspects which would invite greater attendance. Marketing and advertising of an event can help a great deal in generating the hype of an event... and also encouraging more people to get involved' (Art, Festival & Events Team, Bristol City Council, Appendix G). It appears that marketing and advertisement can help generate 'hype' or excitement which in itself can have spill over effects such as increased attendances and greater levels of community involvement. Although attractiveness and advertisement are interlinked by the creating public interest they are two completely separate aspects. An event can have a huge level of advertising and marketing but lack any real points of attractiveness in the urban space that makes people stop and to want to become a part of it. It echoes the point made earlier by POLAU of artistic activity and urban marketing being in opposition. They are separate branches of the same tree but can be made to coexist successfully if a balance is reached; an event that is marketed well and is unique enough to interest the local residents and tourist alike.

Inclusivity has correlations with event attendance and to further extent event participation. In simplified terms it is the action of 'reaching as many people as possible' (LVAN Institutionnel 2014, Appendix D), however the way it is conceived is done in many various ways as was depicted through the interviews. The first route is to promote diversity in the event, 'we have a mission statement which is we are trying to make the space more welcoming, safe, diverse and inclusive' (Bristol Civic Society, Appendix F), from various cultural staples 'we have more than one food outlet and that tends to demonstrate a mix' (Bristol Civic Society, Appendix F) to plays on artistic themes 'we have a bunch of heritage interpretation panels going up and part of the theme of that is new arrivals... so there's been some oral history work done with that... people who've migrated to Bristol' (Bristol Civic Society, Appendix F). These elements ensure that a diverse range of ethnic and minority groups feel as though they are catered to and have a welcome place within the event. It is perhaps the most direct strategy in addressing the often overlooked groups in the immediate locale and is a way of making them feel like an active part of the wider community.

A different route is to reflect diversity through creativity and an innovative process. Both the Bristol City Council and POLAU actively utilises strategies in the implementation of an event that is based around the creative process in order to provide a high level of audience inclusivity 'we try to support creative initiatives which develop an imaginative programme of events... which inspires new audiences and reflects the diverse communities of Bristol... so that no one feels neglected or excluded' (Art, Festival & Events Team, Bristol City Council, Appendix G), 'yes, we try to make events more inclusive ... it's all about the artistic process ... we will try to make it so that the artists create an event with help from locals' (POLAU, Appenix B). The Bristol City Council's method appears to be the creation of many different events that can cater individually, as well as collectively, to separate minority and majority groups in the area. In theory creative initiatives should inspire greater community interest which in turn would shine attention on the culture of a more diverse percentage of the local population, and as such make the general public more consciously aware of these cultural understandings potentiality resulting in stronger social bonds between different ethnicities in the same community. In this respect there is the potential to resolve social problems through event inclusivity. POLAU take a slightly different approach in that they actively seek to include the local community in the process of the event implementation rather than just holding different events for each minority. This way not only the event experience but also the implementation of it can be considered inclusive as POLAU states, 'it's all in the process. The goal is not that a lot of people are present or present at the end of the event... for us it is important that a lot of people participate in the creation of the event' (POLAU, Appendix B).The focus is very much on local residents and community members having an active role in creating the event in such a way that

these people become the sources of inspiration in the creativity of the event instead of merely the intended audience. The latter route appears to be by and large the more civic-minded option and by including the community in the creative process civic resistance is again reduced generating a more appreciative atmosphere.

Measuring the impacts of an event through various indicators is a traditional way of determining the whether an event can be considered a success or a failure. In strategic terms this mostly includes economic indicators relative to the wider local economy and in more civic-led governance practices it is usually representative of more localised feelings and social dynamics created by the event. The most obvious indicator of success is measuring the event attendance 'we do a little bit for the sponsor because he asks. The Minister of culture that finances us, which gives us money sometimes asks for numbers: How many people?' (POLAU, Appendix B), 'well the number of people that come. I suppose the media coverage it generates' (Bristol Civic Society, Appendix F). Challenges of measuring attendances in the context of free-to-view events in everyday urban space is well documented in the methodology section of this paper, however if a suitable method can be established then attendance more often than not provides the platform by which the event can be considered successful. Attendance has other triggers such as a link to economic impact, a link to participation, and links to both social and inclusive issues. Ultimately the number of people attending impacts every other indicator and so acts as a starting base by which other indicators can be attributed to.

It's relation to economic impact is well documented in the increased pedestrian footfall and greater expenditure to local businesses but overall it remains an objective better measured in strategic-led instances. Examples such as 'economic effects: Direct spending by 650,000 summer visitors = euro 52.3m in metropolitan territory.

- + euro 3.8m on 2012
- + euro 12.8m on 2011' (LVAN Institutionnel 2014, Appendix D), and '73% said the ambience supported business – benefits to business' (Make Sunday Special Evaluation Report June – Oct 2013, Appendix H).
- 'Increased footfall – 75%
- Economic benefit – 68%
- Raising profile and business – 86%

- Other – 60%’ (Make Sunday Special Evaluation Report June – Oct 2013, Appendix H) serve as common indicators of the economic impact of a strategic-led event. The enhanced evaluation methods used in strategic-led events allows for more accurate detailed descriptions of the event impact such as calculating total expenditure by visitors in one summer or increased economic benefits to businesses (shown above). Civic-led governance of events lacks the competency to carry out these reports and is one factor recognised in the disadvantage of such an approach earlier in this section. Through these economic indicators event leaders can generate a more accurate impact of the event and so dictate exact features that contributed to this for future utility whereas in the civic approach these indicators are based more around a condensed generalisation of the approximation of business gain.

The Make Sunday Special project also indicated benefits to paid professionals involved with the implementation and creation of the event ‘response from paid professionals – Did ‘Make Sundays Special’ benefit you?

- Financially – 59%
- Raising your profile – 45%
- Networking with other artists -45%
- Opportunity to try/ show new things – 41%
- Work experience – 3%
- Self-fulfillment – 35%

- Did not benefit – 10%’ (Make Sunday Special Evaluation Report June – Oct 2013, Appendix H). It is rather a more diverse set of benefits spanning wider than just economic value which is often the case through participant feedback. The details listed above are drawn from exactly that source of evaluation measurement. Participant feedback is also the main tool of civic-led governance in estimating the impact of the event but also remains the only device available in judging the social impacts of an event. There is no method or scale in place to systematically estimate social impact in a set of numerical data or figures in such a way that is identical to measuring economic impact. It is subjective meaning it is more a state of perception than fact as recognised by Bristol Civic Society, ‘I think it’s also about taking recordings of how people feel about the space before and after... because these things are subjective things the only way you can really find out is by talking to people’ (Bristol Civic Society, Appendix F). This creates one of the larger methodological problems of measuring the impact of an event and is not limited to just civic-led governance practices but also strategic-led ‘we

do not really measure. It is not in this sense that we measure how many people, etc. We are interested in the participants' feedback and comments' (POLAU, Appendix B), 'we hold surveys and use local business information and indicators to judge the impact of an event... evaluation reports that sort of thing' (Art, Festival & Events Team, Bristol City Council, Appendix G). Social impacts have to deal with being considered purely through participatory and community feedback.

In terms of the longer term effects after the event has culminated there is again quite a bit of debate as to what these may be. There are calls that the longer term effects are merely confined to trickle-down effects of the shorter term effects realised by the event 'It's the cumulative effects over time and it's just the continual drip-drip of that that' (Bristol Civic Society, Appendix F). What is stated here is that the cumulative impacts of the event contribute to a continual steady stream of after effects such as increased economic activity due to business awareness. Increased recognition is one of the more prominent long term effects and one well realised by the Make Sunday Special project, 'each year public awareness and recognition grows so we witness bigger attendances and involvement... which means in turn local businesses profit more' (Art, Festival & Events Team, Bristol City Council, Appendix G), '83% said it was worth continuing next year, 2014' (Make Sunday Special Evaluation Report June – Oct 2013, Appendix H). If an event is deemed successful in the eyes of the public then it can lead to greater attendance the following time it is held due to word of mouth and the experience conveyed the first time. Furthermore this increased attendance results in increased local business profit due to increased expenditure. The event may uncover and highlight these local businesses in a new light which could lead to repeat visits long after the event has finished.

A secondary long term effect acknowledged is the improved relationship between inhabitants and their local environment, 'it is unclear, we know that there are effects, but we do not know exactly what. But overall, it creates a territorial appropriation by the locals. It is the way locals relate to their territory' (POLAU, Appendix B). It is implied there is a new found importance of the quality of the local area due to the activities offered by the event and the increased population drawn to the area. This importance can be interpreted as civic pride, or in other terms 'there is a citizen dynamic, "a sense of citizenship" that is created by this type of activity' (POLAU, Appendix B). Residents tend to embrace the increased activity and spectacle brought on by urban eventification processes, making them want to improve the quality of their local area, although this is not always the case. There are bound to be a percentage of residents that become irritated by the increased activity and tourists in 'their' environment resulting in potential conflict between a proportion of local residents and tourists. However, because the eventification processes are often of a fairly small scale spanning no larger than the inner-city centre or local neighbourhood the opportunity for residential-tourist conflict is kept to a minimum. To summarise the subjective long-term effects created by the

environment is an overall feeling that events can 'make it feel a better place' (Bristol Civic Society, Appendix F) through the community bonds created by those participating in the event and the instalment of civic pride.

The question of whether economic and social issues can successfully be adhered to under a unified urban strategy is one of the conflicts presented in the Janus Syndrome. The question was addressed in the interviews to determine opinions from different actors on the subject. The resounding answer was yes from all participants leaving little doubt as to the opinion of event officiators in the potential to address both economic and social issues, 'yes and actually it's something we try to incorporate in our strategy when hosting an event. We are ware of the potential events have in being both... economically beneficial.... And socially beneficial due to the large attendance of people from different backgrounds... races... etc' (Art, Festival & Events Team, Bristol City Council, Appendix G). There is however some variety in how events can perform this. POLAU state that artistic action in events can act as the tool to offer social and economic benefits 'yes I believe that artistic activity may be useful for this...The artistic action, the creation can create social, economic and urban benefits in general' (POLAU, Appendix B). The economic effects are likely due to the uniqueness of the artistic influence on the event drawing in interested people, in particular art connoisseurs. No two pieces of art are ever the same and this originality could be the centre piece of economic activity to the local area. The social effects are more a matter of the process in which the event is created. POLAU stated before that they actively seek to include local participants in the appropriation of an event so the outcome would lead to new social bonds and less civic resistance in the event manifestation.

The other recourse is the influence of urban marketing. POLAU reflects on the benefits a new image can place on a city 'we must dream to create stories. A city that is not doing well needs a new story and with this new story, you are able to create economic and social activity' (POLAU, Appendix B). There are many examples of urban marketing leading to the regeneration of a city through a new image such as Liverpool, Bilbao and Berlin; all examples of cities that were once riddled with social, economic and urban problems but have managed to turn around their fortunes due to a new image. Usually this is managed through the conveyance of local culture as depicted in many cases of the European Capital of Culture programme. Local events manage to utilise culture in the same way in order to give an area a fresh new image, 'it gives Bristol a unique, more exciting image that draws in new potential residents' (Art, Festival & Events Team, Bristol City Council, Appendix G). Again it further emphasizes the oppositional divide between urban marketing strategies and artistic activity. Although both civic and strategic-led examples present in the interview agree that social and economic issues can be addressed together under the same strategy the opinion on how best to

approach it is different. Strategic-led governance often favours the urban marketing approach and civic-led governance opts for originality through the inclusion of community members in the implementation process. Both options have their value and challenges as richly explained in this paper to demonstrate the heart of the problem that is the Janus Syndrome. However in order to determine which governance method is better suited to meeting the Janus problem all features depicted in this paper have to be taken into account, not just the word and perception of the event officiators in practice.

Lastly the interview was concluded with the open question to 'what is modern urban planning today?' This question was asked to see what the perception of planning was in the eyes of both planning authorities and community groups presently in order to compare it to the changes revealed in the literature review. From this the theory could be made determining if events have more or less of a contextual place and purpose in the modern planning system that previously thought; in other words testing the use of the eventification of urban space as a legitimate urban planning strategy. One answer was the planning is now more a matter of negotiation 'it is negotiation... I'm talking about urban planning. It's having to understand all the different desires and different issues and what's at stake ... It is understanding what the residents, artists, politicians, industries, associations, and economy want' (POLAU, Appendix B). This reflects the increased job role of urban planners today in not only managing the use and allocation of land but in having to meet a wider spectrum of objectives and desires. Planners now also have the specification of having to act as mediators to various different stakeholders; almost like urban management as recognised by POLAU 'researchers in France now say that the urban planner is a manager of urban projects, it is now urban management, not urban planning. It is rather "urban managing" these days. Urban planning is finished' (POLAU, Appendix B). This change in planning and role of the planner is demonstrated greatly in the literature review so to have statements from planning practitioners confirming this solidifies the theory leaving little recourse for doubt. In France in particular urban planning had become so extensive that it is defined in French as 'Amenagement' or urban management as opposed to 'planification' meaning planning. As seen in POLAU's statement traditional urban planning in France is finished. As is made evident throughout this paper events have the potential to reach a collection of these new objectives placed upon urban planners and so it seems justifiably cements the place of eventification as a strategy in the realm of urban planning.

Conclusions

This paper is centred around the problem of the Janus Syndrome which to reiterate is the challenge of 'facing the strategic demands for improved economic growth while also meeting the more localized desires of urban communities?' (Tewdwr-Jones, 2009: 251). The implications of the Janus Syndrome has been generously evaluated in the methodology of the paper, and a coherent and complete understanding of the subject should be fully imbued meaning a solution to the tested hypothesis can now be accepted, be it ratification of the stated hypothesis or negation. The hypothesis given at the dawning of the paper was:

'Civic-led governance of eventification practices in more localised instances generates a wider spectrum of benefits and more pertinently addresses social issues'.

Therefore this will be the statement that will be judged according to the content of the paper.

The first conclusion offered is the undoubted affirmation of eventification as a strategy to combat the Janus Syndrome. The problem of having to meet economic objectives as well as localized desires is one of the strengths well proven that events have and the utilisation of the eventification of everyday urban spaces can provide a more direct, consistent stream of benefits to the local area. It is a contextually relevant strategy regarding the emergence of the experience economy paradigm highlighting its economic ambitions whilst also encouraging the formation of new social grounds in which people can socially integrate due to the event experience and festivalized atmosphere. The realisation of the changing role of planning and planners moreover indicates that urban strategies will need to be more diverse and easily manipulated due to the increased spread of planning objectives and events are role model examples that fit this brief. It is a tool that suits the transitional perception of planning and one that can adapt to meet any further transitions in the future. Predictions indicate that the role of the planner will only continue to expand therefore it is a safe bet that events will continue to become an increasingly crucial tool in the planners toolbox to cope with the enhanced demand.

One arm of the Janus Syndrome is meeting the localized desires of the people and what is made apparent is that civic-led governance perfectly addresses this issue. The proactive involvement of community groups in the governance of the event ensures that local residents have a real voice of what they would like conveyed, the targets to be, features of the event and how it will be implemented rather than just an acknowledgement of their opinions. It provides an extensive

branch between local residents and the planning of their area which means civic resistance is likely to be quelled and applications can be enforced much smoother and quicker ultimately saving time, money and effort on the side of local residents, planners and developers also. Civic governance also seems a better fit due to the scale of the majority of eventification practices. As stated in the introduction of this paper the focus is not on large scale projects but inner-city and neighbourhood scale events meaning strategic-led governance could appear too overbearing and unnecessary. The scale of the eventification practice indicates more of a relevance to local residents so it stands to reason as to how civic governance is perhaps more suited to the role.

The conflict between urban marketing and the quality of the event experience is one that cannot be ignored and nor should it. Strategic-led governance with its rich association of urban marketing procedures is undoubtedly favourable for fostering economic activity through the perceived image change of a festering city or town. The use of urban marketing strategies is well documented as crucial to the regeneration of places and ascension of economic and social activity and is a poster for the traditional UK approach of implementing an experience-based planning strategy. The focus is very much on the projection of the product whereas civic-led governance favours the experience as the centre of the strategy echoing the Danish approach to the experience economy. Both approaches are recorded as being suitable advocates in helping economic and social fortunes however in real essence the roots of the entire concept reverts down to the experience. As is recognised not only in the literature review but also the interview transcripts experience is the one sole factor that can make or break a strategy. It affects the level of attendance, the willingness to participate, the media coverage it garners, and the impressions made on those witnessing or involved in it. With this in mind civic-led governance perhaps is the approach that better compliments the experience due to it being the central focus of the approach and also in that many instances show a desire to remain true to the local area. The urban marketing processes used in strategic-led governance tend to overlook many aspects which are uniquely relevant to a local area in order to generalise the content and appeal to a much wider audience base. In retrospect it 'flattens the social and cultural spheres' (Lefebvre, 1991: 23) as perfectly illustrated by Lefebvre whilst civic-led governance magnifies the originality of local culture and adequately conveys a more realistic picture. If every city or town introduced a strategic-led eventification strategy then the outcome would be a watered down impression of local areas; the distinction between places would be lost and instead the result would be a mesh of cloned, banal sameness of areas. The attractiveness would be lost and the experience dulled which would fail to attract anybody and so fail as a planning solution to urban problems.

One of the conflicts in the Janus Syndrome is that of equally addressing social and economic objectives coherently. What was realised from the literature review and to a greater extent the interviews was that strategic-led governance was the best method for meeting economic objectives whereas civic-led governance better addressed social objectives. Although both approaches manage to include social and economic benefits to an extent the Janus syndrome focuses on which approach paid the more equal effort to meeting both targets. This is a difficult decision to make as each approach pays more homage to one objective than the other, however the vested interests shown by local communities ensures that the social advantages offered by the approach is coupled with a greater appreciation for economic growth in their area, the key word being 'their'. Communities want to see progress in their area, albeit without the 'NIMBY' connotations and they realise that the more money the event makes, the more money will be pumped into future projects in their area. Ofcourse strategic-led governance would ensure a greater economic return the majority of the time however practitioners cannot continue in the overbearing pursuit of economic objectives in the hope social issues will be remedied by trickle-down effects. Social problems will be only partially solved which will result in an accumulation of unsolved social problems, stacking up until the local area is rife with chaos. This approach also ultimately leads to gentrification which as stated is highly divisive in its use, which in itself would only move the social problems to a different area through the increased property prices, not solving the problem at all.

However, as depicted throughout the interview process and latter part of the literature review civic governance is not without its faults, the greatest of which is the lack of resources. Civic-led governance tends to lack the financial budget, available resources and relevant expertise to create a huge positive impact and for the event to be considered an undoubted success alone. They have to have the right amount of support in order to present a meaningful and ambitious spectacle to meet their desired objectives. Strategic-led governance can provide these aspects and so presents a natural preferential choice in terms of ease and convenience. Civic-led governance also lacks a conventional evaluation method to determine the accurate impacts of the event, an argument well sourced in the interview transcripts. Without this effective methodology it appears that all effort and time placed in the implementation of an eventification strategy would be for nought as the real benefits will not be accounted for. There would be no progress, no figure of which to improve on jeopardising its use as an effective planning strategy to regenerate struggling urbanities. However civic-led governance has a trump card in that the eventuality a community has real excitement about a project then the event experience is magnified ten fold. What is made evident earlier in this conclusion is that experience is the daddy of all successive factors of an event and in this feature an event can be crowned a success or deemed a failure. It seems then that the solution is to somehow

install the credible community excitement of a civic-led governance approach whilst also having the various available resources to match the excitement offered by a strategic-led approach. The ideal scenario would be to have an integration of professional supporting (but not leading) civic action. A good example of this is offered by POLAU speaking about artists helping local community members redesign an urban space – the Monster, and actually redefining the area with a new image suggesting that this too can have marketing benefits but on a much more relevant, less diluted scale. The literature review revealed the importance of collaboration in experience-based planning strategies and this is actually what is being suggested – collaboration between a handful of professional contacts and local communities which actively lead the process. This solution would mean that the excitement, desire and willingness of the local community are still there whilst also having the variety of resources to fully capitalise on their ambition, creating the maximum spectacle and experience in the process. This type of civic-led governance can also help to divert the end result away from gentrification through the enhanced participation of local residents. The social issues will be rightfully addressed due to the features of civic-led governance and the improved quality of the local environment will be without the negative gentrification connotations such as increased property prices.

The hypothesis then appears to be accepted and proven: Civic-led governance of eventification practices in more localised instances does generate a wider spectrum of benefits and does more pertinently address social issues than strategic-led governance. The trickle-down effects of economic growth to address social problems offered by strategic-led governance simply do not do enough to remedy the problems. The participation of community members in the implementation of the event offers a far more effective solution to social issues and territorial appropriation of local residents. The final conclusion then appears to be that the best solution would be the formation of civic-led governance under a more strategic guise. With things as they stand strategic-led governance just about remains the best option due to its better evaluation methods, resources and advertising properties however if the aforementioned governance can be provided then for future prospects civic-led governance is the clear solution. Planners would be the guiding light in which civic action leads the way with adequate professional support in metaphorical terms. Civic governance is the way forward for combating the Janus Syndrome and the sooner the integration of the approach with the resource elements of the strategic-led governance the better it will be for urban planners, local authorities and of course local communities.

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Appendix

Appendix A - Interview Question Bank

1) Definitions and introductory questions

- How do you define an event?
- For you what is the purpose of eventification in planning?

2) Governance

- Can you describe any examples of an event which was particularly strategically-led and/ or civic-led?
- What are the advantages of utilising a civic-led approach?
- What are the disadvantages?
- Were there any notable differences in the experience generated between the two modes of governance?

3) Culture

- Was the use of culture integrated into any practices? If so, what was the main objective of this? – Social, economic, etc.
- Did the relevance of this change at all between different modes of eventification governance?

4) Participation and exclusion

- Is there any intention of preference to cater specifically towards tourists and visitors or local residents and communities through the event experience?
- How did you distinguish between tourists and local community participation and what were your findings?
- Which aspect of the event was most crucial in fostering participation?
- Did you take any steps in particular to make the event more inclusive to local communities? What were they?

5) Identity

- Which approach to governance tended to reinforce a stronger local identity and why?
- What are the consequences of a more unique identity on local inhabitants?

6) Methods of evaluation and challenges

- What criteria do you use to measure the success or impact of an event? – Indicators etc.
- What were the long-term effects produced by the event, if any?

7) Concluding remarks

- Do you believe economic growth and social issues can successfully be integrated in the same planning strategy?
- Regarding all that you have told me and what you do, what is the role of planning today for you?

Appendix B – POLAU Interview Transcript

Pascal Ferren

Introduction

Enfait comme tu dis, ça depend beaucoup du projet. Est-que c'est projet par projet...Il y a des projets que viennent plus du monde artistique et des autres du monde urbaine. et selon le cas... ça de c'est different... langer (le ranger) generale ta bien vu..(le but – the goal) c'est de rapprocher l'art de la urbanisme... apres comment en le fait ça depend du projet.

In fact as you say, it depends very much on the project. It is project by project ... There are projects that come from the artistic world and others that come from the urban world and depending on the case ... it is very different ... something you have seen well... (the goal) is to bring art and urbanism closer together... the way it is done depends on the project.

1) Definitions and introductory questions

- How do you define an event?

je dirai qu'un événement c'est quand il se passe quelque chose. D'un point de vue tres generale. Apres dans le monde urbaine, ca correspond a des choses tres different... et pour avoir des evenements tres spontanee, comme des initiatives locales ou civics... comme tu le disais...ou des choses plus institutionnel... eventification of public space... urban space... moi... je ne entends pas forcement que des choses positives... j'entends beaucoup sur le... merchandising... urban merchandising... urban marketing... je ne sais pas trop comment dire ca...et je vois tout suite la perte peut-etre d'une certain qualitee artistique... je mettrais un peu en opposition... l'éventification of public space et l'action artistique dans un space publique... pour moi ce n'est pas le meme chose...pour exemple... en France... dans le monde de les arts de la rue... il y a un debat assez important..sur les differents festivals , tu as des festivals qui sont tres artistiques, cest-a dire que tu as un association par exemple qui fait du theatre de la rue, un compagnie, qui monte un festival, qui porte un festival et choisi les equipes pour leur qualite artistique et il tient un ligne artistique, un programation artstq et elle essaie d'avoir une qualite d'experience, et a la cote

de ca, il y a des autres experiences qui sont vraiment du marketing urbaine... et c'est ca que j'ai entendu quand tu dis eventification, c'est LA PROMOTION URBAINE... par exemple, ici, juste a cote, il y a une ville Angers, et il y a un festival fait par les artistes qui s'appelle les accroche coeurs qui etait fait par un compagnie et la ville a dit, on arête de payer la compagnie, on garde de l'argent et on prends un agence de production qui va faire un festival mais qui a des objectives, c'est 3000 euros, la presse, attendre un article de presse, la tele, et la festival est beaucoup change... il y a plus de monde qui viennent, on parle plus mais c'est un festival change, c'est pas le meme, c'est moins bien....il y a un paradox... entre l'action artistique qui essaie d'ammener dans le monde public et entre la politique... la competition de metropole.... ~c'est nous qui sommes le plus fort" et du coup, les intentions artistiques sont pas importants et pas tres pertinents... et la cote publique qui veut attirer beaucoup de monde.... Propose de l'eventification... et nous, nous pardons le travail... c'est a dire, oui, la ville veut faire la promotion, c'est vrai... mais les artistes ont aussi des qualites ... il faut balancer, juger un petit les deux...et d'eviter qui c'est un qui gagne sur l'autre....souvent on dit que les politiques instrumentalise les artistes mais des artistes instrumentalise aussi la politque...donc c'est un forme de CONINSTRUMENTALISATIONc'est ca qu'on essaie de travailler.

I would say that an event is when there is something happening, from a very general point of view. In the urban world, this corresponds to very different things ... and to have very spontaneous events, such as local initiatives or civic initiatives ... as you said ... or more institutional eventification of things ...the eventification of public spaces ...urban spaces ... I do not necessarily only hear positive things. I hear a lot about merchandising ... urban merchandising ... urban marketing ... I do not know how to say this in English ... and I quickly see the loss perhaps in a certain artistic quality. I would put the two in opposition. The eventification of public spaces and artistic activity in a public space ... for me it's not the same thing ... for example ... in France ... in the world of street art ... there is quite a large debate... on different festivals, you have very artistic festivals, that is to say, you have an association, for example, which can be the theatre of the street, a company, which creates a festival and chooses the teams based on their artistic quality... and they hold an artistic line, an artistic program that tries to ensure the best possible experience and on the other side of the spectrum, there are other experiences that are really urban marketing ... and that is what I think, what comes to my mind when you say eventification, I think of URBAN PROMOTION ... for example, here, just next door, there is a city called Angers, and there is a festival made by a group of artists called hanging hearts that was made by a company and the city decided to cut this... they stopped paying the company, they saved their money and contracted a production agency that will create and plan a festival but with several objectives... examples: earn 3000 euros, attract the press, possibly have a

newspaper article written about it, have it aired on TV, etc. The festival has changed drastically ... more people come, more people know about it now but it is not the same, it is not as good as before. There is a paradox between artistic action that tries to attract the public and the world of politics, the metropolitan competition, the competition between cities.... The mentality that "it is we who are the strongest " and suddenly, the artistic intentions are not important and not very relevant anymore ... The public side wants to attract a lot of people, they propose eventification ... and well, we say yes, we want to promote the city, it's true ... but the artists also have qualities that are important as well... there must be a balance between the two and we must avoid that it is one that wins the other It is often said that the politics exploit artists but the artists also exploit the politics ... so this is a form of de-exploitation.... this is what we are trying to fight against/avoid...

- **For you what is the purpose of eventification in planning?**

Alors, comme je t'ai dit, il y a cette question de marketing urbain, de la compétition de métropole, mais je ne veux que tu pense que je vois ca uniquement mal...c'est pas forcément des intentions mauvais.. il existe aussi des un reflexion politiques portees par des managers... des gens qui disent comment on peut continuer a faire la ville maintenant qu'elle très dense...que peut encore faire... je te donne un exemple...nous on été contacté par la société Vincy Autoroute, biggest autoroute company, ils nous disent.... en France, il avait Paris et des villes en Provence... on a fait les autoroutes comme ca, et après comme ca (Hes drawing something, You said Networks at this point) Et maintenant, ce qu'on peut faire avec ce territoire déjà construit.. la réflexion commence a être il faut activer les espaces existants et faire des nouveaux espaces... Et la, ils veut voir des artistes et ils propose des expositions sur les autoroutes, landscape projects pour les autoroutes

So, as I had previously said, there is this question of urban marketing, of the metropolitan competition, but I do not want you to think that I only see this as a bad thing... It's not necessarily bad intentions. Political reflections made by managers also exist. People who built the town that ask how we can continue to build and improve the town that is now very dense, what else can we do? For example ... we have been contacted by the company **Vinci Highway** (Auto-route), the biggest highway company. In France, there is Paris and cities in Provence... Highways were built like this and after like that (*He's drawing something) and now, what we can do with this territory that is already built? We begin to think that we must activate these existing spaces and create new

spaces. At this point, artists are contacted and they propose highway expositions, landscape projects for highways.

2. Describe any examples of an event which was strategically or civic led and the differences

Nous ne travaille pas sur les expériences spécifiquement "civic led", on n'a pas vraiment des expériences portées par la société civil... Avec nous c'est plutôt les artistes qui veut faire des choses... Il y a 3 choses (writes them down for you). Premier, il y a territoire, politique, aménageur, artiste et société civile... Toi, tu dis qu'il y a deux parties... Moi, je dis qu'il y a plusieurs parties. Nous, on travaille beaucoup sur ça, sur ça, et sur ça... et on travaille un peu moins sur ça...(Pointing to picture)

Ca existe, un exemple.... très connu en France. Program nouveau commanditaire. Program d'action artistique portée par la Fondation de France. Fondation crée par la société qui promet de faire des projets. Il y a la société en groupe, des habitants qui veulent faire un projet ou nous on les aide a faire des projets, et la... on cherche un artiste et ils faire les projets que les habitants veulent... A tours, il y a la place de grande marche...Peu rectangulaire avec les arbres, un peu vide. Il y a des habitants autour qui veulent habiller cette place car il y a un peu vide. Quelque chose très unique, identitaire. Ils on parler avec la Fondation France qui a trouve un artiste, Xavier, qui a fait un sculpture... il a fait un sculpture, le monstre...Et donc, la place maintenant c'est défini par ce sculpture de la monstre, et les gens n'appelle cette place la grande marche encore, maintenant ils l'appelle "la place du monstre". La sculpture renamed this location. C'est Incroyable. C'est un cas ou de la société civile veut faire quelque chose pour territoire mais qui est aidé par un artiste...L'important pour moi c'est qu'il y a un structure, structure de production, comme le Polo, comme le nouveau commanditaire, etc.

Example #2:

Démarche très Top Down c'est la capitaine Européen de la culture. La c'est vraiment une volonté de faire participer un métropole souvent avec des problèmes sociaux... Problèmes de reconnaissance, problèmes urbaines... on va le redynamiser par la culture. En France il y a la ville de Lille en 2004 et Marseille cette année en 2013, et aussi, je crois en Angleterre (Liverpool). C'est souvent des villes avec beaucoup de problèmes. Lille, ca a marche super bien, incroyable. Il a redynamise cette ville. A lot changed. Un million d'euros a été mis dans l'action artistique. A Marseille c'était très difficile car c'est une

société civile mais des artistes refusent, quelques habitants qui ne veulent pas. Des gens de Marseille. Les artistes ne veulent pas, ils refusent participer a ca, qui dit non, même si il avait beaucoup d'argent, éthique, parce qu'ils ne veut pas portée et aider ton projet de eventification(?). Donc, un exemple de Top Down de succès et un exemple difficile. Mais c'est pas si facile.. et ca coute très chère.

We do not work specifically on "civic led" experiences, we do not really have experiences brought by the civil society ... With us it is more of artists who want to do things ... There are 3 things (*writes them down). First, there is territory, then politics, then the developer, the artist and the civil society ... For you... you say that there are two parts... me... I say that there are several parts. We work on this, this and this but less on this (*Pointing to picture)

It does exist though. An example ...a very well-known program in France... A new sponsored program... Program of artistic action brought by the 'Fondation de France'. A foundation created by the society that allows plans and projects to be made. There is a society as a whole, a group of people who want to do a project and then, and we help and seek an artist ... and they create projects that people want ...For example, in Tours, there is an area known as "La Place de Grande Marche" ... It was a bit rectangular with some trees, a little empty. The people living around there wanted to decorate the area, fill it. They wanted something very unique, something that could identify the space. The France Foundation was contacted, they found an artist, Xavier, who made a sculpture ... he made the monster sculpture ... And so, instead it is now defined by this monster sculpture and people do not call this "La Place de Grande Marche" anymore, now they call it "La Place du Monster." Ironically, the sculpture renamed this location. That's incredible. This is a case of a civil society wanting to do something for the territory but who was assisted by an artist... The important thing for me is that there is a structure, a structure of production, such as Polau, as the new sponsor, etc.

Example # 2:

The **Top Down** approach is the captain of the European culture. There, it is really a desire to involve a metropolis often with many social problems ... recognition problems, urban problems ... The objective is to revive the culture. In France there is the city of Lille, done in 2004 and Marseille, done this year in 2013, and also, I think in England (Liverpool). It is often cities with many problems. Lille, this worked very well, it was amazing. It revitalized the city. A lot changed. A Million Euros was put into artistic action. In Marseille, it was very difficult because it is a civil society but artists refused, some citizens refused, they didn't want to. I am talking about people from Marseille, people who

lived there. Artists do not want to, they refused to participate, said no even though there was plenty of money involved, it was ethical, because they did not want to participate and help a project of **eventification (?)**. So, we have an example of a top-down success and a difficult example, but it is not easy... and it is very, very expensive.

3. **Main advantages of a civic led approach:**

Déjà, quand tu parles dans ce sens la, tu évites toutes les problèmes d'appropriation. Quand tu parles d'une volonté des habitants, tu ne parle pas de la résistance de ces gens. Ces projets la sont des projets le plus appartenant d'un point de vue urbain...Le problème c'est qu'on souvent du mal a faire des choses de très grand taille avec beaucoup de résonance et qui des gens vient. On a des problèmes de quantité qualité. Soit c'est petit, ou soit c'est très grand. (*Draws something). Qualité artistique, résonance, bénéfice d'image, soit on est la, ou la.... et enfaite en se situe la et on n'a arrive pas la.

Le bénéfice de la proche par la société civile c'est qu'il y a des choses de meilleur qualité parce que vous n'avez pas de résistance des gens, ils se mettent a la tache.

For starters, when you speak in this sense, you avoid all the problems of ownership. When you speak of the habitants will, you speak about the strength of these people. These projects are the projects that *belong the most (I think he means that counts the most)* from an urban perspective. The problem is that we often fail to do things of a very large size with plenty of resonance and with a big crowd that turns up. There is a problem between quantity and quality. Either it is small or it is large (*Draws something). Artistic quality, resonance, benefits of an image. In reality, we situated ourselves here and we don't arrive here (*pointing to picture he drew).

The benefit of a civic led approach is that things of higher quality are created because there isn't any resistance from the habitants... they have a spot (in the project).

4. **Biggest problems with using this approach:**

Comme j'ai indiqué, le problème de quel moyen, même financière. Et l'autre serait les habitants, la société civile n'est pas bonne, il faut accompagner ces projets, il faut les aider à grossir. Tout seul ils sont pas bons, ils ne peuvent pas mener des choses qui soit pertinents artistiquement et

pertinent urbanistiquement sans être aider. Et du coup, parfois les problèmes de ces approches la c'est qu'un voit une ville avec plusieurs projets qui sont très différents parce que la ville est différent, il y a des quartiers différentes. Il manque de la cohérence urbanistique. Les urbanistes, les aménageurs n'aiment pas ça. Ça produit pas la ville comme ils la veulent produire dans un plan. Ce n'est pas facile à rattraper, dans un approche urbain ça créé des différences, des disparités et c'est pas cohérent urbanistiquement.

As I said, there is the problem of how to execute it, even from a financial perspective. The other would be the fact that the habitants, the civil society is not always good at it, we must support these projects... we must help them to grow artistically. Alone they are not good, they cannot carry out things that is artistically relevant and **urbanistically** relevant without help. And suddenly, sometimes the problem of these approaches is that the city sees a number of projects that are very different because the city is different, there are different neighbourhoods, etc. It lacks urbanistic consistency. Planners, developers do not like this at all. It's not the end result that they wanted... it's not the city they wanted produced in a plan. It's not easy to catch up at this point or to fix it. In an urban approach, this creates a lot of differences, disparities and it is not urbanistically consistent.

5. **Differences in the experience generated:**

Oui, des gros différences. Pour commencer des différences de taille des événements. Avec des événements portés par la société civile, c'est souvent des petits choses, très pertinents mais petits. Avec des portages stratégiques et politiques sont toujours très grand avec beaucoup de media mais on voit immédiatement pourquoi ils ont fait ça, on voit le marketing urbain. A tours vous avez plusieurs d'exemples parfaits comme le bateau ivre. Il existe un group d'artistes a tours qui veulent récupérer le lieu du bateau ivre. C'est un lieu ancien d'un artiste privé qui a arrêté de travailler... le collective civique a essaie de travailler sur ce lieu mais le politique ne veulent pas aider ce group a faire ça, ne veulent pas les aider. Mais a l'opposé, le politique, ailleurs, faire des énorme projets qui donne un seule personne, un personne sans aucune lien a la société civic, beaucoup d'argent, et ils le disent, maintenant toi "va faire du bien". (Draws for you)....D'un cote un lieu avec un seul personne avec beaucoup d'argent et après vous avez un petit lieu qui n'arrive pas a fonctionner et qui n'a pas d'argent. Le gros déficit c'est de comment arriver la.

Yes, big differences. To begin with, differences in the size of events. With events supported by the civil society, it is often the small, very small but relevant. With strategic and political events, they are always very big with a lot of media but we immediately see why they did it, we see the urban marketing. In Tours you have multiple and perfect examples, for example "**le bateau d'ivre**". There is a group of artists in Tours who want to recover and repair this area. It is an ancient place belonging to a private artist who has stopped working ... this civic group was trying to work on this place but the politics do not want to help this group. But in contrast, the politics fund and support other projects where they will give a single person, a person with no connection to the civic society, a lot of money, and they say, now "go do something good" (*Draws) On one hand, there is a place with one person who has a lot of money and funding and then you have a small group, a place that does not seem to work properly yet has no funding. The big challenge is how to arrive there.

6. **Use of Culture:**

Le mot culture en français veut dire plusieurs choses donc je ne sais pas exactement ce que tu pose comme question. Nous, on essaie de porter un entre deux. We aim to include both. Un con-instrumentalization. On essaie que l'action artistique soit a la fois pour la culture, l'identité, la vie, l'image urbain, la culture urbaine, mais aussi qu'il puisse servir pour un développement économique et artistique. Notre travail c'est d'assurer que les événements puissent plait et servir a la fois les uns et les autres. Nous sommes dans la négociations des objectives. On ne veut pas qu'un cote gagne sur l'autre, on veut un équilibre. On ne veut pas perdre un chose a cause de l'autre.

The word culture in French means several things so I do not know exactly what you are asking. We try to be in between. We aim to include both... as I said in the beginning, **a De-instrumentalization**. We want artistic action to represent culture, identity, life, the urban image, the urban culture, etc. but we also want it to serve as economic and artistic development. Our job is to ensure that events can be used for both. We are in a situation of negotiations. We do not want that one side wins over the other, we want a balance. We do not want to lose a one aim because of another.

7. **Intention: Tourists/ Residents:**

C'est plutôt vers les résidents en général. Mais il y a plein d'autres choses que ces deux catégories. Il a local résidents, touristes mais aussi qualité urbaine, acceptation des projets urbains, cohésion sociale.... Il a plein de buts recherchés par la création artistique. C'est jamais ça ou ça, c'est toujours un peu d'autre chose. Nous sommes appelés par un urbaniste qui a un terrain libre, un espace libre et je ne sais pas ce que je dois faire. Ça peut être juste ça. C'est pas toujours vers des touristes ou vers des résidents. Les projets sont plus différents que ce que tu essaie de me dire.

It is usually towards residents, in general. But there are many other things beyond these two categories. Yes there are local residents and tourists but also urban quality, acceptance of urban projects, social cohesion, etc...There are many goals and objectives researched by the artistic creation. It is never targeted towards just this or just that, it's always a little something else. For example, we are called by a planner who has a free field, a free space and he says I do not know what I should do with it. It can sometimes be as simple as that and just that. It is not always towards tourists or residents. Projects are more diverse and different than what you trying to ask me.

8. **Distinguish between participants:**

Non, on ne distingue pas. On n'a pas d'évaluation.

We do not distinguish between the participants, we don't have an evaluation.

9. **Which aspect fostered participation:**

Déjà, c'est pas ça spécifiquement qu'on cherche. On n'est pas obligée de chercher que beaucoup de monde vient. Après, c'est bien s'il y a beaucoup de monde. On essaie de faire des choses qui soit attractives, qui amène des personnes mais c'est pas l'objective principale. Oui on essaie de s'attirer aux gens mais c'est pas la seule chose qu'on pense. On pense sur le développement du

projet urbaine, qualité du projet urbaine, qualité du projet artistique...on pense pertinence. Du coup, notre évaluation est "Est-ce que notre événement artistique a aider la ville a se faire mieux.... a devenir plus culturelle, a être plus vivant".

To start, it's not that we're looking for specifically. We are not obliged to seek a big crowd or a lot of participation... Of course it is still good if there are a lot of people. We try to have events that are attractive, that bring people but this is not the main objective. Yes we try to attract people but it is not the only thing we are concerned with. We think about the development of an urban project, the quality of an urban project, the quality of an artistic project ...also the relevance of the project. So, our assessment is more of whether or not our artistic event helps the city become better... more cultural, more colourful.

10. **Making events more inclusive:**

Oui, on essaie... c'est sur tout dans la démarche artistique... on va essayer de faire un sort que les artistes qui font un événement face avec les habitants. Par exemple, on a un projet de rénovation dans un vieux quartier. Un vieux maison va être détruite et on va faire des gros meubles. Et nous, c'est les urbanistes qui vont nous appeler. Et nous, on va faire un activité temporaire qui va venir pendant un an pour accompagner ce truc la... et on va créer un équipe avec l'artiste et les gens. Plusieurs d'artistes et des habitants pour aider faire ce projet. C'est tout dans la manière qu'on fait la démarche. Le but c'est pas qu'il aura beaucoup de monde a l'événement, pour nous c'est que beaucoup de monde participe a la création du événement.

Exemple #2: Assimilation of a flood. A la marche, il avait 100 personnes car on ne peut pas faire plus et amener plus de gens, mais c'est marche on l'a organisé avec plus de 300 personnes. Donc, ca veut dire, qu'il avait 300 personnes qui ont participer dans ce projet. On a mis des lits dans un gymnase pour que les gens puissent venir dormir la. On l'a organisé avec les organisations qui trait de ca (Red Cross Organization).... Ces gens font partie de la procession de fabrication, même qu'ils n'ont pas était a la fin. L'important c'est le processus. On ne parle pas d'événement parce que ca implique que c'est juste un moment. Nous, on parle de projet et de création artistique car c'est tout le développement que est important.

Yes, we try to make events more inclusive ... it's all about the artistic process ... we will try to make it so that the artists create an event with help from locals. For example, say we have a renovation project in an old neighbourhood. An old house will be destroyed and we will make big pieces of furniture. The planners will contact us. We are going to create a temporary activity that will last about a year to support this kind of project ... We will create a team with artists and locals. Several artists will be paired with locals to help make this project. It's all in the process. The goal is not that a lot of people are present or present at the end of the event... for us it is important that a lot of people participate in the creation of the event.

Example # 2: Simulation of a flood. At the event there were 100 people present because we could not have any more there, but it was a project that 300 people organized and created. So it means that 100 were present but 300 people participated in this project. We put beds in a gymnasium so that people could sleep there. It was organized with organizations related to these situations (Red Cross Organization)... These people are part of the manufacturing process, the process of creation, even if they were not present in the end. What is important is the process. We do not use the term "event" because it implies that it was just a single moment. We are talking about the project and artistic creation because it is all of the development behind it that is important.

11. **Which approach created stronger local identity:**

Je ne sais pas car ca dépend de plusieurs facteurs: l'ambiance politique, l'ambiance économique, de quelles artistes sont en place, etc. La question est trop blah blah blah... hes trying to say it's too broad of a question. Les deux peuvent faire des choses biens mais ca dépend.

I do not know because it depends on several factors: the political environment, economic environment, what artists are in place, etc... It's too broad of a question. Both can contribute and create a strong local identity but it depends.

12. Measuring success/impacts:

On ne mesure pas vraiment. On n'est pas dans ce logique de mesurer combien de personnes, etc. Du coup, on s'intéresse beaucoup au retour des gens. Par exemple, a la fin de cette expérience, on a interrogé des gens avec un camera... On a demandé "Dites nous, qu'est-ce que passe? Qu'est-ce que tu pense sur ca aujourd'hui? On fait des mesures de ce type la mais c'est pas quantitative, c'est pas un question de nombres. C'est plutôt "C'était bien ou pas?"

You don't use any social or economic indicators?

On les utilise un peu pour la commanditaire car il demande. La ministre de culture qui nous finance, qui donne de l'argent a nous... Eux parfois demande: Combien de personnes? Combien? Et on donne des résultats comme, par exemple:

- 12 artistes
- 100 personnes a l'événement
- 300 personnes a organisée (préparation)
- 4 mois de travail

On essaie de multiplier les critères pour n'a pas rester jusqu'a la. Pour n'arrêter aux bénéfice économique, que bénéfice des personnes, etc.

En France, il existe des études de la bénéfice économique mais nous, on n'a fait pas.

We do not really measure. It is not in this sense that we measure how many people, etc. We are interested in the participants' feedback and comments. For example, at the end of this experiment, we interviewed people with a camera ... We asked "Tell us, what happened? What do you think about this today?" We measure in this way but it is not quantitative, it is not a question of numbers. Rather, it is a question of "was it good or not?"

You don't use any social or economic indicators?

We do a little bit for the sponsor because he asks. The Minister of culture that finances us, which gives us money sometimes asks for numbers: How many people? We provide results such as, for example:

- 12 artists
- 100 people at the event

- 300 people organized it (preparation)
- 4 months of work

We try to multiply the criteria so that we don't just concentrate on that specifically (economic benefit, numbers, etc.)

In France, there are studies of the economic benefit but we were not doing.

13. **Long Term Effects:**

On ne sait pas trop, on sait qu'il existe des effets mais on ne sait pas exactement.

Mais Globalement, ca créé un appropriation du territoire par les gens. C'est la manière que les gens se rapporte a leur territoire. C'est le dynamique qui se mets a exister. Par exemple, a la ville de Saint-Etienne, il a la un collective ETC, ils ont pris un place et l'on active artistiquement. Ils ont créé des meubles, un jardin, etc. et après ils sont partis... mais un association de citoyens c'était créé pour continuer a organiser des choses au-dessus et pour traiter du jardin même qu'il n'a plus d'artistes la. Donc il y a un dynamique citoyen qui sont créés par ce type d'activité.

It is unclear, we know that there are effects, but we do not know exactly what. But overall, ca it creates a territorial appropriation by the locals. It is the way locals relate to their territory. It is the overall dynamic created. For example, in the city of Saint-Etienne, there is a group called "**collective ETC**", they took on a project and artistically activated an old place in the city. They created furniture, a garden, etc. and after they left a citizens' association was created to continue to organize things and to take care of the garden even though there weren't any artists around anymore. So there is a citizen dynamic, "a sense of citizenship" that is created by this type of activity.

14. **Economic & Social Issues Together:**

Oui. Je crois que l'action artistique peut-être utile pour ca. C'est exactement ca que j'ai essayer de te dire. L'action artistique, la création peut crée des bénéficies sociaux, économique, et urbaines plus généralement. Plein d'issus différents causé par un action artistique et elle a un grand

capacité d'effets économique et sociaux, mais pourquoi? C'est parce que elle crée un lien entre le territoire et les gens. Ca se tourne plus vive, la société est plus vive... ca fait des gens a travailler. C'est cet relation. Par exemple, a Lille en 2004, dans un territoire industrielle, il avait beaucoup de chômage. On fait de l'action artistique, on a créé des lieu artistiques et des gens a commencer a créé des choses. A créé des industries de vidéo, des lieux de travail, des lieux incroyables. Des effets économiques par l'action artistique mais c'est par les gens, pas les artistes. Il faut rêver et faire des histoires. Une ville qui va mal a besoin d'un nouveau histoire, dans ce histoire, tu es capable de créer l'activité économique, sociale, etc.

Yes. I believe that artistic activity may be useful for this. This is exactly what I was trying to tell you. The artistic action, the creation can create social, economic and urban benefits in general. Many aspects are affected by an artistic action and it has a large capacity to be beneficial economically and socially, but why? This is because it creates a link between the territory and the people. It is this relationship among the two. The town begins to look sharper, more vivid ... it makes people work. For example, in Lille in 2004, in an industrial area, there was a lot of unemployment. Artistic action was created, artistic locations were created and people started to do things, to create things...video industries, workplaces, incredible and magnificent places. Economic benefits created by the artistic action but it was done by locals, not even artists. We must dream to create stories. A city that is not doing well needs a new story and with this new story, you are able to create economic and social activity.

15. **What is planning:**

C'est de la négociation... Je parle de planning urbaine. C'est comprendre les différents envies et les différents enjeux... C'est de comprendre que veulent les habitants, les artistes, les politiques, les industries, les associations, l'économie, etc. Les urbanistes la, mis eux, et ils faut qu'ils prennent tout cela et qu'ils les misent ensemble. Avant, l'urbaniste était tout seule, le planificateur pensent a utiliser un Architect et il dessine un ville tout nouvelle.. mais maintenant, on face un territoire que c'est plein de enjeux différent, des groupes sociaux, des artistes qui veulent des choses, des gens qui veulent plus de logement de culture, plus d'argent. Le urbaniste ne sait plus quoi faire et du coup, il essaie de faire un lien entre tout cela. Maintenant il a des chercheurs en France qui disent que l'urbaniste c'est un manager des projets urbains, il fait du urban management. C'est pas urbain planer, c'est plutôt "urban managing" de nos jours. Urban planning c'est fini.

Everywhere or only in France?

Je crois que c'est dans les lieux très urbanisées, si, comme la France. Mais ailleurs, comme en Chine, oui, there is planification in China but in France it is a different job, it is more of managing. We need new tools... tools that we don't have.

It is negotiation... I'm talking about urban planning. It's having to understand all the different desires and different issues and what's at stake ... It is understanding what the residents, artists, politicians, industries, associations, and economy want. The planners need to take all this and create a relationship among them. Back in the day, the planner was all alone, he would use an architect, design and draw something but nowadays it's a completely different field filled with different issues, social groups, artists who want certain things, people who want more housing, more culture, more money, etc. The planner does not know what to do anymore and suddenly, he tries to make a link between it all. Researchers in France now say that the urban planner is a manager of urban projects, it is now urban management, not urban planning. It is rather "urban managing " these days. Urban planning is finished.

Everywhere or only in France?

I think it is finished in the highly urbanized areas, yes, like France. But elsewhere, as in China, yes, there is still planning but in France it is a different job it is more of managing. We need new tools ... tools that we do not have.

Appendix C - Voyage a Nantes Interview Transcript

Benedicte Belhache

Definitions et questions introduction:

Le projet du Voyage à Nantes s'inscrit dans une histoire: Jean Blaise, son directeur général a toujours conçu ses projets comme des événements qui prennent place dans la cité (Les Allumées, Estuaire...)

Ces événements sont conçus avec un début et une fin pour ne pas lasser, ne pas laisser l'événement s'éteindre de lui-même. Un événement est plus fort quand il est rare et attendu.

Le Voyage à Nantes a été mis en place pour fédérer les différents acteurs locaux, privés, publics et institutionnels. Pour ensuite attirer les projecteurs sur ce projet, des temps forts sont indispensables pour le faire vivre et faire parler à son sujet.

Definitions and issues introduction:

The project Journey to Nantes is part of a story: Jean Blaise, its chief executive has always designed its projects as events that take place in the city (The Lit Estuary ...)

These events are designed with a beginning and an end not tired, do not let the event will extinguish itself. An event is strongest when it is rare and expected.

Journey to Nantes was put in place to federate the various local, private, public and institutional.

Then draw the spotlight on this project, the highlights are needed to make it live and to talk about it.

2) Gouvernance:

Un très bon exemple est Lille 3000 qui et s'ancre dans un territoire et s'appuie sur le soutien d'une population.

Il semble très difficile d'asseoir la renommée d'un événement au national ou même à l'international s'il n'a pas d'abord été accepté et digéré par sa population.

Le Voyage à Nantes n'est pas un projet directement porté par les citoyens; c'est avant tout un projet et une structure au service d'un projet politique qui vise à placer la culture au centre. Si les acteurs privés sont bien évidemment associés et invités à participer, il ne sont pas au centre des décisions prises quant aux axes de développement du projet.

2) Governance:

A very good example is Lille 3000 and which is rooted in a territory and relies on the support of a population.

It seems very difficult to sit the reputation of an event on a national or even international if it has not first been accepted and digested by its population.

Journey to Nantes is not a project carried directly by the citizens; it is above all a project and a structure to serve a political project that aims to place culture at the centre. If private actors are obviously related and invited to participate, it is not at the centre of decisions about the areas of project development.

3) Culture

Le projet du VAN s'assoie sur une politique culturelle mise en place il y plus de 20 ans par son maire Jean-Marc Ayrault. L'objectif était de redynamiser cette ville sinistré économiquement par , entre autre, la fermeture des chantiers navals. Le levier culturel a servi à changer l'image de la ville, à développer son attractivité at ainsi à relancer l'économie, même indirectement liée à l'industrie culturelle.

3) Culture

The project NPV sits on a cultural policy implementation there over 20 years by its mayor Jean- Marc Ayrault. The aim was to revitalize this economically devastated city, among other things, the closure of the shipyards. Cultural lever was used to change the image of the city to raise its attractiveness and did stimulate the economy, even indirectly related to the cultural industry.

4) La participation et l'exclusion

Le but est à la fois dirigé vers ses habitants et vers l'extérieur: les 2 sont indissociables. Ce sont les habitants qui sont les meilleurs ambassadeurs de ce projet qui ne pourrait exister sans le soutien et l'adhésion des populations locales.

4) Participation and exclusion

The aim is both directed to its people and to the outside: 2 are inseparable. These are the people who are the best ambassadors of this project would not exist without the support and commitment of local people.

5) Les méthodes et l'évaluation des défis:

Voir doc Bilan 2013

5) The methods of evaluation and the challenges:

See doc Results 2013

6) Conclusion

RETOMBÉES ECONOMIQUES DIRECTES VAN 2012: LES ACHATS ET LES EMPLOIS DE LA SPL

Pour l'événement Voyage à Nantes 2012 (hors Estuaire):

- la SPL a fait appel aux savoir-faire de 200 entreprises régionales (dont 95% sont implantées dans le département 44) pour un chiffre d'affaires d'environ 2,1 M€ qui représentent 70% du montant total des achats effectués dans le cadre de l'Événement Voyage à Nantes (achats de biens et services - pas d'investissement pour le Voyage à Nantes Événement 2012).

- en complément de ses équipes permanentes, la SPL a recruté environ 150 personnes en CDD, représentant 41 Equivalents temps plein sur l'année 2012, pour travailler à la production, à

l'organisation et à l'exploitation de l'événement estival (techniciens, accueil-médiation notamment).

Au cours de l'année 2012, et toutes activités confondues*:

*** Nantes.tourisme, Château-Mémorial, Machines de l'île (dont Carrousel), Estuaire, Parc des Chantiers, Nefs, HAB Galerie (dont Librairie des Beaux-Arts), Goûts uniques, Voyage à Nantes Evénement**

- la SPL Le Voyage à Nantes a fait appel aux savoir-faire de près de 1200 entreprises régionales (dont plus de 90% sont implantées dans le département 44) pour un chiffre d'affaires d'environ 20 M€ TTC qui représentent près de 80% du montant total des achats effectués par la SPL, en fonctionnement (biens et services) et en investissement (immobilisations).

- en complément de ses équipes permanentes, la SPL a recruté 242 personnes en CDD, dont 184 habitaient Nantes Métropole. Principales fonctions concernées par ces recrutements CDD en 2012 : personnels d'accueil et de médiation (sites des parcours Voyage à Nantes et Estuaire, Machines de l'île : Galerie-Carrousel et bar-boutique, Château : musée et expositions, bureaux d'accueil Nantes.Tourisme), techniciens pour la production des installations/œuvres/expositions (Voyage à Nantes et Estuaire).

En janvier 2013, sur les 289 salariés présents dans la SPL (256 en CDI – 33 en CDD), 233 habitent Nantes Métropole (43 habitent dans le département hors NM ; 13 habitent hors 44) ; soit plus de 80% des salariés de la SPL qui habitent sur le territoire de Nantes Métropole. Pour comparaison, en janvier 2012 : 244 salariés présents dans la SPL (209 en CDI – 35 en CDD), 201 habitaient Nantes Métropole. L'augmentation de l'effectif CDI de la SPL entre janvier 2012 et janvier 2013 est essentiellement due à la mise en exploitation du Carrousel des Mondes marins.

RETOMBÉES TOURISTIQUES

Les résultats partiels de la taxe de séjour corroborent les statistiques données par l'Insee fin août 2012, à savoir :

+3,8% de nuitées à l'été 2012, dans une conjoncture défavorable

Dans le même temps, les nuitées au niveau national enregistraient un recul de 2,2% soit un écart positif de 6 points pour Nantes.

Le chiffre d'affaires des bars et les restaurants a progressé de 8% sur les mois de juillet et août 2012 (par rapport à juillet et août 2011).

Au total sur juillet et août 2012: **+24% de visiteurs extérieurs par rapport à 2011.**

Soit 600 000 visiteurs en 2012:

- 340 000 excursionnistes
- 260 000 touristes

Dont 105 000 visiteurs étrangers, 13 000 de plus qu'en 2011.

48,5 M€ de retombées économiques, soit 9,1 M€ de plus qu'en 2011.

Pour la première fois le mois de juillet arrive en deuxième position après juin (données Taxe de séjour 2012).

Le tourisme d'agrément a rattrapé le tourisme d'affaires. Nantes devient une destination.

Juillet et août font un peu plus des 2/12èmes des nuitées de l'année (données Taxe de séjour 2012).

Les week-ends et les vacances progressent d'une façon significative sur la centrale de réservation Nantes-tourisme qui voit son chiffre d'affaires augmenter de 20,7% au 1er trimestre 2013 (par rapport au 1er trimestre 2012).

Le chiffre d'affaires redistribué aux opérateurs touristiques privés par Nantes-tourisme (hébergement, restaurants, prestations touristiques t.q. croisières petit train etc., pour toutes les

clientèles: individuels, groupes et entreprises) est passé de 1,139 M€ en 2010 à 2,139 M€ en 2012, soit + 1 M€.

6) Conclusion

ECONOMIC BENEFITS DIRECT VAN 2012: SHOPPING AND EMPLOYMENT OF SPL

For the event Voyage à Nantes 2012 (excluding Estuary)

- SPL appealed to the expertise of 200 regional companies (of which 95% are located in the department 44) for a turnover of approximately € 2.1 million representing 70% of total purchases in As part of the event Voyage à Nantes (purchases of goods and services - no investment for travel to Nantes Event 2012).

- In addition to its permanent staff, the SPL has recruited about 150 people in CSD , representing 41 full-time equivalents in 2012 to work on the production , organization and operation of the summer event (technicians, home - including mediation) .

During the year 2012, and all activities *:

* Nantes.tourisme Castle Memorial , Machines de l'île (including Carousel) , Estuary, Park Building , Ships , HAB Gallery (including library of Fine Arts) , unique tastes , travel to Nantes Events

- SPL Journey to Nantes appealed to the expertise of nearly 1,200 regional enterprises (more than 90% are located in the department 44) for a turnover of about € 20 million VAT which represent nearly 80% of the total purchases made by the SPL in operation (goods and services) and investment (capital) .

- In addition to its permanent staff, the SPL has recruited 242 people in CDD, which lived 184 Nantes Métropole. Main functions involved in this recruitment CSD 2012: Home and personal mediation (sites and travel routes to Nantes Estuary, Machines de l'île: Galerie Carrousel bar and boutique Castle: museum exhibitions, offices of Home Nantes.Tourisme) technicians for the production facilities / works / exhibitions (Journey to Nantes and Estuary) .

Steven Kerry - 21306750

In January 2013, the 289 employees in the SPL (256 CDI - 33 CDD), 233 live Nantes Métropole (43 live in the department outside NM, 13 live outside 44); more than 80 % of employees in the SPL who live on the territory of Nantes Métropole. For comparison, in January 2012: 244 employees in the SPL (209 CDI - 35 CDD), 201 lived Nantes Métropole. The increase in the number of CDI SPL between January 2012 and January 2013 is mainly due to the exploitation of marine Worlds Carrousel.

TOURISM BENEFITS

Partial results of the tax corroborate statistics INSEE end of August 2012, namely:

3.8 % of nights in summer 2012, in unfavorable conditions

At the same time, overnight stays at national level recorded a decline of 2.2% is a positive difference of 6 points for Nantes.

Turnover of bars and restaurants increased by 8 % during the months of July and August 2012 (from July and August 2011).

Total on July and August 2012: 24 % of outside visitors compared to 2011.

600 000 visitors in 2012:

- 340,000 excursionists

- 260,000 tourists

Including 105,000 foreign visitors, 13,000 more than in 2011.

€ 48.5 million of economic impact, € 9.1 million more than in 2011.

For the first time July comes second after June (2012 tax data).

The leisure tourism has overtaken tourism business. Nantes becomes a destination. July and August are a few more nights 2/12èmes of the year (2012 tax data).

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HOW WE ARE

Le Voyage à Nantes is a Société publique locale (SPL, a local, publicly-owned corporation) a product of the political will of both Nantes Métropole and the Ville de Nantes to begin a new chapter and exist alongside other major French and European cities by positioning and affirming itself as a coveted city for art and culture – i.e., the means it has chosen for its development as a tourist destination.

With Jean Blaise as its director, its mission is to promote the cultural project established by Nantes, and more generally by the destination of Nantes Métropole.

To this end, and what makes this structure exemplary, is the yearly event it organizes every summer highlighting this cultural project via an urban itinerary, where city spaces are filled with both temporary and permanent artworks.

It was decided that, as of January 1st 2011, tourism and key cultural sites would be merged into a single structure.

Le Voyage à Nantes brings together:

- All Tourism Office activities as a public service concession on behalf of Nantes Métropole.
- Le Château des ducs de Bretagne and the Memorial of the abolition of slavery as a public service concession on behalf of the Ville de Nantes.
- Les Machines de l'île as a public service concession on behalf of Nantes Métropole.
- La HAB Galerie through a government contract with the Ville de Nantes.
- the permanent art collection of Estuaire Nantes <-> Saint-Nazaire through an agreement with all the shareholders of the Société publique locale (SPL).

For all of these activities, Le Voyage à Nantes handles a total annual budget of €26.2 million (2014 budget), two-thirds of which are financed by local governments and one-third through its own profits (ticket sales, commercial revenues, private partners).

In order to do this, the SPL employed 260 people full-time in 2013, 150 of which worked on the sites of Les Machines de l'île and the Château des ducs de Bretagne.

Le Voyage à Nantes brings together all the local governments of the region within its pool of shareholders: Nantes Métropole (68%), la Ville de Nantes (18%), the Région des Pays de la Loire (5%), the Département de Loire-Atlantique (5%), la Ville de Saint-Nazaire (3%) and the local towns making up the Cœur d'Estuaire, Loire et Sillon and Sud Estuaire (1%). Many local and large-scale national businesses in the area are very involved in the project and participate in the dynamic of Le Voyage à Nantes.

OUR STRATEGY

Le Voyage à Nantes “exists” unto itself: the cultural events on offer were not created ex nihilo. Its ambition has been to valorize the wealth of assets in its possession, while respecting the autonomy and identity of each of the individual parties.

- Affirming the criteria used by us to make choices, thus allowing Nantes to assert its identity and distinguish itself while offering access to the entire selection on offer (complementarity of Voyage à Nantes and Nantes.Tourisme).

- Creation of a strong visual identity that is contemporary and far from the clichés often found in advertising, and identical in both its approach towards the general and targeted public (businesses, groups, etc.). Implementation of a singular iconography, most often designed by artists, leaving a great deal of room for imagination.

- All acts of communication and promotion are designed to convey the singularity that from now on defines the destination itself (e.g., the reception office designed to feel like “your home,” a Volkswagen Van as an alternative to the stands usually found at shows and exhibitions, a green line painted on the ground indicating the cultural trail, etc.).

- Reaching as many people as possible: concentration of efforts towards main sources on a national level (Paris – Île de France and Western regions) and international level (Germany, Spain, Great Britain, Italy), given their proximity and accessibility (direct connections).

- Mobilizing all local actors: residents, businesses, and cultural partners are the destination’s first ambassadors.

- 3 main tools are employed: using both the specialized and general press to establish the destination’s reputation and arouse interest in visiting it; mass media: poster campaigns; the web and social networks.

THE STAKES

Two presuppositions guide the actions of Le Voyage à Nantes:

– culture is a contributing factor for cohesion, and Le Voyage à Nantes is first and foremost a territory-wide project;

– creativity is a tool for economic leverage.

- Being identified as the only legitimate player to establish Nantes, a creative city, as an essential destination for all publics, whether it be for local tourism, leisure or business trips.

- To create and promote a selection of events that is permanent, coherent, buoyed by its singularity and exemplary nature.

- Raising the number of French and foreign visitors in order to reinforce economic development through tourism.

- Inviting individual and collective appropriation of the territory through the art of creating “ruptures” and the desire to break with the ordinary: the artworks in the itinerary are woven into a rapport with the landscape – which they in turn reinforce – are part and parcel of our approach to tourism, and a source of our renewal.





CTS THE SFFE E

RISE IN TOURIST VISITS SINCE 2010

- 650 000 external (leisure) visitors in summer 2013, 605 000 in summer 2012, 486 000 in 2011, i.e., +33.7% in 2 years.
- Evolution of the number of overnight stays in summer (July and August):
445 669 in 2013
395 883 in 2012
367 023 in 2011
338 110 in 2010
i.e., +31.8% over 3 summers.
- Evolution of the number of annual overnight stays (January to November):
2 294 974 in 2013
2 096 521 in 2012
2 002 424 in 2011
1 840 804 in 2010 i.e., +24,7% in 3 years.
- Nearly 50% of first-time visitors every year, and 94% say they would recommend the destination.

EXTENSIVE MEDIA COVERAGE "SUMMER 2013"

- National press:
110 articles in the written press (including Le Monde, Libération, Le Figaro, Beaux Arts Magazine...)
19 audio and visual reports (including RTL, TF1, France 2, France Inter...).
- International press:
134 articles in the written press,
12 audio and visual reports.
- Regional press (conservative estimate):
350 articles in the written press.

ECONOMIC EFFECTS

- Direct spending by the 650 000 external summer visitors: €52.3 million of direct results in the metropolitan territory during the summer of 2013: + €3.8 million compared to summer 2012 and + €12.8 million compared to summer 2011.
- Throughout 2012, The SPL Le Voyage à Nantes called on the services of nearly 1 200 regional businesses (90% of which are located in the French administrative département 44) for a revenue of nearly €20 million all taxes included, which represents nearly 80% of the total amount of purchases made by the SPL in terms of goods and services, and investments (fixed assets).
- The revenue redistributed to private tour operators in the area by Nantes.Tourisme (commercial activity for individuals, groups and business travel) went from €1.1 million in 2010 (Nantes.Tourisme Office) to €2.1 million in 2012 (SPL Le Voyage à Nantes), i.e., + €1 million in 2 years.

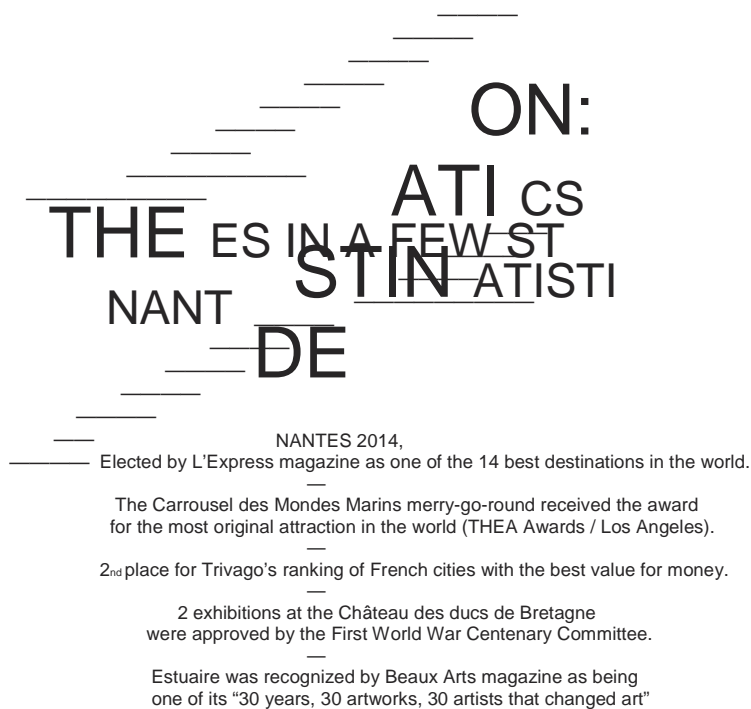
TOWARDS DEVELOPING STRONG TERRITORIAL ROOTS, A PROJECT FOR EVERYONE RIGHT IN THE HEART OF THE CITY:

- 30 cultural partners involved in the project; 39 partner businesses form the economic network of Le Voyage à Nantes; 95 “retail ambassadors”.
- Creation of the Conseil des acteurs du tourisme in the aim of associating and federating all local players that contribute to tourist development: quarterly meetings with tourism professionals, cultural and institutional partners.
- Federating and encouraging each party to “remain dynamic” in order to renew what the city has to offer (e.g., the transformation of a boat owned by Bateau Nantais into the Bateau Ouch).

A HIGH-LEVEL QUALITY OF SERVICE, AND AN OFFER FOR EVERYONE

- Informational documents are available for free, and in different languages.
- Free admission or a policy of attractive prices in most of the stops along the itinerary: Pass Nantes and Pass du Voyage, list of fares at entrance to different sites, participation in the city's Carte Blanche programme.
- Diversity of the itinerary: In addition to cultural and heritage sites, there are many social spaces aiming to bring people together and allowing locals to enjoy the event on a daily basis: the Cantine du Voyage, Playgrounds, street furniture, and Stations Gourmandes, etc.

- Accessibility: Le Voyage à Nantes has been working alongside the municipal government to improve access for the physically disabled. During the summer period, a plan for an accompanying signage is also a priority. Working since 2008 to reinforce its capacity to welcome the disabled, the Château des ducs de Bretagne was awarded the QUALITÉ TOURISME™ stamp in 2011, as well as the Tourisme & Handicaps label.
- Actions aimed at specific groups (some examples):
 - School visits (Château des ducs de Bretagne / the Memorial of the abolition of slavery / Machines de l'île / Estuaire): 94 793 students visited in 2013
 - Activities with penitentiaries in Nantes.
 - Community centres (partnership with l'Accoord).



With its strong drawing power in terms of economics, culture and tourism, the greater metropolitan area of Nantes aims to distinguish itself on the national and European stage. The quality of life in Nantes, recently crowned with the 2013 title of European Green Capital, its eclectic landscapes and architectural heritage, and the dynamism and abundance of cultural activities, all lead to it being regularly ranked among the best cities to live in.

- 6th largest city in France.
- An urban hub made up of 24 towns, covering 523 km².
- 5th urban conglomeration in France in terms of its demographic growth / total population of the conglomeration: 590 000 inhabitants.
- 4th best city to study in*
51 000 students
and 2 000 researchers.
- 312 000 jobs,
36 000 economic establishments.
- An international airport transporting nearly 3.9 million passengers (2014).
Over 100 destinations.
- 8 600 accommodation units.

- 2 state-funded theatres,
36 theatres and concert halls,
including the Zénith Nantes Métropole, the only Memorial to the abolition of slavery in France,
a 20-metre high Carrousel des Mondes Marins with three floors,
14 museums including the Musée des beaux-arts, the open-air museum that is Estuaire Nantes
<> Saint-Nazaire, 12 multimedia libraries and 28 standard libraries.

- Around ten festivals, some of which enjoy national or European recognition, and among them: La Folle Journée, Les Rendez-vous de l'Erdre, Scopitone, le Festival des 3 continents...

* General ranking of the best cities to study in: the 2013-2014 results: letudiant.fr, September 2013.



LA LIGNE VERTE

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CHÂTEAU DES DUCS DE BRETAGNE



LE GRAND ÉLÉPHANT – LES MACHINES DE L'ÎLE





ISAAC CORDAL, EN ATTENDANT LE CHANGEMENT CLIMATIQUE, DOUVES DU CHÂTEAU DES DUCS DE BRETAGNE
DANS LE CADRE DU VOYAGE À NANTES 2013





LEANDRO ERLICH, MONTE MEUBLES, L'ULTIME DÉMÉNAGEMENT, PLACE DU BOUFFAY
DANS LE CADRE DU VOYAGE À NANTES 2012

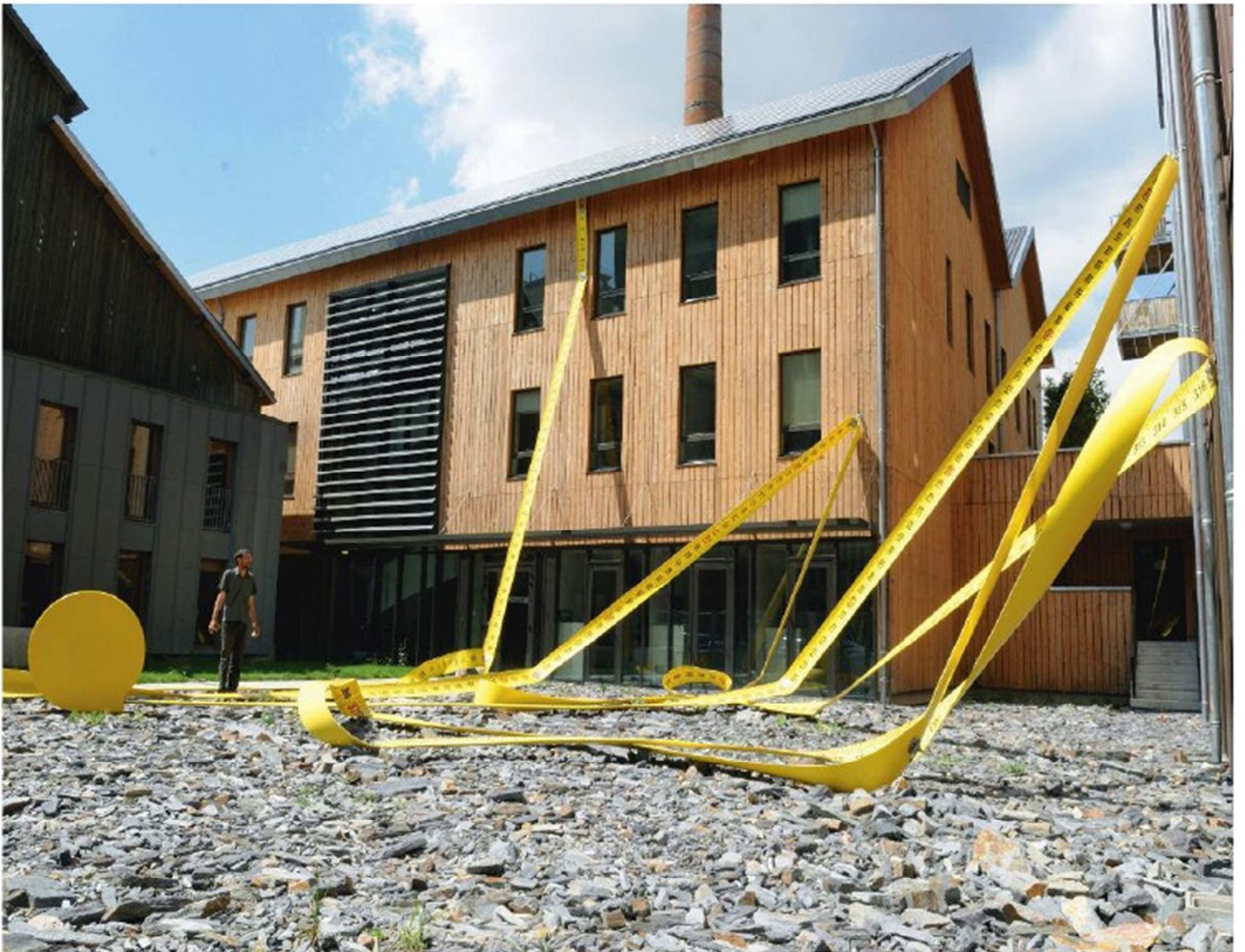




PLATEFORME PORT DE VUE SUPERAM - UN PROJET DES ÉTUDIANTS DE L'ENSA NANTES
DANS LE CADRE DU VOYAGE À NANTES 2012

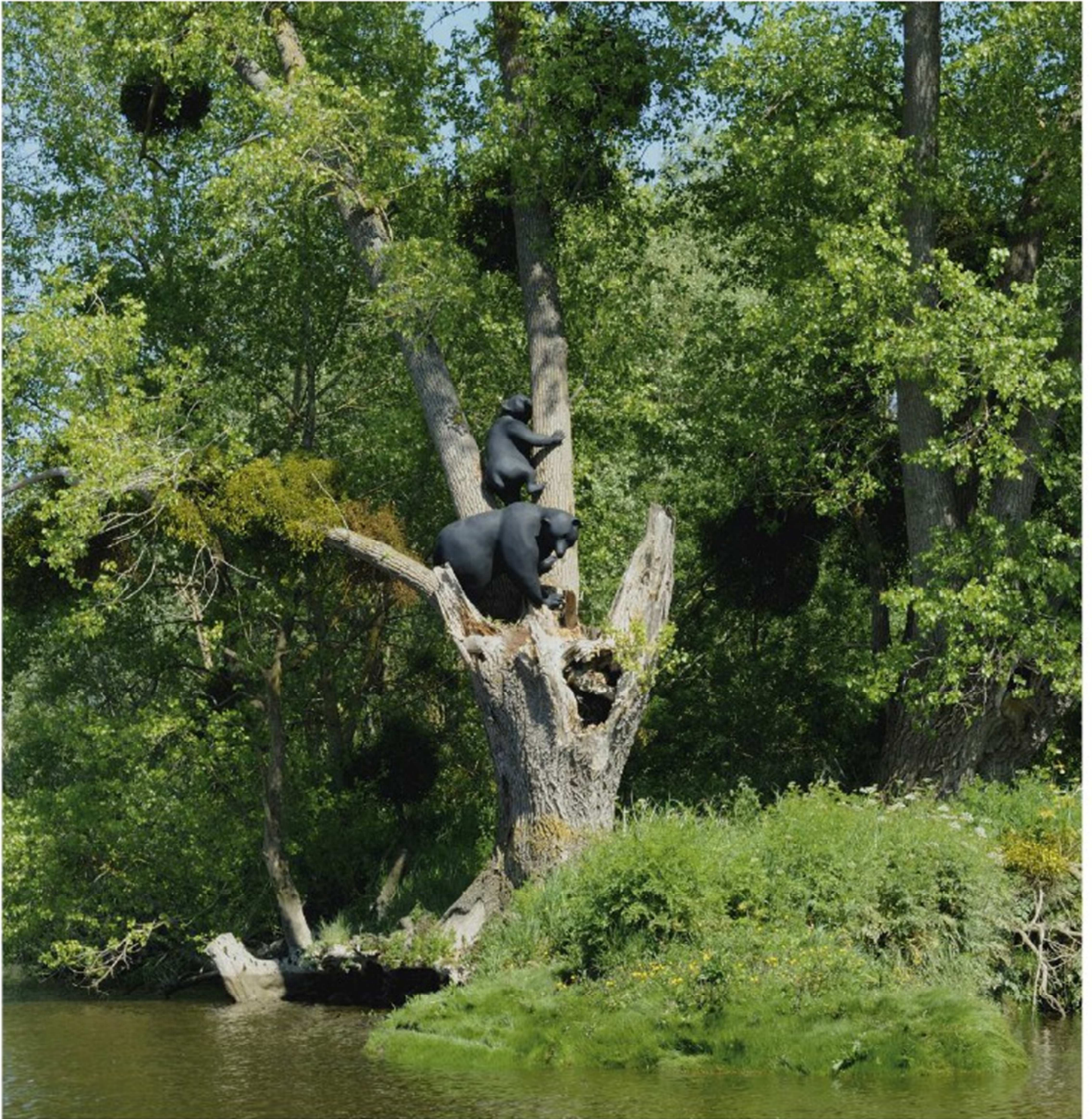




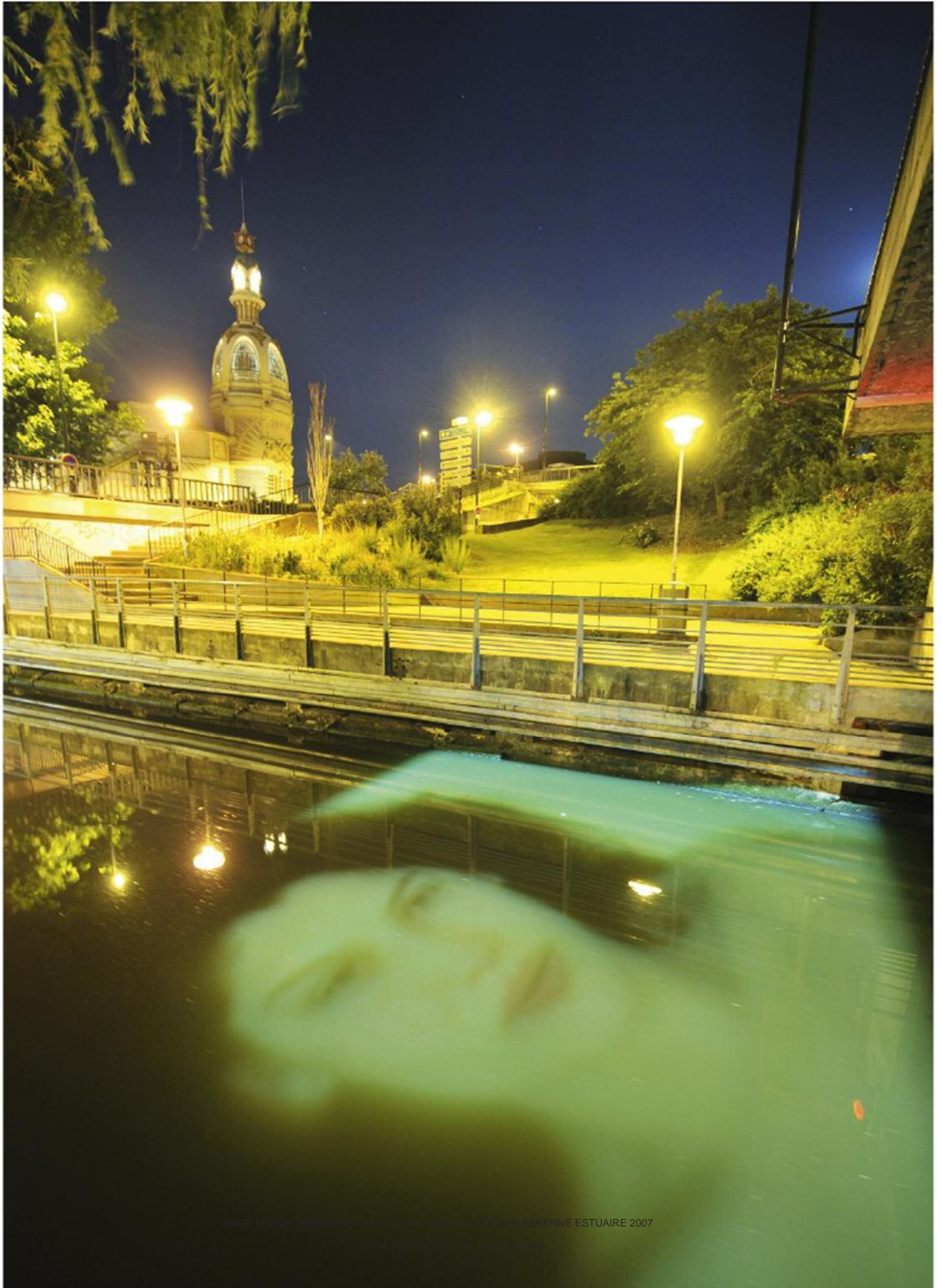




AGENCE ALTA, L'ARBRE À BASKET, ÎLE DE NANTES, PARC DES CHANTIERS
DANS LE CADRE DU VOYAGE À NANTES 2012, CRÉATION PÉRENNE

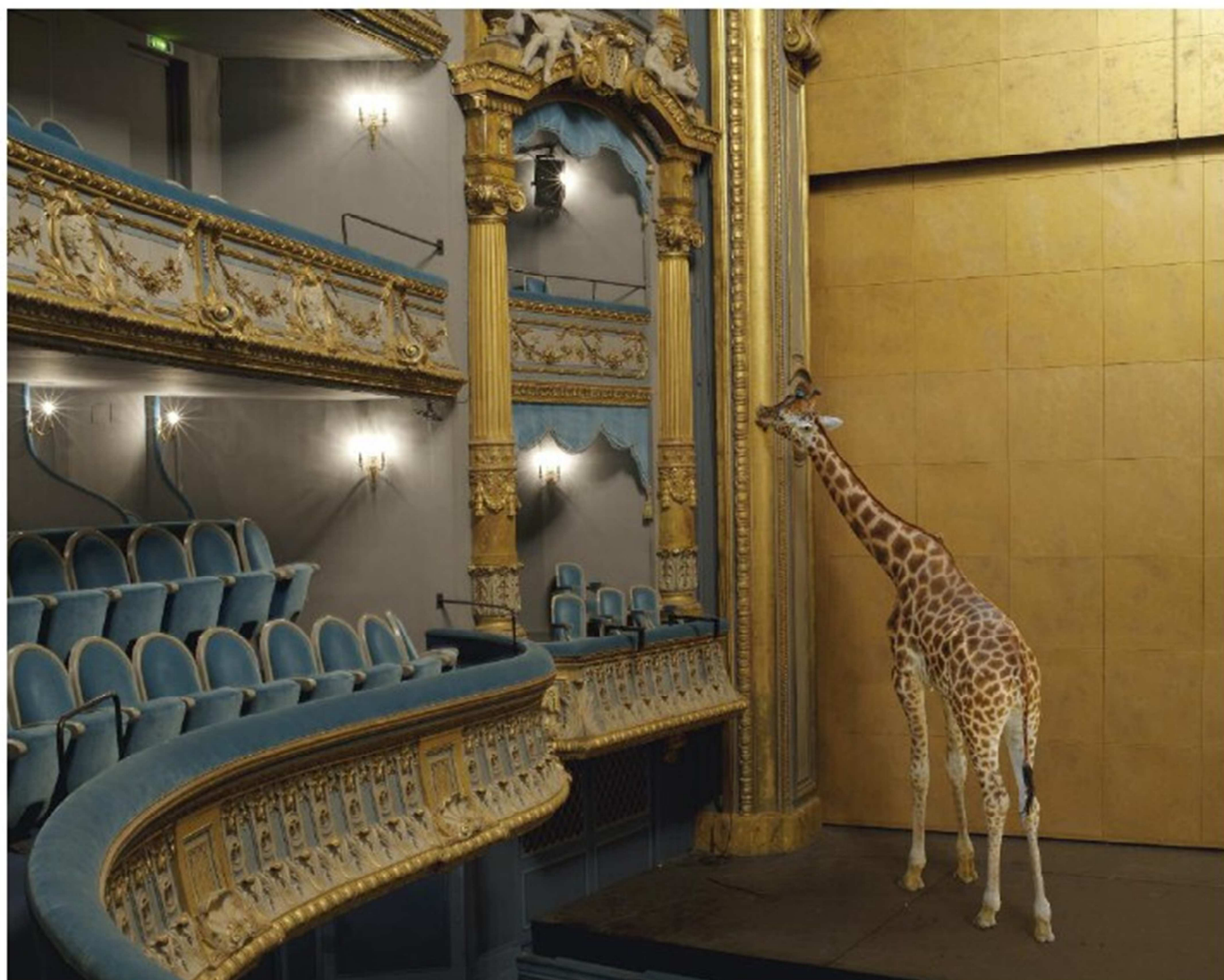








JARDIN DES PLANTES, MIMÉTISME OU IMITATION : L'AVIS DES PLANTES, CLAUDE PONTI
DANS LE CADRE DU VOYAGE À NANTES 2013



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COUVERTURE ET DOS © KAREN KNORR / LVAN

BILAN DE L'ÉVÉNEMENT ESTIVAL 2013

28 JUIN – 1^{ER} SEPTEMBRE 2013

**Le
voyage
à Nantes**
www.levoyageanantes.fr



DOSSIER DE PRESSE

CONFÉRENCE DU LUNDI 7 OCTOBRE 2013



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A. FRÉQUENTATION DES HÉBERGEMENTS MARCHANDS : UN ÉTÉ 2013 RECORD

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Source : Taxe de séjour – Nantes Métropole, Direction des Finances / cf. document en annexe.

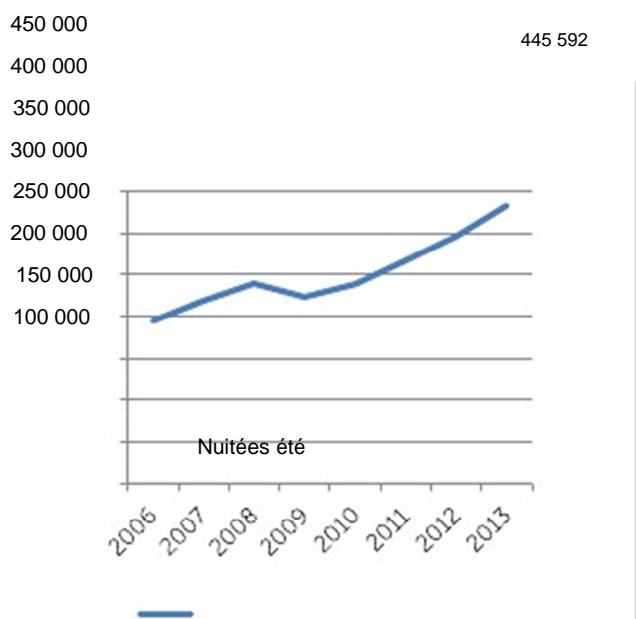
La taxe de séjour est la déclaration faite par les hébergeurs de leur nombre de nuitées : campings, hôtels, résidences, gîtes, chambres d'hôtes.

+ 49 709 nuitées en juillet et août 2013 / 2012

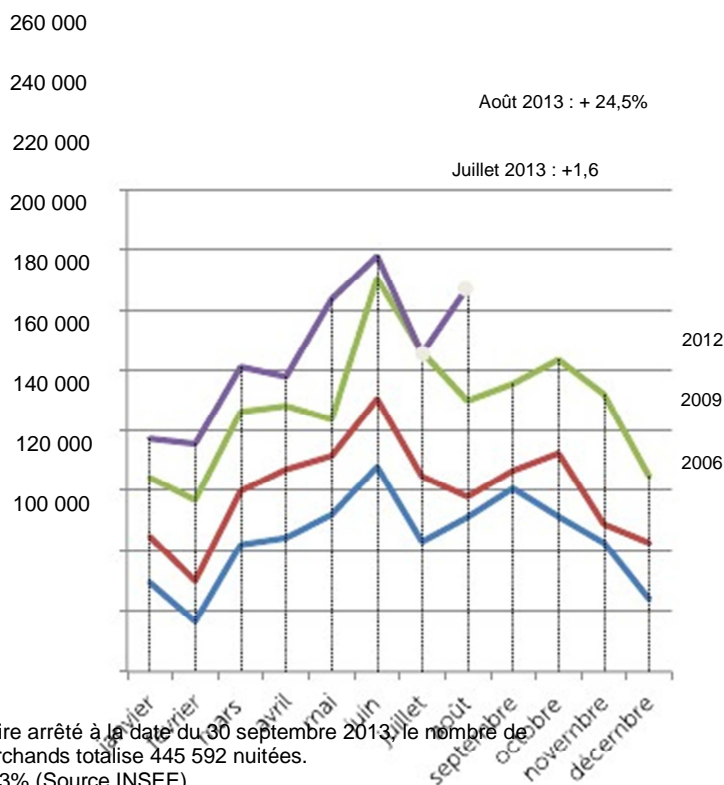
AOÛT : + 46 500 nuitées soit une augmentation de 24,5% par rapport à août 2012.
Un total de 236 476 nuitées (189 973 nuitées en 2012)

JUILLET : Légère augmentation du record historique obtenu en 2012 (+1,6%).
Un total de 209 116 nuitées (205 910 en juillet 2012)

Nuitées été



Évolution mensuelle des nuitées taxe de séjour



Été 2013 :

Sur les mois de juillet et août et selon un chiffrage provisoire arrêté à la date du 30 septembre 2013, le nombre de nuitées sur Nantes Métropole dans les hébergements marchands totalise 445 592 nuitées. Cet essor est très au-dessus de la moyenne nationale : + 3% (Source INSEE)

Satisfaction d'avoir conservé les résultats obtenus en juillet 2012 et de constater les records atteints en août 2013. Ceux-ci sont le fruit d'une dynamique d'ensemble du territoire qui permet, aujourd'hui, la tenue d'événements exceptionnels également pendant la période estivale :

- . pour la première fois, des congrès – à la plupart desquels le Voyage à Nantes candidate auprès de la Cité – se tiennent en août (+ 12 000 nuitées)
- . pour la première fois, la semaine du cyclotourisme se tient en milieu urbain (+ 10 000 nuitées)

Premier semestre (janvier- juin) :

Sur le premier semestre 2013, on enregistre aussi une évolution positive de 8,3% des nuitées totales sur Nantes Métropole par rapport à la même période 2012.

Le mois de juin reste le meilleur mois de l'année et continue sa progression : 237 908 nuitées en 2013 // 230 424 en 2012

B. NOMBRE DE VISITEURS EXTÉRIEURS

Méthodologie d'extrapolation identique à celle de l'été 2012, excepté le nombre de nuitées qui est désormais connu à mois+1 grâce à la mise en place de la télé-déclaration par Nantes Métropole (donc plus fiable qu'une estimation faite à partir des données INSEE qui ne concernent que les hôtels).

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Sources des données utilisées :

1- Nuitées déclarées pour la Taxe de séjour (Nantes Métropole – direction financière) – tous hébergements marchands : 432 880

2- Données INSEE été 2012 (été 2013 non connu à cette date) :

- . Répartition nuitées hôtelières entre affaires (48%) et agrément (52%)
- . Durée moyenne du séjour "agrément" à l'hôtel : 1.6 nuits

3- Étude G&A Links réalisée à l'été 2012 auprès de 1 713 visiteurs extérieurs :

- . Répartition des touristes entre hébergement marchand (54%) et hébergement non marchand (46%)
- . Durée du séjour pour les touristes en hébergement non marchand : 5.2 nuits
- . Répartition touristes (43%) / excursionnistes (57%)
- . Dépenses journalières par catégorie de visiteurs extérieurs : excursionnistes (42€) / touristes en hébergement marchand (55€) / touristes en hébergement non marchand (35€)

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RÉSULTATS :

À l'été 2013,

650 000 visiteurs extérieurs d'agrément (605 000 à l'été 2012) répartis en :

. 280 000 touristes (260 000 en 2012) :

- 151 000 en hébergement marchand (140 000 en 2012)
- et 129 000 en hébergement non marchand (120 000 en 2012)

. 370 000 excursionnistes (345 000 en 2012)

C. RETOMBÉES ÉCONOMIQUES

Les dépenses directes de ces 650 000 visiteurs extérieurs estivaux :

52.3 M€ de retombées directes sur le territoire métropolitain, soit + 3.8 M€ de retombées directes par rapport à 2012 et + 12,8 M€ par rapport à 2011.

D. ÉVOLUTION TAXE DE SÉJOUR 2006-2012

Source : Nantes Métropole. 2006 est la date à laquelle il est possible de remonter.

Le nombre de nuitées sur Nantes Métropole a augmenté de 31% en 6 ans (+ 536 485 nuitées), soit une moyenne annuelle de +4,7%

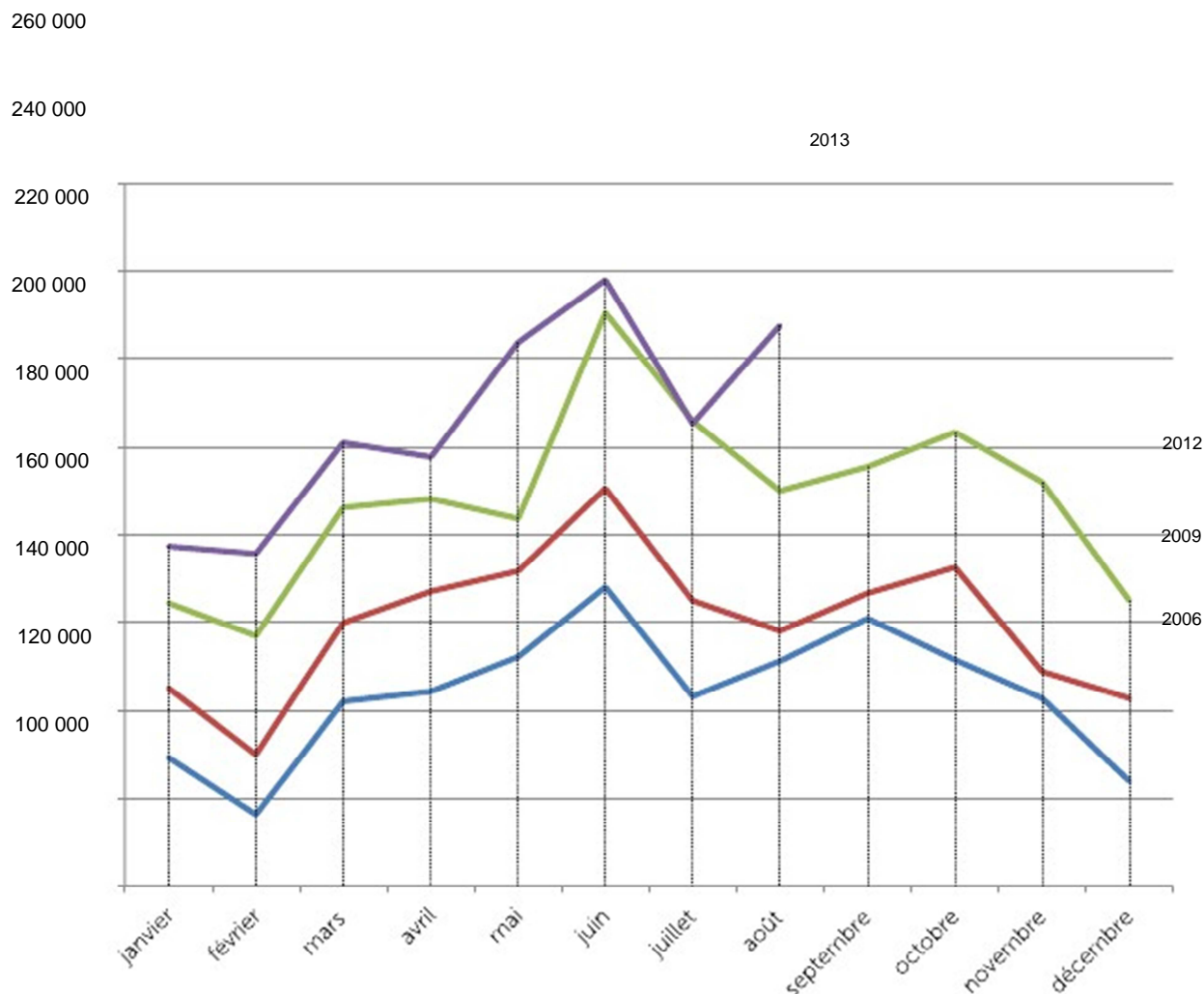
L'augmentation du nombre de nuitées sur cette période (+31% au total) se constate sur tous les mois de l'année avec une saisonnalité globalement peu modifiée, excepté le mois de juillet qui progresse davantage avec + 45 % (+ 63 425 nuitées) sur la période.

L'augmentation du nombre de nuitées sur Nantes Métropole provient essentiellement des résidences hôtelières dont le nombre de nuitées a été multiplié par 3,8 sur la période 2006-2012 : 80% de l'augmentation totale des nuitées se sont faits au profit des résidences.

En 6 ans, le nombre de nuitées hôtelières a augmenté de 6,2% (+ 87 984 nuitées). La part des nuitées hôtelières est ainsi passée de 82% en 2006 à 66% en 2012 (comparable au niveau national en tourisme urbain).

En revanche, à l'été 2012, les nuitées hôtelières ont progressé de 9% à Nantes et tous hébergements marchands confondus : +11,8%.

Évolution mensuelle des nuitées taxe de séjour



A. FRÉQUENTATION DES VISITES SUR SITES (ET NON NOMBRE DE VISITEURS UNIQUES) :

1 450 000 visites sur 27 sites du parcours permettant un comptage sur 66 jours d'ouverture par rapport à 1 565 000 visites sur 35 sites du parcours permettant un comptage, sur 66 jours d'ouverture en 2012.

Ce chiffre est donné à titre indicatif car les parcours et les propositions sont différents et ne permettent pas la comparaison. Néanmoins, ce peu d'écart marque ainsi une fréquentation stable.

B. LES « MUST » ET LES SITES LES PLUS FRÉQUENTÉS

Jardin des plantes – Claude Ponti, Mimétisme ou imitation, l'avis des plantes (439 701, record historique)
Tour Bretagne – Jean Jullien, Le Nid (113 000 // 115 898, en 2012)
HAB Galerie – exposition de Felice Varini "Suite d'éclats" (41 683 // 32 750, Roman Signer, en 2012)
Rue La-Noüe-Bras-de-Fer : de la Galerie Loire – ensa (25 025 // 18 907 en 2012) à Mètre à ruban de Lilian Bourgeat
Quai François-Mitterrand – Fichtre, Les hôtes, mobilier urbain
Place du Bouffay – Isaac Cordal, Follow the leaders (104 535 // 107 755, Leandro Erlich, en 2012)
Parc des Oblates – HeHe, Réchauffement domestique (16 564)

Les musées, grâce au Pass du Voyage :
Château des ducs de Bretagne (musée + exposition) (39 184 // 33 896 en 2012)
Musée Jules Verne (6 272 // 5 210 en 2012)
Muséum d'histoire naturelle (13 556 // 12 243 en 2012)

FOCUS MACHINES DE L'ÎLE

La fréquentation de l'été 2013 approche les 180 000 billets vendus, en repli de 16,8% comparée à 2012. Après un été 2012 d'affluence exceptionnelle du fait de l'ouverture du Carrousel des Mondes Marins, cette baisse était attendue mais s'avère beaucoup moins forte que celle constatée entre l'été 2007 (ouverture des Machines de l'île) et l'été 2008 : - 30% (82 700 au lieu de 117 800)

Deux tendances fortes de l'été 2013 :

- . De plus en plus d'étrangers aux Machines : 25 834 à l'été 2013 pour 19 720 à l'été 2012 soit + 31%. Doublement du nombre d'étrangers entre 2011 et 2013 !
- . La part des touristes (étrangers et français hors 44) passe de 54,4% à 61,6%

C. LES DÉCEPTIONS

- . Musée nomade : Médiathèque J.Demy (4 368) / Maison de l'architecture (8 253 // 18 192 en 2012) / Cercle Louis XVI (3 078)
- . Tour Dobrée : 4 325 // 15 566 en 2012 (non renouvellement de l'offre)
- . Opéra Graslin : 23 915 // 45 046 en 2012 (travaux et non renouvellement de l'offre)
- . le lieu unique : 16 172 // 53 451 en 2012 (travaux + ouverture de l'exposition 1 mois en amont de l'événement)
- . Cryptes : 22 000 visites // 35 000 en 2012 – Néanmoins la cathédrale semble être un des sites les plus visités (enquête menée dans les accueils Nantes.Tourisme : 63% d'intention de visite).

D. LES MANQUES

- . Lieux culturels permanents type La Fabrique
- . Une animation plus « visible » dans l'ensemble de la ville (ex : drapeaux, playgrounds, plateformes d'observation)

E. LA CANTINE DU VOYAGE

Un très grand succès au-delà des espérances : 94 332 couverts sur 4 mois (juin à septembre).
Moyenne de 1000 couverts par jour sur 2 services midi et soir pendant l'été.

Si la qualité de la restauration s'est améliorée au cours de l'été, un effort doit encore être apporté et pose finalement des problématiques de fond : quelle révolution s'opère dans les comportements ? Comment servir près de 1000 couverts/jours avec des produits issus d'une agriculture raisonnée ? Des questions qui vont dans le sens d'un bilan ressenti au niveau national sur la nécessité pour les restaurateurs d'adapter leur offre (des formules simples associées à une amplitude horaire plus large ainsi qu'à des tarifs raisonnables).

F. MOBILISATION DES ACTEURS LOCAUX

- . 30 partenaires culturels
- . 95 "commerçants ambassadeurs" dont 21 projets spécifiques mis en place par les commerçants.

Source : Données issues de Nantes.Tourisme

A. COMPTAGE ACCUEIL NANTES.TOURISME JUILLET ET AOÛT 2013 // 2012

L'accueil de la rue des États enregistre un record de fréquentation avec 80 213 personnes reçues sur les deux mois d'été, soit + 11%

Le mois de juillet a démarré lentement avec une baisse de 8% des visiteurs. À partir du 22 juillet la tendance s'inverse. Au mois d'août la progression du nombre de visiteurs est de 27%.

COMPTEUR BUREAU D'ACCUEIL NANTES TOURISME

	juil-13	juil-12	var	août-13	août-12	var	saison estivale 2013	saison estivale 2012	var
Nantes.Tourisme rue des États	32 399	35 027	- 8%	47 814	37 541	+ 27%	80 213	72 568	+ 11%

En juillet et août 2013, les touristes extérieurs au département de Loire-Atlantique représentent 77% des visiteurs et les locaux (habitants du 44) représentent 23%. En comparaison, les habitants de Loire Atlantique représentent 39% du visitorat des Machines, et 35% de celui du Château des ducs de Bretagne (musée + exposition).

L'élément marquant sur les mois de juillet et août 2013 est l'augmentation importante de visiteurs étrangers : de 12 144 à 16 043 personnes, soit + 32%.

B. PROVENANCE DES VISITEURS : AUGMENTATION DE TOUS NOS MARCHÉS PRIORITAIRES

Visiteurs étrangers	répartition 2013	Visiteurs français en provenance de	répartition 2013
Espagne	25,7%	Pays de La Loire (avec Nantes Métropole)	35,6%
Grande Bretagne	16,4%	Ile de France	14,2%
Allemagne	11,5%	Bretagne	7,8%
Belgique	9,1%	Rhone Alpes	5,5%
Pays Bas	6,8%	Normandie	3,8%
Italie	6,4%	Centre	3,7%
Commentaires :			
. Visitorat étranger : Un classement identique Nantes.Tourisme et Château. Concernant les Machines de l'île : la Grande-Bretagne prend la première place.			

. Visitorat français : 46% des visiteurs français viennent à Nantes pour la première fois (42% en 2012).

A. RETOUR CHRONOLOGIQUE SUR LES PRINCIPALES ACTIONS DE COMMUNICATION ET DE MARKETING

JANVIER

- . Salon des Vacances d'Utrecht aux Pays-Bas (grand public & professionnels)
- . Édectour Carlson Wagons Lits en partenariat Radisson

FÉVRIER

- . Lancement du film Estuaire, réalisé par G. Chataigner
- . Workshop professionnel à Madrid
- . Salon des Vacances de Bruxelles
- . Affichage pré-vacances scolaires sur le Grand Ouest pour Les Machines de l'île
- . Salon Bedouk (Paris)
- . Édectour Folle journée
- . 2 salons CE (Rennes et Nantes)

MARS

- . Envoi d'un communiqué "Save the date" à la presse nationale
- . Rencontre grand public et professionnels avec l'Institut français à Amsterdam
- . Salon ITB à Berlin (grand public et professionnels)
- . Opération de promotion avec les Vignes de Nantes en parallèle du salon PROWEIN (Allemagne)
- . Salon professionnel "Voyager en car" à Nantes
- . Opération de promotion avec les Coups de cœurs des Tables de Nantes à Rome (presse et pros)
- . Salon Rendez-vous France (650 T.O du monde entier)
- . Campagne d'affichage dans le métro de Londres
- . Campagne presse co-brandée avec les compagnies Volotea et Transavia (Allemagne)

AVRIL

- . Diffusion du dossier de presse de l'événement 2013
- . Parution du guide Nantes.Tourisme actualisé Green Capitale et événement 2013
- . Parution d'un "Prenez date !" à l'échelle nationale : hôtels, campings, lieux de culture, etc.
- . Édectour KUONI Gulliver Travel Experts
- . Workshop Francia à Milan et Rome
- . Conférence sur le thème « Art in the City » à l'Institut Français de Londres
- . Édectours Destination vers les pros en national
- . 2 workshop revendeurs
- . Sortie du tiré à part du Catalogue groupes – Édition printemps/été

MAI

- . Lancement des campagnes d'affichages sur le Grand Ouest et l'île de France
- . Salon IMEX Frankfort avec l'agence Internationale Nantes – Saint Nazaire

JUIN

- . Parution du programme Voyage à Nantes
er. Ouverture de la Cantine du Voyage (1 juin)
- . Opération commerçants "J'aime The Voyage"
- . Accueil d'un voyage presse spécialisée culinaire et lifestyle

- . Opération marketing en partenariat avec Voyages-SNCF (habillage homepage, pavés publicitaires, interstitiel, création d'une page dédiée au Voyage à Nantes du 15 juin au 10 août)
- . Accueil d'un voyage presse nationale généraliste et art
- . Découverte du parcours avec la presse régionale
- . Parution Nantes vu par Ambroise Tézenas
- . Parution plan guide Estuaire
- . Workshop professionnel TO City Fair, Londres
- . Affichage "hors format" et mobilier numérique en gare Montparnasse (26 juin – 14 juillet)
- . Édectour Destination à l'occasion du VAN vers les professionnels du littoral
- . Mailing adressés aux CE / offre annuelle
- . Mailing Groupe Folle journée juin
- . Réunions d'information des acteurs du tourisme du Département sur le littoral
- . Opérations Blogueurs 8 juin et 28 juin

JUILLET

- . Düsseldorf : participation du Voyage à Nantes et de producteurs locaux dans le cadre de la Fête Française
- . Salon RDA à Cologne (salon professionnel)
- . Rencontres Meet and Com à Angers + édectour à Nantes (agences événementielles nationales)
- . Opération de communication sur les marchés en partenariat avec les Fromages Beillevaire

AOÛT

- . Accueil de la semaine du cyclotourisme et organisation de la parade

OCTOBRE

- . Parution de la 3e édition du guide Les Tables de Nantes
- . Nouvelle parution pour un tourisme de proximité : Nantes Métropole : les 23 petits voyages
- . Workshop Méditerranée, (salon professionnels)
- . France Meeting Hub (150 acheteurs internationaux pour congrès & événementiel)
- . Campagne sur French Radio London pour la promotion de la destination via les lignes aériennes régulières
- . Communication en national sur le bilan de l'événement (presse et professionnels)
- . Workshop France Meeting Hub , Marseille
- . MAP PRO, salon professionnel Paris
- . Mailing Catalogue groupes édition annuelle

NOVEMBRE

- . Salon EIBTM (clientèle affaire)
- . Édectour de professionnels en partenariat avec Voyage SNCF Belgique
- . Workshop Rome (pros & presse)
- . World Travel Market à Londres
- . Salon MICE place International avec la Cité des Congrès

B. LES RETOMBÉES PRESSE : UN LARGE RAYONNEMENT TRÈS GRAND PUBLIC

En chiffres...

PRESSE INTERNATIONALE

- . 134 articles de presse écrite
- . 12 reportages presse audio et visuelle

PRESSE NATIONALE

- . 110 articles de presse écrite
- . 19 reportages presse audio et visuelle

PRESSE REGIONALE (à apprécier à minima)

- . 356 articles de presse écrite

Suite à la couverture médiatique extrêmement dense en 2012, inhérente au lancement de l'événement, il s'agissait en 2013 de (re)mobiliser une presse qui avait déjà largement traité le sujet notamment alors qu'à cette période la "concurrence" est rude (Rencontres d'Arles, Festival d'Avignon, Marseille Provence 2013 grandes expositions de l'été,...) et monopolise de manière "traditionnelle" la presse.

Nantes s'installe désormais comme une destination "multi-cartes" : art, tourisme, gastronomie et définitivement inscrite dans le paysage culturel.

PRINCIPAUX MÉDIAS TRÈS GRAND PUBLIC NATIONAUX ET INTERNATIONAUX

JT de TF1	Le Monde	The Guardian
Télématin, France 2	Libération	Le Soir
JT M6	Le Parisien	Le Temps
LCI	Le Figaro	Huffington Post
--	La Croix	--
France Inter	L'Humanité	Paris Match
RTL	Le journal du dimanche	Point de vue
Europe 1	El Mundo	Femme actuelle
	Corriere della serra	Elle
	La Republica	

PUBLICS CIBLÉS (ART, PROS, TOURISME) :

Urbanisme	The Independent traveller
Le Moniteur	Rendez-vous en France
L'Hôtellerie-Restauration	Les Inrockuptibles
L'Écho touristique	Beaux-Arts magazine
TGV magazine	Le Quotidien de l'art
Air France magazine	Art review

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"Nantes, une métamorphose payante"

JT de TF1

"Si on devait donner une seule bonne raison de s'arrêter à Nantes cet été, ce serait celle de goûter l'art, nez au vent... Partager une fête intelligente et ludique qui ne sacrifie à aucune démagogie ni artistique, ni politique."

Libération

"L'ensemble est une réussite tant artistique que touristique"

Le Monde

AUTRES INDICATEURS DU TERRITOIRE ET DE L'ÉVÉNEMENT

- . 31 artistes invités (sans compter les artistes du musée nomade, Cale 2 créateurs, Pick-up production, ...)
- . 404 723 passagers sont passés par l'aéroport de Nantes en juillet, 434.971 en août (+7%)
- . 11 chefs régionaux à la Cantine
- . 7 905 personnes ont loué un Bicloo (+ 13,5%)
- . 322 378 visiteurs uniques du site web Nantes.Tourisme
- . 56 879 passagers ont pris la navette qui assure la liaison entre l'aéroport et le centre-ville (+16,1%)
- . 10 institutions publiques nationales et internationales accueillies
- . 99 190 passagers ont emprunté le Navibus (+6,8%)
- . 16 417 passagers pour le Passeur Loire (+28,8%) entre Gare maritime et le ponton Parc des Chantiers
- . 51 étapes dont 12 nouvelles
- . 1 nouvelle œuvre pérenne d'Estuaire (Mètre à ruban de Lilian Bourgeat)
- . 6 dîners concoctés par l'association le Goût des autres
- . 2,5 tonnes de saucisse du Voyage vendues à la Boucherie du Bouffay
- . 3 710 passagers ayant profité de la croisière apéro sur le Bateau Ouch
- . 30 427 fans, 7 280 followers VAN et Nantes.Tourisme
- . 920 personnes accueillies en visite guidée

ANNEXE 1. SOMMAIRE EXHAUSTIF DES REVUES DE PRESSE

PRESSE INTERNATIONALE

ARTICLES PRESSE ECRITE

Allemagne

Frankreich erleben Holiday & lifestyle	Janvier / Février 2013 Janvier / Février 2013
Frankreich erleben	Mars / Avril 2013
ITB Berlin News	09 Mars 2013
Frankreichs Städte	Mars 2013
Omnibus revue	Avril 2013
Frankreich erleben	Mai / Juin 2013
Rendez-vous en France	Juin / Juillet 2013
Eveos Blog	8 Mai 2013
Reisen in Deutschland.. / Blog	13 mai 2013
Der Neue Merker	01 juin 2013
TZ	11 juin 2013
Busplaner	01 juillet 2013
Extra Tipp am sonntag monshengladbach	07 juillet 2013
Stadtspiegel herten	10 juillet 2013
Wochen-Magazin Moers	10 juillet 2013
Stadtspiegel marl	10 juillet 2013
Stadt spiegel doresten	10 juillet 2013
Wochen-anzeiger hilden	10 juillet 2013
Stadtspiegel ostvest olfen datteln	10 juillet 2013
Stadtspiegel gladbeck	10 juillet 2013
Sud anzeiger stadtspiegel essen	10 juillet 2013
Werden kurier stadtspiegel essen	10 juillet 2013
West anzeiger stadtspiegel essen	10 juillet 2013
Kettwig kurier stadtspiegel essen	10 juillet 2013
Sud anzeiger stadtspiegel essen	10 juillet 2013
Stadtspiegel recklinghausen-nord	10 juillet 2013
Stadtspiegel kamen bergkamen bonen	10 juillet 2013
Witten aktuell	10 juillet 2013
Wochen-magazin neukirchen vluyt	10 juillet 2013
Wochen-magazin kamp-lintfort rheinberg	10 juillet 2013
Wochen-anzeiger duisburg-sud	10 juillet 2013
Stadtspiegel herten	10 juillet 2013
Rheinische post d dusseldorf	11 juillet 2013
Nrz Neue Rhein Zeitung fur Dusseldorf	11 juillet 2013
Rheinische post d dusseldorf	11 juillet 2013
Eveosblog.de	19 juillet 2013
Zeit inline	26 juillet 2013
Evangelische Zeitung	21 juillet 2013
Der Feinshmecker	01 août 2013
Bayerische Staatszeitung	16 août 2013
Bauwelt	16 août 2013
DPA – Agence de presse	Août 2013
Berlin faces	Été 2013
Geo Allemagne	À paraître
Inrheinkultur	À paraître

Angleterre

Conde nast traveller (UK editon)	01 janvier 2013
The Guardian	22 février 2013
Traveller	Mars 2013
The Munter Express	7 juin 2013
South Wales Evening post	15 juin 2013
Detnk.com	Juin 2013
Jersey Evening post	21 juillet 2013

Press association – Agence de presse	Juillet 2013
Efe – Agence de presse	Juillet 2013
The Independant traveller	03 août 2013
The daily mail online	12 août 2013
Uncovered magazine	Juillet – Août 2013
National Geographic – Traveller Family	Été 2013
Destination France	01 septembre 2013
Rail europe connexion	Edition 2013
The Daily mail	À paraître
Liverpool Echo	À paraître
Glass Magazine	À paraître
Brittany ferries voyager magazine	À paraître
Prima	À paraître

Autriche

Der Standard	24 août 2013
T.I.P Travel industry professional	16 septembre 2013
Woman	27 septembre 2013
Niki boardmagazin	septembre 2013
Kleine Zeitung	À paraître
Kronen Zeitung	À paraître

Australie

Winestate	Juillet – Août 2013-09-13
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Belgique

Knack Week-end	10 avril 2013
La Libre Belgique	20 août 2013
L'avenir	20 août 2013
Le soir	24 août 2013
Het Nieuwsblad	À paraître
Travel Magazine	À paraître
Femmes d'Aujourd'hui	À paraître
Revolve	À paraître

Chine

Openings magazine	Juillet 2013
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Espagne

El Mundo	20 mai 2013
Espirituviajero.com	19 juin 2013
RACVN	Juin 2013
El Confidencial	27 juillet 2013
Ochologuas (el portal de viajes de EIMundo.es)	31 juillet 2013
Rendez-vous en France	Été 2013
ALADIerno Magazine de la compagnie Air Nostrum Iberia	Septembre 2013
Mia	À paraître
Viajar	À paraître
Rutas del mundo	À paraître
El Viajero	À paraître
La Razón	À paraître
Traveler.es	À paraître
El Dominical	À paraître

Etats-Unis

The New York Times	30 avril 2013
Huffington post.com	5 juillet 2013
Brooklyn Street art (website)	31 juillet 2013
Travel Weekly	À paraître
Upscale Magazine	À paraître
CruiseCritic.com	À paraître
Luxury Travel Advisor	À paraître
Travel Agent Magazine	À paraître

Italie

Il giornale	8 février 2013
Il messaggero	Mars 2013
Panorama travel	Mars 2013
Il giorno	19 avril 2013
Il giornale	24 mars 2013
Turismo Informazioni	Avril – Mai 2013
Corriere della sera	25 mai 2013
Natural style	Mai 2013
Vino e cibo (sito web)	17 juin 2013
Dove	Juin 2013
Vie del gusto	Juin – juillet 2013
L'adige	Juillet 2013
Torino magazine	Été 2013
Bell'Europa	Août 2013
La Stampa	À paraître
Tuttodigitale	À paraître

Portugal

Across Travel Safari	À paraître
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Québec

Le devoir	17 août 2013
Le devoir	17 août 2013
Géo plein air	À paraître
Vélo Québec	À paraître
Le Soleil	À paraître
Moi et Cie	À paraître
Patwhite.com	À paraître
Tourisme plus	À paraître

Suisse

Der Bund	19 janvier 2013
Art Passions	21 juin 2013
Le temps	29 juin 2013
Le matin	01 juillet 2013
Go Out !	04 juillet 2013
Où ? Magazine	Juillet – Août 2013
Herbarella	À paraître

PRESSE AUDIO ET VISUELLE

Belgique

RTBF

12 août 2013

Brésil

Bravo

À paraître

Corée

KBS

Août 2013

Italie

Tu style

TVR Télé Italia 7 Gold

Radio Tosca Network

À paraître

À paraître

À paraître

Japon

Fuji TV

Mars 2013

Québec

Radio-Canada.ca

Radio Canada

10 février 2013

À paraître

Suisse

Radio Télévision Suisse (RTS)

Avril 2013

PRESSE NATIONALE

ARTICLES PRESSE ECRITE

AGENCES DE PRESSE

AFP Photo
ABACA PRESS – Photo AgencyThomas Coex
Laetitia Notarianni

QUOTIDIENS

La tribune hebdo	Gaël Desgrées du loû et Frédéric Thual	15 mars 2013
Libération	Annonce	07 juin 2013
20 minutes	Benjamin Chapon	07 juin 2013
Le Figaro et vous	Stéphane Durand-Souffland	15/16 juin 2013
Le Parisien - Aujourd'hui en France	Annonce	20 juin 2013
Le Parisien - Aujourd'hui en France	Annonce	28 juin 2013
Le Quotidien de l'art	Julie Portier	02 juillet 2013
Batiactu		03 juillet 2013
Le Quotidien du Médecin		11 juillet 2013
Le Télégramme		13 juillet 2013
Libération	Caroline Chaine	18 juillet 2013
La Croix		22 juillet 2013
Le Monde		24 juillet 2013
Le Parisien - Aujourd'hui en France	Pierre Hivernat	01 août 2013
La Tribune	Florence Pagneux	07 août 2013
L'Humanité	Harry Bellet	12 août 2013
Néoplanete	Christophe Levent	À paraître
	Frédéric Thual	
	Maurice Ulrich	

HEBDOMADAIRES

Le Nouvel Observateur	Dorane Vignando	23 mai 2013
L'Echo touristique	Pascale Filliâtre	24 mai 2013
Les Inrockuptibles	Annonce	29 mai 2013
Libération	Annonce	07 juin 2013
Grazia	Annonce	07 juin 2013
Les Inrockuptibles	Annonce	26 juin 2013
L'Hôtellerie restauration	Anne Eveillard	27 juin 2013
M, le magazine du monde	Emilie Grangeray	22 juin 2013
Le Journal du Dimanche	Frédéric Thual	30 juin 2013
ELLE	Soline Delos	05 juillet 2013
20 minutes – L'Hebdo de l'été		12 juillet 2013
Les Inrockuptibles		17 juillet 2013
Le nouvel Observateur (w-e)		juillet 2013
Point de vue		24 juillet 2013
Le Moniteur	Claire Moulène	26 juillet 2013
20 minutes – L'Hebdo de l'été	Bernard Geniès	2 août 2013
Le Moniteur	Marie-Eudes Lauriot Prévost	09 août 2013
Le Moniteur	Annonce	30 août 2013
Télé Magazine	Annonce	14 septembre 2013
	Annonce	
	Jean-Philippe Defawe	

BI-HEBDOMADAIRE

Maison à part

19 juillet 2013

BI-MENSUELS

Le Journal des arts	Annonce	21 juin 2013
Le Journal des arts	Jean-Christophe Castelain	5 juillet 201
Techni.cités	Virginie Vendamme	24 juillet 2013
Gourmand	Michèle Vaillant	25 juillet 2013

MENSUELS

Magazine Air France		Décembre 2012
Meet in		Avril 2013
Faire face		Mai 2012
Capital		juin 2013
Meet in	Christophe David	juin 2013
D'A Intérieurs	Sarah Chevalley	juin 2013
Le Paris Phuket	Christophe Chommeloux	juillet 2012
Beaux-Arts magazine		juillet 2013
Glamourparis.com		juillet 2013
L'Estampille – L'Objet d'art	Emmanuelle Lequeux	juillet/août 2013
Arts magazine	Julie Falcoz	juillet/août 2013
L'œil		juillet/août 2013
IDEAT		juillet/août 2013
TGV magazine		juillet/août 2013
Question de femmes	Fabien Simode	juillet/août 2013
Prima	Mikael Zikos	juillet/août 2013
Connaissance des arts	Sarah Lemelle	août 2013
Marie France	Annonce	septembre 2013
Réponses Photo	Robert Sender	septembre 2013
Arts Magazine	Guy Boyer / Valérie Bougault	septembre 2013
Beaux-Arts magazine	François Jonquet / Bernard Babkine	septembre 2013
L'ami des jardins et de la maison		À paraître
Graffiti art magazine		À paraître

Aurélie Romanacce

Françoise-Aline Blain

BIMESTRIELS ET PLUS

GaultMillau	Cecile Junod	Décembre / janvier 2013
Auto journal 4x4 Evasion		Mai / juin 2013
D'A		juin 2013
Mouvement.net	Emmanuelle Caille	juillet 2013
Le magazine des arts	Anthony Dominguez	août/octobre 2013
Le monde du plein air	Françoise Surcouf	juin/juillet 2013
Urbanisme		Été 2013
Gala gourmand		juillet/août 2013
Maison française	Laurent Devisme	juillet/août 2013
L'art des Jardins		juillet/août 2013
Art actuel		juillet/août 2013
Marie-Claire idées	Virginie de la Batut	juillet/août 2013
Zeste		juillet/août 2013
Architecture à vivre		juillet/août 2013
Art actuel		juillet/août 2013
Mouvement	Anne Ventura	juillet/août 2013
Détente jardin	Tiphaine Campet	juillet/octobre 2013
Maison créative	Charlotte Fauve et Caroline de Sade (SR)	septembre/octobre 2013
Artaissime		septembre/octobre 2013
		À paraître

Valérie Dacosta

Pascale de la Cochetière

PRESSE AUDIO ET VISUELLE

RADIO

RFI	Grégoire Sauvage « Vous m'en direz des nouvelles »	28 juin 2013
France Info	Jean-Baptiste Urbain « Sortir, écouter, voir »	04 juillet 2013
EUROPE 1	Samuel Etienne « Des clics et des claques »	16 juillet 2013
France Inter	Arthur Dreyfus « Je vous demande de sortir »	17-18 juillet 2013
Judaique FM	Robert Sender Annonce	22 juillet 2013
Radio Nova	Focus sur La Croisière Estuaire « La Grande Tournée à Saint-Nazaire »	2 août 2013
Le Mouv'	François Sauvestre « Le 7-9 »	05 août 2013
France Culture	Agathe Le Taillandier « Les Bons Plaisirs »	06 août 2013
Radio Nova	Focus sur le Voyage à Nantes « La Grande Tournée à Nantes »	13 août 2013
RTL	Sidonie Bonnet & Jean-Sébastien Petitdemange « L'été made in France »	20 août 2013
RTL	Monique Younès « Laissez-vous tenter »	03 septembre 2013

TELEVISIONS

Canal +	« La Matinale »	20 juin 2013
BFM		03 août 2013
LCI		13 août 2013
M6	« La semaine de l'art »	15 août 2013
TF1	Le 12.45 / 19.45	16 août 2013
France 2	Le Journal de 20h	16 août 2013
France 5	Télématin	11 septembre 2013
Arte	Silence ça pousse	À paraître
Arte	Métropolis	À paraître
	One Planet	

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obsession.nouvelobs.com	Catherine Bezard	04 juin 2013
lesnouveauxcinéphiles.com	Cyril Lichan	09 juin 2013
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franceinter.fr	Alain Baudry	15 juin 2013
	Franck Almeyer	
	Anne Eveillard	

Steven Kerry - 21306750

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RETOMBÉES PRESSE RÉGIONALE

ARTICLES PRESSE ÉCRITE

L'ampleur des retombées médiatiques régionales empêche un sommaire exhaustif. Les chiffres présentés ci-dessous sont à apprécier à minima.

QUOTIDIENS

Ouest-France : 134 articles (janvier à septembre 2013)

+ Déclinaisons de certains articles sur les sites internet Ouest-France.fr et Ouest-France-entreprises.fr et maville.com

Presse Océan : 184 articles (janvier à septembre 2013)

+ Déclinaisons de certains articles sur les sites internet Presse Océan.fr et maville.com

Metro – édition Nantes : 17 articles (janvier à septembre 2013)

+ Déclinaisons de certains articles sur le site internet metronews.fr

20 minutes – édition Nantes : 13 articles (janvier à septembre 2013)

+ Déclinaisons de certains articles sur le site 20minutes.fr

HEBDOMADAIRES

Wik : 29 mai au 11 juin – La Cantine du Voyage

Wik : Juillet / Août 2013 – Le Voyage

MENSUELS

Nantes Passion : février 2013 / mars 2013 / mai 2013 / juin 2013 / Supplément été

Pulsomatic : 27 juin – 12 septembre 2013

+ articles parus durant l'été sur le site internet pulsomatic.com

Kostar : n°35 Été 2013

Haut Parleur : n°122 Été 2013

+ articles parus durant l'été sur le site internet lehautparleur.com

Idïle : n°15 - Juin / Septembre 2013

+ articles parus durant l'été sur le site internet idilenantes.com

BIMESTRIEL

Nantes Métropole Magazine : n°46 Juillet / Août 2013

PRESSE AUDIO ET VISUELLE

RADIOS

Radio Fidélité : Vendredi 28 juin – Interview téléphonique de Jean Blaise dans la matinale

EuradioNantes : Juillet / Août –

Plusieurs interviews sur différents sujets :

Collectif HeHe / Jean Blaise (tourisme urbain en Europe)

L'impact des travaux sur le tourisme à Nantes / RaumlaborBerlin

Cantine du Voyage (interview Richard Baussay) / Isaac Cordal

RTL 2 : Jeudi 08 août – « Les rendez-vous de l'été », visite de la Tour Dobrée.

Radio Côte d'amour (Station Saint-Nazaire) : Du 24 juillet au 9 août – diffusion de 200 spots « croisière Estuaire »

France Bleu Loire-Océan / Hit West / Fip / Prun'radio... – diverses annonces en lien avec Le Voyage à Nantes

TELEVISIONS

France 3 Pays de la Loire : 3 reportages (juin à août 2013)

Télé Nantes : Vendredi 28 juin – Emission à la vôtre spéciale VAN

Mercredi 15 mai – Emission à la vôtre (sujet : programmation 2013)

Mardi 28 mai – Emission à la vôtre (sujet : Estuaire, Gaëtan Chataigner).

ANNEXE 2

PAROLES DE VISTEURS

« Superbe week-end à Nantes : croisière sur l'Erdre, expositions sur la première et seconde guerre mondiale ainsi que le fantastique diaporama "des gueules cassées", visite commentée de la ville, Tour de Bretagne, exposition d'Isaac Cordal, le mémorial de l'esclavagisme ... L'office de tourisme vous aide à organiser votre séjour et les nantais sont très accueillants. L'histoire, l'art, l'imaginaire (les personnages de Claude Ponti dans le jardin botanique) pour le plaisir des petits et des grands. Comme nous n'avons pas pu tout voir, nous reviendrons l'été prochain à Nantes ! »

« Tous était présent et tous était comme je l'avais imaginé. Simple, enrichissant tous en étant à la portée de tous, avec une vraie démarche écologique en emmenant la biodiversité sur son meilleur terrain: nos papilles gustatives. Nous sommes ressorties avec une vrai envie de s'intéresser par nous-même a un produit qui nous paraissait finalement assez simple. Bref, à refaire, encore et encore. » (à propos des ateliers Slow Food)

« On ne connaît jamais suffisamment le pays où l'on vit, et c'est une excellente façon de le découvrir ! » (à propos des croisières Estuaire)

« Une vraie parenthèse que cette journée, j'ai aimé découvrir les œuvres "estuaire" dans un format voyage (car + croisière, une vraie impression de vacances !) avec un conférencier agréable qui distille ce qu'il faut d'informations, de façon claire. Je ne m'attendais pas d'ailleurs à recevoir autant d'informations sur l'histoire locale, l'économie locale, le pourquoi du comment des activités portuaires nantaises et nazairiennes... La croisière sur la Loire est paisible et magnifique, que du plaisir en somme ! » (à propos des croisières Estuaire)

« Une formule simple, directe et efficace de goûter des produits de qualité et des rencontres formidables avec des personnes créatives, intelligentes et sensibles. »

« Nous sommes des inconditionnels de Nantes depuis longtemps, et cette (re)découverte nous a beaucoup plu. Nous avons manqué de temps pour tout voir, nous prévoirons plus l'an prochain ! Mention spéciale à l'oeuvre d'Isaac Kordal et à la présentation de Varini. Beaucoup apprécié aussi la découverte du cercle Louis XVI, du théâtre Graslin et bien sûr les machines ! un très beau travail de mise en valeur de la ville alliant le patrimoine et le contemporain, Nantes est décidément une ville formidable (relire à ce propos la forme d'une ville de Julien Gracq) ! »

« Déambulation poétique, vendeuse, et colorée : nuages cotonneux ou d'acier mis en pièces par un vent frisquet qui agite le fleuve et nous décoiffe. accueil souriant, personnel généreux, soucieux de donner à chacun les explications nécessaires. bateau très confortable et très propre ; c'est bon la machine à café au départ et la pause bar en cours de route ! je suis nazairienne depuis 17 ans et c'est la 1ère fois que je côtoie ainsi ce fleuve.... c'était aussi très émouvant ; les oeuvres vues du fleuve me paraissent maintenant tout à la fois plus proches, plus explicites et.... plus mystérieuses.... les commentaires de notre jeune guide dont j'ai - désolée - oublié le prénom étaient très clairs, très complets : chapeau ! bref oui je le recommande et oui j'y reviendrai ! et ma famille a été enchantée de ce temps fort et de son séjour nazairien ! » (à propos des croisières Estuaire)

ANNEXE 3

MÉMO ENQUÊTE 2012 : L'ÉTUDE G&A : OBJECTIFS ET MÉTHODOLOGIE

> Les objectifs de l'étude

- . Disposer d'une information complète et fiable sur la typologie des touristes estivaux présents à Nantes
- . Estimation quantitative des volumes de touristes (marchands et non marchands), à partir d'une extrapolation construite sur la base de données existantes.
- . Estimation des dépenses touristiques liées à l'événement "Le Voyage à Nantes"

> Point méthodologique

Enquête : 1 713 personnes interrogées en individuel ou en groupe du 14 juillet au 15 août sur cinq lieux (Château des ducs de Bretagne, Place Royale, Machines de l'île, Place Saint-Pierre/Cathédrale, Place du Pilori, Passage Pommeraye) en semaine et le week-end.

Ces personnes étaient exclusivement des personnes résidant et travaillant en dehors du territoire de l'agglomération nantaise (24 communes).

Les résultats de l'enquête ont été redressés à partir de la fréquentation des principaux sites touristiques dont certains font l'objet d'un suivi mensuel (Château des ducs de Bretagne, Machines de l'île, ...)

> Index vocabulaire touristique

Visiteur : personne qui se rend dans une destination autre que celle où elle réside habituellement, pour une durée inférieure ou égale à 12 mois et pour une raison autre que celle d'y exercer une activité rémunérée.

Touriste : visiteur qui passe au moins une nuit dans la destination visitée.

Excursionniste : visiteur "à la journée" dont le séjour ne comporte aucune nuitée.

Nuitée : Unité de compte de la durée du séjour, constituée d'une nuit par personne passée en hébergement hors de son domicile déclaré. Cette unité de mesure permet de mesurer la durée de séjour moyenne des touristes dans les lieux touristiques.

Taux d'occupation : Rapport entre le nombre de chambres vendues et le nombre de chambres disponibles dans les hôtels.

Hébergement marchand : hôtels, résidences, meublés, gîtes, campings, chambres d'hôtes.

Hébergement non-marchand : famille, amis, couchsurfing...

COMPTE-RENDU TÉLÉDÉCLARATIONS TAXE DE SÉJOUR NANTES MÉTROPÔLE



	Nombre de Nuitées déclarées	
	Taxe (classe provisoire arrêté 2013)	Taxe (Bilan définitif) 2012
	à 177	164
Février	la 376	392
	date 175	156
Mars	du 635	850
	30.09.2013 201	186
Avril	018	204
	197	188
Mai	763	233
	223	183
Juin	654	699
	237	230
Juillet	908	424
	205	205
Août	397	910
	227	189
Septembre	483	973
Octobre		
Novembre		
Décembre		
TOTAL	1	1

source

646

505

:

234

685

Direction
Financière
de
Nantes
Métropole

30
septembre
2013

Appendix F - Bristol Civic Society Interview Transcript

Alan Morris

Chairman of the Bristol Civic Society

Explanation of your role and your work:

Bristol civic society is a voluntary member organisation of people who just live in Bristol and care about Bristol as a place. So it's a mixture of being a pressure group responding to proposed developments and it's also a member organisation putting on events, speaker events or talks, or walks around Bristol, that sort of thing... and we do also sometimes get involved in projects, the two specific ones that we have been involved in recently, one is called the 'Walled City Walk' which is producing a leaflet guide for a walk along the route of the old city walls which encourages people to explore the old city and is a... the regeneration angle is to encourage people to visit the business outlets in the city which they might not do otherwise. The second is the 'Bearpit Improvement Group'. So that is a group of people who just voluntary are trying to do things to improve the space. I'm involved in both of those two projects.

How do you define an event?

It can mean what you want it to mean really. I would say it's a happening. It's a happening that takes place in a particular place at a particular time. But what actually the happening is... I don't think the word event puts any limits on it really.

For you, what is the purpose of eventification in planning?

I think it's just... by creating activity in the area and creating interest in people in the area you bring more people to the area and that has spin-off effects. You can't necessarily control what those spin-off effects are but it's likely to have economic benefits because the businesses that are nearby are going to get more foot-fall because people come to it. It'll change the way that people feel about the

space and probably make them feel more positively about it which will encourage them to come back again.

What are the advantages of utilising a civic-led approach?

It depends on the project I think, it depends on what you are trying to do. I mean if you're looking at the two projects I mentioned such as the 'Walled City walk', it wasn't sort of council-led. The way the walled City walk leaflet works is... the person who brought it together was a lady called 'Eva Stokesenburger' (*spelling) who is somebody who is employed by 'Destination Bristol', 'Destination Bristol' being the body which has been set up to basically promote economic growth in Bristol and that is 50% funded by the council but 50% funded by the businesses. What Eva does is... she picks out particular areas in Bristol and just promotes activities in those areas. So those areas she'd doing that for is Stokes Croft... which the Bearpit is at the end of, the old city, and 'Old Market'. All she does is...she runs traders groups in the areas which is... although they're called traders groups and the majority of the participants are traders because that's fundamentally her aim... It's open to anybody, so it'll get other agencies coming into it. Police would come along and town planners would come along and anybody that's interested in the area can come along... so I would go along to these things just to show my interest through the 'Civic Society'... And so with the 'Walled City' leaflets we became aware that the council had some funding available so called active travel grants. This was a government pot of money which was left to the council to distribute the money. It's a fairly small amount in the scheme of things so we put in a bid for the 'Walled City walk' and we got £10,000 for it. So there's an example where there's council-input to it but the actual doing it is done by community people so it's... you know... the money comes from the council but the people doing it are people from the community. So in a sense there isn't a single answer as to its best done by the council or its best done by the community... it's the two working together. The 'Bearpit Improve Group'... there have been efforts by the council to improve it as a space which haven't really worked particularly well and the thing that made it come about was a UWE lecturer called 'Henry Shaftoe'... so he used it as a study thing for his students and said to himself well actually I'd like to make something happen here. So it was he who took the initiative... so he just put an ad up in the Bearpit saying 'who's interested in this'... got people together... he contacted the council... he was able to make contact with people with power in the council, who said 'yea we're very much up to having a group coming along and taking the reins on this'... and they even said 'we'll use this as an experiment, it's not something we've done before and we're actually going to give to you... the

'Bearpit Improvement Group'... a certain amount of freedom to do things and the chap at the top of the council gave a directive to all the people who are likely to be involved, to say 'look you will work with this group, and you won't do... what the council sometimes says and... put up barriers. Your brief is to find ways of making things work!' And they gave it this name of 'Community Action Zone'...sort of to give a name to what this was going to be... without a very clear idea of what they meant by that. But the local councillor called 'Mark Wright' who was very much in favour of it, was the deputy chief executive at the time of the council and gave his support to it... and so it kicked off from there... and it's been a learning process since then. The agreement is to simply process and organise this into a license agreement which will become a formal legal document which will say 'this is what the council's responsible for, this is what the 'Bearpit Improvement Group' is responsible for, these are the hoops that you as a group have to go through to fulfil the responsibilities that we as a council have' because it was always be land-owned by the council so the legal agreement is only ever a license to do things on the land. The council has tried to do things for the space and tried to do it through neighbourhood groups which they then recruit. So you had something called the 'Broadmead Initiative' with 'John Hurst' leading that and he chaired a local neighbourhood group deemed a 'neighbourhood delivery team'... and it's an arm of the neighbourhood partnership... so it has people like the police on, and I gather... around about 10 years ago... the police represented on the group said that 'hey look we have a problem with homeless people sleeping on the benches, I think you should implement seats which you can't lie down on'. So what was implemented was single-person seats with bars like this (draws the picture)... which is ironic really I think, because there's an intervention... it's in response to a problem but then it's not making the space friendly, so you know, it's making things worse for the 95% of the people purely because of the problem of the design. To my mind that's an example of... a kind of decision that gets made... and I can't see a community making a decision like that.

What are the disadvantages of such an approach? Challenges

Challenge one is knowing who to talk to in the council. We've ended up doing a lot of things in the Bearpit and it covers a lot of council departments. We've accepted that we need to work alongside the council on these things. If you're actually employed by the council and you work for the council for some time you carry around in your head how the council works and who does what. If you're new to this new community group you start on a base of zero and it becomes very difficult. If we didn't have this support and thing from the council saying 'you will work with this group' we

wouldn't get anywhere with it... as we were trying to talk with the council and it's like... 'look it's not my priority, it's someone else's... I haven't got time to talk to you'... That's one point. The other point is just knowing who to talk to. Now we know... as part of getting this 'Community Action' status we have a single person who is our single point of contact with the council which helps guide us through... now the council have come to cut that, we're not going to have a single point of contact going forward. It's now on the basis that we now know who these points of contact are and so we do now know our council, but initially that was a big challenge. Another challenge is just pure capacity... we're just a group of volunteers doing other things, we have limited time and our capacity to do things is limited. There's the challenge that what we're just trying to do is not straight forward... it's as simple as that... and the other capacity thing is funding. We have essentially two types of funding available, which is grants that we apply for, you know 'Arts neighbourhood fund'. We had a grant from the 'Heritage Lottery fund'... but we can't keep on doing that. What we need to do is create a funding that's ours and the main source of that is the trading that we're offering down in the spaces. I suppose the other challenge of a community group is coming together. You know... you end up with a group of individuals that are quite different and may have quite fundamental differences of viewpoints on things. I mean I chair the group and one of the things in chairing the group is keeping it together. Another challenge is keeping the community on-board. You know you set yourselves up as a community group... you've got to demonstrate that to the community.

Do you believe there is a notable difference in the experience of the event between having a civic-led approach and a strategic-led approach?

In theory there shouldn't be because the difference is just the governance it's not the results. But I'm sure there are examples where the result is affected by the governance you go through and therefore the experience is different. I think generally also if this is an event where you want to get people excited about the area you want to feel that whatever this event is it is put on by the community.

Did you try to integrate local culture into the event as much as possible and if so, what was the main objective of this? Social, economic, etc.

For instance the art we put down there (the Bearpit) we try to go with local artists so we do have a preference. This is an area where there are different nuances within the group... so there is 'Stokes Croft' culture which is very much anti-corporate so there are people who are part of that 'Stokes Croft' culture within the group... and they bring that anti-corporate stance into the group discussions. My viewpoint is that the space is actually at a crossroads between a variety of different areas... on one side is 'Stokes Croft' with that culture, on the other side it has 'Broadmead' which has a more traditional culture and on the other side you have the bus station so you have people coming in from outside Bristol... so there's a whole mix of people. I think you want local culture to the extent that it is... does seem to be part of the local area... but you don't want... it might alienate people who don't feel part of that culture. We have a mission statement which is we are trying to make the space more welcoming, safe, diverse and inclusive.

Is there any intention to cater specifically towards tourists and visitors, or local residents and communities?

Currently we're not doing anything specifically for tourists. I think it's more that we don't distinguish where visitors come from.

What aspect of an event do you feel was most crucial in fostering participation?

I think something that makes people stop. With the example of the Bearpit people tend to use it as a space to move through so we're trying to encourage it as a place people would like to go to as well as just pass through.

Were there any steps in particular to make the event more inclusive to communities?

We have more than one food outlet and that tends to demonstrate a mix. We have a bunch of heritage interpretation panels going up and part of the theme of that is new arrivals... so there's been some oral history work done with that... people who've migrated to Bristol.

How do you measure the success or impact of an event? Indicators etc...

Well the number of people that come. I suppose the media coverage it generates. I think it's also about taking recordings of how people feel about the space before and after... because these things are subjective things the only way you can really find out is by talking to people. On that theme we came across someone called 'Michael Buser'... he's at UWE... he doesn't teach much... he's research. He's done research at the bearpit interviewing people in the Bearpit in January and February... and he's in the process at the moment of writing that up... and hopefully he will come again after these physical changes have been made and do the interviews again.

What were the longer-term effects produced by the event... if any?

It's not the impact of individual events it's the cumulative impacts of everything you're doing so the Bearpit... what we're doing is the trading... the visual arts... the food outlets... the greenery... and play... and it's all those things together. You do things to make the space feel better... you facilitate activities in the space and it's just.... Make it feel a better place. It's the cumulative effects over time and it's just the continual drip-drip of that.

Do you believe economic growth and social issues can successfully be integrated in the same planning strategy?

I think the answer's yes. Of course just in the way the word 'event' is a very wide thing and planning strategy is a very wide thing as well... I mean it encompasses everything. Just for an example if you have a high street and you make it a more pleasant place to go to and a more pleasant place to be as a pedestrian then it's a better experience when you go there as a pedestrian but you're also more

likely to encourage more people to go there who go to the shops, spend more money, so you know I think there are ways in which you can achieve this at this same time. I don't think this is a question of theory, I think it's a question of viewpoint... whatever you do will have social impacts and will have economic impacts in one way or another. It's a question of which are you more driven by.

Regarding all you have told me and your position, what for you is the role of modern urban planning today?

I think the difference is that planning is not just about planning, it's about doing. One of Henry's big things with the Bearpit Improvement Group was to do it incrementally... to 'suck it and see'... because his viewpoint was that top-down planning didn't work. You just do these interventions and some work and some don't... and you just build it gradually. You know... it's impossible, things are too complex... people are too complex to be able to 'plan' everything. I do recognize absolutely that... you know you can plan physical changes in the environment, you can't plan what people do in them. It's not to say you should stop doing planning at all. Say what the council urban design team did in Queen's Square... that was straight-forward planning... you know, this is how it's going to be... just do it, and it is a beautiful place, it was right for the place it is.

Appendix G – Art, Festival and Events Team, Bristol City Council Interview Transcript

Esther March

Festival and Events Officer

Explanation of your role and Work

The festival and events team works closely with the city council planning team and many local civic and professional actors to hold events... and cultural and artistic things of many varieties to show Bristol in a favourable... enticing way... making people feel proud to be a resident of Bristol and also encourage people to visit Bristol. Bristol City Council as a local authority has a unique role to play... in that... we are positioned to support the development and growth of creativity in the city... and to benefit local businesses and investment in the Bristol area. The events act as the platform to which planning objectives can be met whilst also adding that fun element to it.

How do you define an event?

The word event can mean many things... I suppose literally anything happening can be considered an event of sorts. What we deal with is mostly commercial and community events that typically focus on some kind of cultural aspect unique to Bristol. It usually involves some kind of spectacle... an expression of cultural values... the majority of which takes place in an urban setting. Festivals are perhaps the most frequent events that we are involved with... mostly starting off as some kind of celebration and then expanding to address more of the city council objectives.

For you what is the purpose of eventification in planning?

Strategically events are very useful in the planning industry. They are tools to meet a whole host of objectives... and as I said before... are celebrations of local culture so they often have a lot of meaning to local residents. They are different to normal strategies in that they can also provide social benefits... In the sense of community instigated by the festival experience... you know the celebratory aspect... inclusiveness... and even just as new social interactive grounds... and also are

economically important to local businesses through the increased footfall, raised business awareness... sponsor opportunities... for example. I think the general public often see them as pleasurable activities... or activities of interest, whereas to Bristol City Council they are strategic and serve a greater purpose to the city than just an outward expression of celebration... of course this is also important... but the real importance of events is realised when the amount of total economic capital of the city the events contribute to is considered. I think Bristol as a city has done remarkably well in recognising the value of culture and creativity to the economic vitality of the city... especially recently with the 'Park Street Water slide project'... and the 'Make Sundays Special Project'. The Park Street Water Slide was something that had never been tried before so was completely unique which culminated in a lot of media coverage and local interest. We are doing something else very soon with the 'A Park on Park Street Project'... essentially Park street will be transformed into a pop-up park with the roads closed to vehicles... complete with artificial grass, plants and picnic areas... hopefully the weather will do us a favour too! This is seen as way to get all of the local traders together to help rebuild Park Street's identity again, which has been in decline for some time. It is hoped that these high profile 'eventification' projects will rejuvenate the area... and offer something new and fresh for local communities to get involved in.

What are the advantages of utilising a civic-led approach?

I think the main advantage is the communities' vested interest in the area. Since they live in the area they are more likely to want to provide a good quality product... event... festival. It can infer greater civic pride in the establishment of an event... the effects of which can be quite contagious. What we've seen on occasion is that the sense of civic pride in the raised quality of an area... due to the staged event... can incite more people to want to get involved and perhaps participate in either the experience or the actual process... helping stage the event... and this creates a stronger community bond between people from all other Bristol. This also makes people more interested in the goings-on in their city... and can actually stem to getting people more interested in planning decisions and other new projects that are happening... so it's kind of like a cumulative effect.

What are the disadvantages?

This is probably more to do with measuring the impact of the event... the aftermath. Everything we do we tend to follow up with evaluation reports and surveys to measure different aspects and impacts of the event... on local businesses... surrounding communities... local impression of the event... which helps us make the next event better because we have the feedback there. The strategic use of events also requires us to carry out these reports in order to judge whether certain objectives have been met... and how they can be improved. I think more civil-minded events lack this resource... being able to systematically evaluate the impact of the event. A lot of the success is often judged by witnessing the amount of people attending... or money they made directly as a result... so lack of a suitable system in place to measure impact indicators... although if involved we tend to follow up with some sort of evaluation on their behalf. Another one is the volatility of a community... especially if working together on some kind of public expression. The population of Bristol is widely diverse and different groups may have conflicting goals or priorities... which ultimately leads to some kind of rift in the group. It is very rarely that people will agree about everything and because it's in their backyard essentially... people are that more confrontational on decisions.

Do you think there are any notable differences in the experience generated between the two modes of governance?

Usually there is but this often differs from case to case... and is dependent on a wide array of variables... its hard to pinpoint whether it's the governance of the event that affects the experience or rather just a culmination of many things... which is more than likely the outcome. I think the difference is usually witnessed by the people involved in the organising of the event more than say the general public... saying that... strategic-led events more often than not have the larger resources and budgets to make more of a spectacle but again this is not always the case... and not always constitutes a better experience for the audience.

Was the use of culture integrated into any practices? If so, what was the main objective of this? – Social, economic, etc.

We don't set out to state precisely that we're going to include culture this time or such... culture just becomes naturally ingrained into any event we stage. Bristol is so culturally colourful that it would be difficult to remove culture completely from an event, and in any case why would you? You know... It is clear to see that culture and creativity is the underpinning element of Bristol's identity... and Bristol is reknown for its identity historically... musically... physically... through its many festivals etc... where ever you travel within the city you can stumble upon a piece of creativity that makes Bristol unique. Experiences indicate that culture plays a major role in successful regeneration and this is also true for Bristol... where the last few decades have seen significant growth in our cultural assets, with considerable regeneration programmes and investment in areas of the city such as the Harbourside and the city centre retail offer. I guess our flagship cultural event is the Bristol Harbour Festival which draws many tourists and visitors annually... the event is free ofcourse... but many market stalls and food stalls are around which benefit from the increased footfall around the city... particularly the harbourside area... to answer the question I think the use of culture in an event has many benefits... perhaps the most obvious being economic... but as I said before this also reinforces Bristol's identity... making it a popular touristic destination in the UK.

Is there any intention of preference to cater specifically towards tourists and visitors or local residents and communities through the event experience?

We don't necessarily go out to cater to a specific group of people... or visitors or such... rather we try to make the event as inclusive as possible in many ways... in most instances the success of the event reflects the quantity of attending people so why would we try to narrow the criteria of those attending?... we wouldn't... instead we hold events which more often than not have something for everyone.

How did you distinguish between tourists and local community participation and what were your findings?

We carry out surveys which determine where a collection of the people attending come from... but for most of our events this is mostly to see where abouts in Bristol or Gloucestershire they are from... usually we have box or something labelled outside Bristol... though we don't ask or specify where. You will find out some information in the 'Make Sunday Special' project which I emailed to you regarding where certain people come from.

Which aspect of the event was most crucial in fostering participation?

This is a tough question to answer because participation... particularly if talking about the general public... it depends on a lot of things... time... interest... the theme of the event... and just being aware. I would say awareness and advertising to the public eye are probably the more beneficial aspects which would invite greater attendance. Marketing and advertising of an event can help a great deal in generating the hype of an event... and also encouraging more people to get involved. But I don't think there's one specific thing that alone generates more participation... it's a collection of things.

Did you take any steps in particular to make the event more inclusive to local communities? What were they?

This is one of the things in particular we try to develop when planning an event. We want to actively encourage people from backgrounds in Bristol to be a part of... and to want to be a part of... the event. In our work we try to support creative initiatives which develop an imaginative programme of events... which inspires new audiences and reflects the diverse communities of Bristol... so that no one feels neglected or excluded... making the event feel more welcoming and inclusive overall. Obviously we can't force people to get involved... but our aim is to ensure that... if they want... they feel like they can be... making them feel like an equal member of the Bristol community.

Which approach to governance tended to reinforce a stronger local identity and why?

I don't think there is a huge difference between the two governance processes... Bristol is a very unique city anyway and the events that are held are ingrained with cultural influence from local art and graffiti to the harbour and waterside uses.

What criteria do you use to measure the success or impact of an event? – Indicators etc.

We hold surveys and use local business information and indicators to judge the impact of an event... evaluation reports that sort of thing... particularly the strategic events in order to contribute to local objectives and further local economic growth... through capitalising on Bristol's unique cultural values. There's some information on the 'Make Sundays Special' project email I sent you concerning the evaluation of last year's event... and we used the information to improve the event this year. It shows how people felt about the events... what they liked... didn't like... what aspects people preferred to watch or participate in... it all contributes to our ideas and thinking the following year.

What were the long-term effects produced by the event, if any?

Most of the events we do are not one off's... usually they last for a few months such as the 'Make Sunday Special' stuff we do, or are annual recurrences such as the Bristol Harbour Festival... so with that in mind with each year public awareness and recognition grows so we witness bigger attendances and involvement... which means in turn local businesses profit more and we've had a lot of feedback saying people are actively looking forward to this event... or that event this year. People tend to be more open and friendly as well at these events... caught up in the experience and atmosphere of it all... which sometimes leads to better social bonds between communities for example. Bristol benefits from all the media coverage of the events we put on... and in turn this generates more tourism for the area and a better overall image... they see the things we do and want to be a part of it... and we're seeing this already with the 'Park on Park street' stuff.

Do you believe economic growth and social issues can successfully be integrated in the same planning strategy?

Yes and actually it's something we try to incorporate in our strategy when hosting an event. We are aware of the potential events have in being both... economically beneficial.... And socially beneficial due to the large attendance of people from different backgrounds... races... etc. I think the 'Make Sunday Special' projects and also the Park Street waterslide exemplify ways of putting on urban spectacles that generate wealth to local businesses... furthering growth... and encouraging people to socialise and become excited about all the different things that are happening... it gets them out and about and of course this helps the nearby shops and market stalls make money. The reason we hold so many events and projects like this is because they can provide these benefits... and again it gives Bristol a unique, more exciting image that draws in new potential residents.

Appendix H - Make Sunday Special Evaluation Report – June – October 2013



Evaluation report for Make Sunday Special

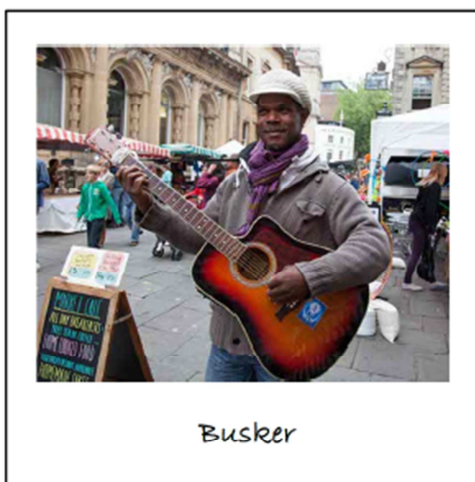


Introduction

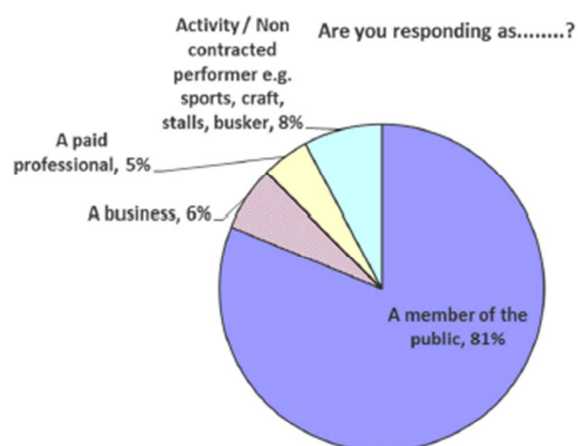
The final Make Sunday Special initiative took place on the 20th October, this report will look at the results collected from all 5 months. Streets in the City Centre were closed to motor traffic. Community groups, activity leaders, artists and street performers were invited to come and enjoy the space. The idea builds on the success of similar schemes in Bordeaux and Bogota, but with a very special Bristol flavour.

This report includes information gathered from an open online survey that was promoted to the public and also sent to people involved in Make Sundays Special as businesses or Artists. 657 people responded to this survey.

Report produced by Consultation and Research Team. Photographs by Chris Bahn, Bristol Design.



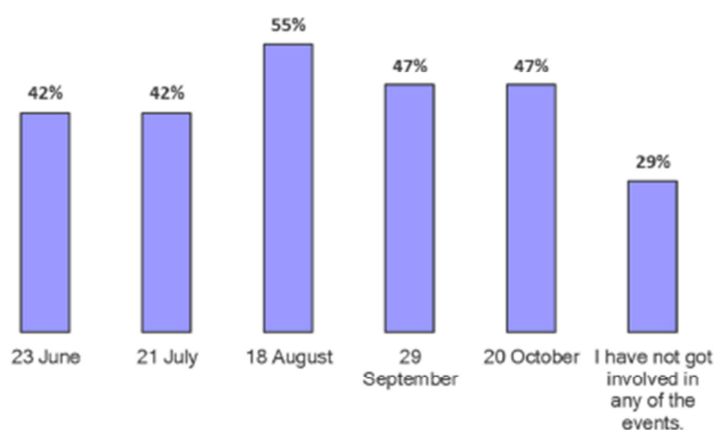
Who responded to the online survey



	Response Percent	Response Count
A member of the public	81%	530
A business	6%	41
A paid professional	5%	31
Activity / Non contracted performer e.g. sports, craft, stalls, busker	8%	51
answered question		653

Response from businesses (41 respondents)

Did you get involved in any of the Make Sunday Special days?



	Per cent	Count
23 June	42%	16
21 July	42%	16
18 August	55%	21
29 September	47%	18
20 October	47%	18
I have not got involved in any of the events.	29%	11
How did you get involved?		16
answered question		38

- Stanfords
- West country flavours
- festival
- molloys
- Baldwins Cafe
- appyfaces
- Stuffed
- mr wolfs
- Source food hall and café
- For Frock's Sake!
- Eat Drink Events Ltd
- BrewDog Bristol
- Viet Vite
- paella's revolution
- World Women's Fairtrade Partnership
- Bristol Balloons
- the mango hub
- Stuffed
- small street espresso
- Children's Scrapstore
- FALAFEL KING
- Alide Hire Services
- Husse Bristol
- Bella & Fifi
- everyone active SLM
- Everyone Active
- The Greenhouse Bed & Breakfast
- Country Studio Framing
- Atmosphere Electric Bikes
- first bus
- Sift

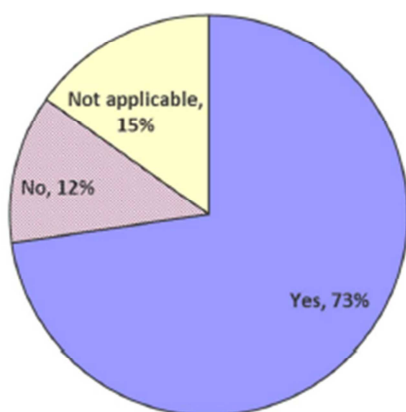
How businesses got involved

How did you get involved?

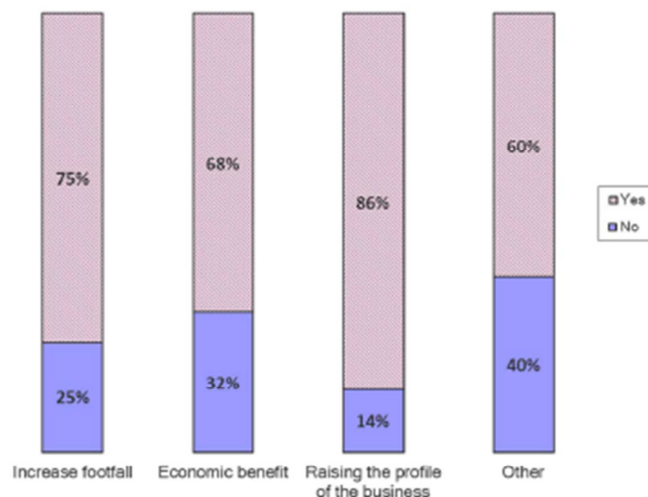
- open on all of these days
- we were open for every Make Sunday Special day.
- We publicised our opening in connection with the events and linked in with other local businesses.
- trader
- We held Special Sunday Lunches at our cafe
- As a trader at The Apple
- We regretfully had to cancel from the September event
- hot food stall
- own a local business
- Providing a play activity for families
- FALAFEL KING.
- We supplied the portable toilets and crowd control barriers
- We made a flower Mandala with the public with fresh flowers
- Indirect involvement - Accommodation provision for people visiting Bristol for MSS days
- was one of the events on 23 June but just as a visitor on the other days
- display of eco vehicles on 18 Aug and discounted family ticket on all date for first bus travel

Benefits to business

Did the ambience created by the event support your business?



Did the event benefit your business in any of the following ways?



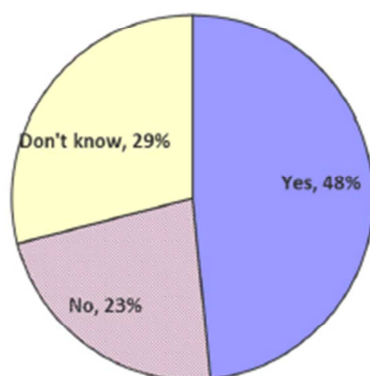
	Yes	No	Count
Increase footfall	75%	25%	24
Economic benefit	68%	32%	22
Raising the profile of the business	86%	14%	28
Other	60%	40%	10
If it had an economic benefit please say how much of an increase in trade you saw as a percentage. If you ticked other, please describe.			19
answered question			32

Benefits to business

- good advertising of my locally sourced meat and the vintage vehicle
- It had a negative impact as multiple free events in the city meant we sold less tickets to our ticketed event
- We saw a definite increase in footfall and therefore a reasonably large economic benefit
- Approx 40% increase
- "We saw a 50% increase in trade when compared to our usual Sunday openings.
- We saw the Old City in a new way which was amazing. We have traded here for 4 years and have never seen the area used in this way, the street closure added a lot to the atmosphere and made the Old City family friendly which has made us adapt to cater for this area of the market which is often over looked in our trade."
- 25%
- Simply by getting people into the area
- Nice for us to connect to the council twitter and mayor and the rest of you :-)
- A lot of people is talking about my business
- It was different from month to month.
- hard to say as this was the first one
- Approx 40% increase
- we don't normally open on sundays so is difficult to say whether or not it increased trade.
- We are running a campaign to engage with parents about play. These events gave us the opportunity to reach a high number of parents in a short space of time whilst providing new play opportunities for families in an area of the city where they wouldn't normally have been able to play.
- A much needed 25 percent
- It is a great way to introduce local family run business to the people. As advertising is very expensive and mostly ineffective.
- Supporting us into working further with the community making mandalas, we are building a portfolio and will be working with a wide range of groups and vulnerable people.
- Sunday is usually the quietest night of the week with room occupancy 50% or less. It was up to 75% on four of the MSS dates. It also changed the nature of some of my business, causing some people to extend their stay from 2 to 3 nights making it (for me) a nicer/easier trade (fewer beds to change! etc).
- Difficult to say but on the month we were involved we saw 25% increase

Sustainability

As a business, would you be willing to organise activities (either alone or with other businesses) without financial, programming or production support from Bristol City Council?



	Per cent	Count
Yes	48%	15
No	23%	7
Don't know	29%	9
<i>answered question</i>		31

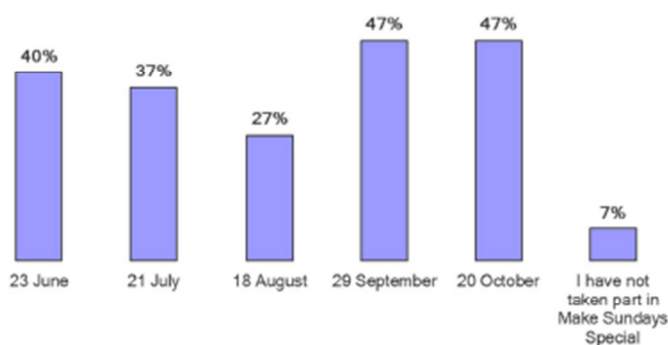
Would you appreciate support from Bristol City Council through information to link you with artistes/ bands/ businesses etc that could help you put on an activity for Make Sundays Special?



	Per cent	Count
Yes	81%	13
No	0%	0
Don't know	19%	3
<i>answered question</i>		16

Response from paid professionals (31 responses)

Please tick the dates you attended as a paid professional



Do you think Make Sundays Special provides a good opportunity to showcase the arts and culture offering in Bristol?

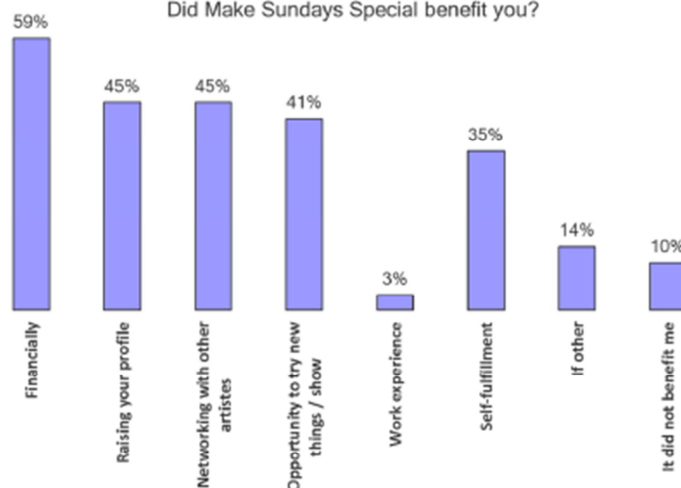


Answer Options	Per cent	Count
23 June	40%	12
21 July	37%	11
18 August	27%	8
29 September	47%	14
20 October	47%	14
I have not taken part in Make Sundays Special	7%	2
<i>answered question</i>		30

- Although Castle Park was not very well attended and there could have been more colour
- More diversity - dancing from different countries (maybe Indian, Chinese, Somalia). Also more world music bands (based in Bristol)
- By being abolished as the idea is ridiculous

Did Make Sundays Special benefit you?

Did Make Sundays Special benefit you?

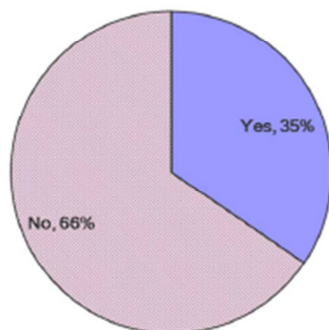


	Per cent	Count
Financially	59%	17
Raising your profile	45%	13
Networking with other artistes	45%	13
Opportunity to try new things / show	41%	12
Work experience (if a new artiste)	3%	1
Self-fulfillment	35%	10
If other	14%	4
It did not benefit me	10%	3
Other (please specify)		5
<i>answered question</i>		29

- Working with new artist
- fun
- I would like to say financially but I still haven't been paid.
- I was volunteering at the event as part of working for BCC
- working as part of a team to support great events with colleagues

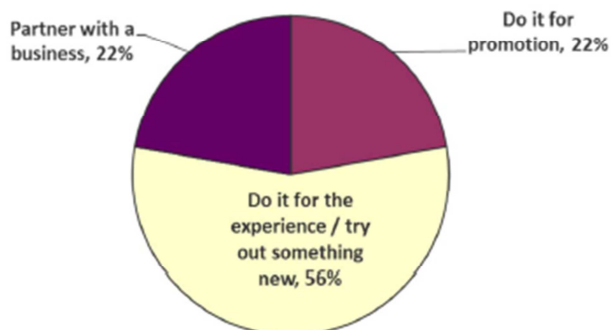
Sustainability

If less support was available from Bristol City Council in the future would you still participate at the event?



	Per cent	Count
Yes	35%	10
No	66%	19
<i>answered question</i>		29

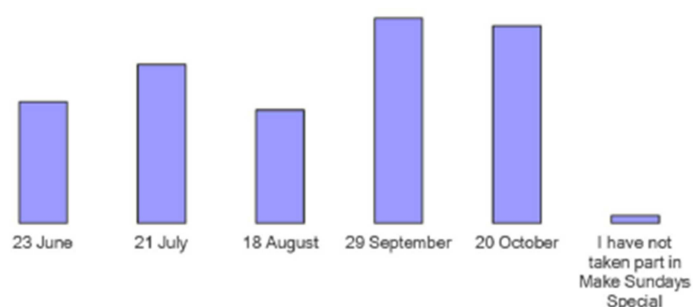
If yes, would you.....



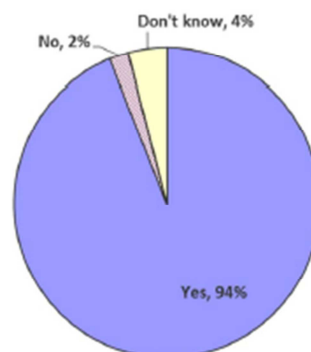
	Per cent	Count
Charge your audience	0%	0
Do it for promotion	22%	2
Do it for the experience / try out something new	56%	5
Perform for free because you share the ethos of 'Make Sundays Special'	0%	0
Partner with a business	22%	2
<i>answered question</i>		9

Response from activities or non contracted performer (51 responses)

Please tick the dates you were involved as an activity or non contracted performer.

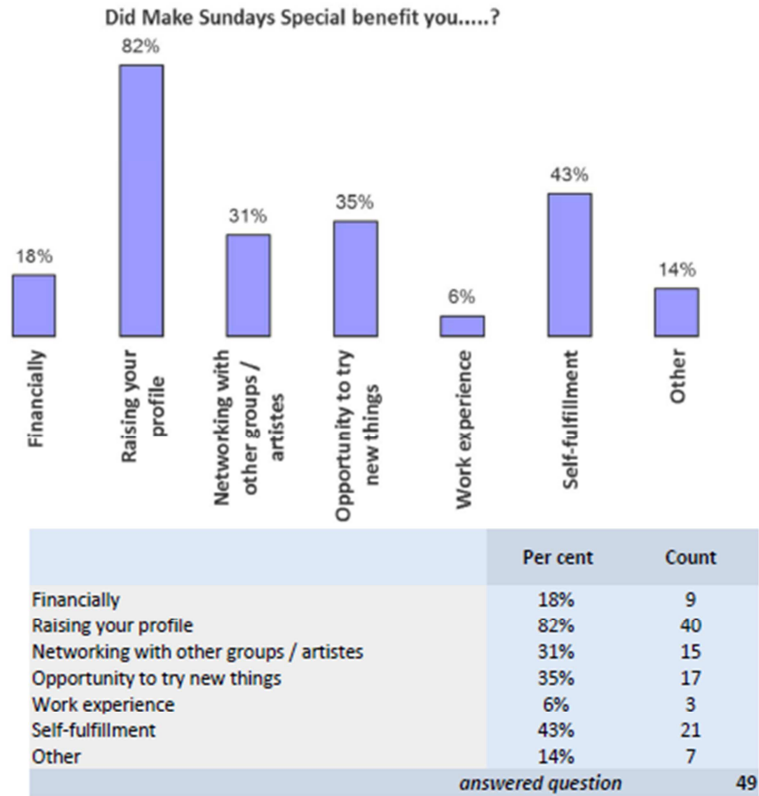


Do you think Make Sundays Special is a good opportunity for you to promote your activity/club/act?



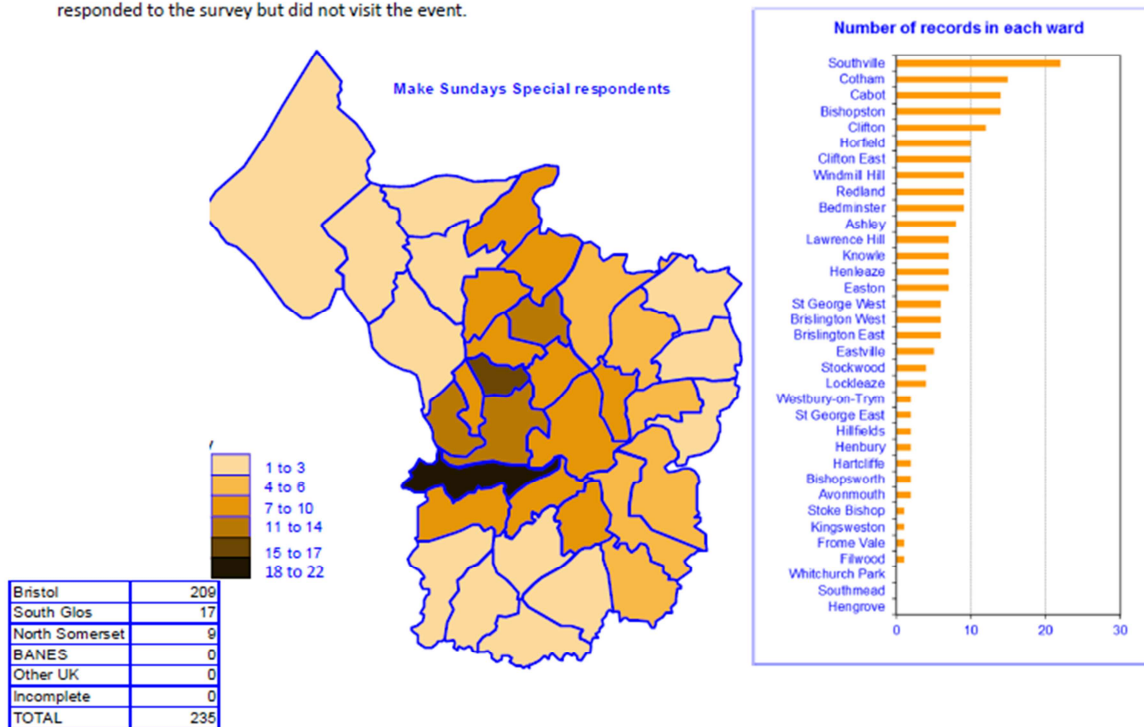
	Per cent	Count
23 June	33%	16
21 July	43%	21
18 August	31%	15
29 September	55%	27
20 October	53%	26
I have not taken part in Make Sundays Special	2%	1
<i>answered question</i>		49

Did Make Sundays Special benefit you?



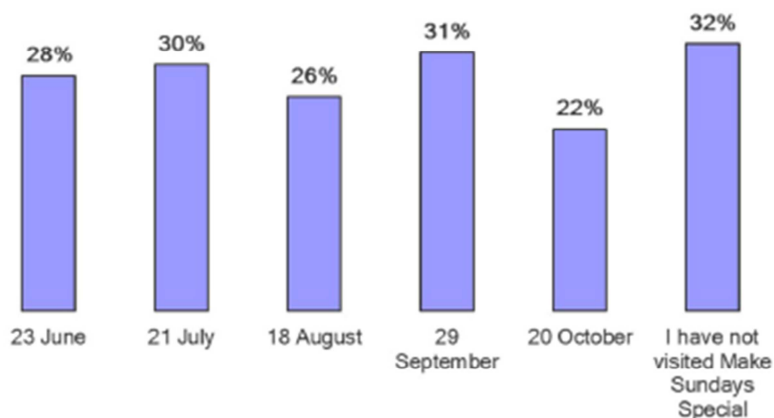
Where people came from

Respondents to the online survey who visited Make Sundays Special showed a greater spread of participation but residents from wards on the edge of the city were still less well represented. The ward map does not include members of the public who responded to the survey but did not visit the event.



Responses from the public (530 responses)

Please tick the dates you visited Make Sundays Special

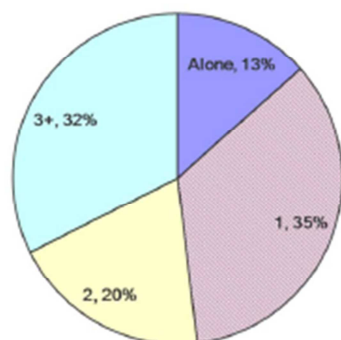


	Per cent	Count
23 June	28%	145
21 July	30%	152
18 August	26%	132
29 September	31%	160
20 October	22%	112
I have not visited Make Sundays Special	32%	165
<i>answered question</i>		514

How many people did you visit with?

The initiative was inclusive of people who visited alone, as a couple or as a group or family.

Respondents to the online survey – A greater proportion of online respondents said they visited alone or with one other person. 32% visited with three or more people, compared to 51% of respondents to the on street survey.

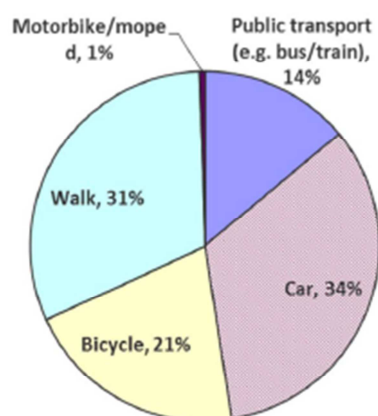


How people travelled (All respondents)

66% of respondents used sustainable modes of transport, either walking or cycling or using public transport. 34% used their cars. This was similar to the response to the on street survey.

Most people did not have any difficulty parking or locking their bike up. 28% of people who cycled reported having a problem finding a place to lock their bike. 27% of people travelling by car had trouble finding somewhere to park.

What was the main way you travelled to Make Sundays Special?

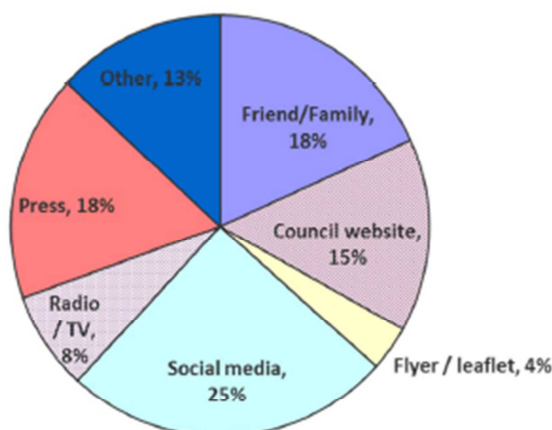


How people heard about it (All respondents)

The responses to the online survey showed a slightly different picture of where people heard about the event, probably due to how the survey was publicised.

25% found out through social media, compared to 15% of on street respondents. 18% found out through friends and family, compared to 38% of on street responses.

How did you hear about Make Sundays Special?

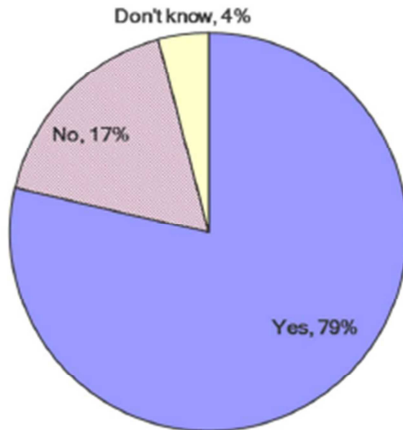


What people thought about the day (All respondents)

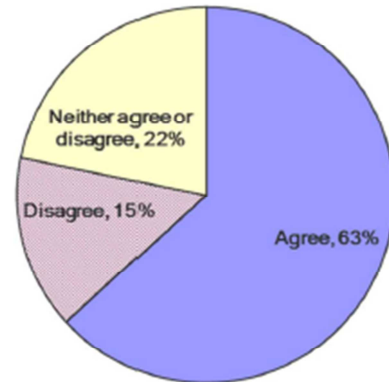
79% would recommend it to a friend. This is lower than the 89% of on street respondents who would recommend to a friend.

63% of respondents agreed the festival has helped in bring people from different backgrounds together. This is lower than the 85% of on street respondents who agreed with this.

Would you recommend Make Sundays Special to a friend?



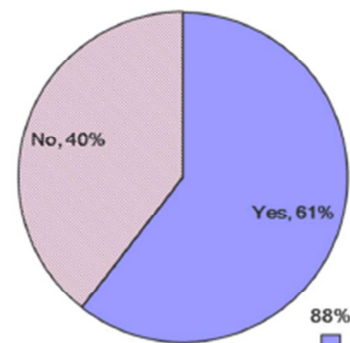
Do you agree or disagree with the following statement? The festival has helped bring people of different backgrounds together.



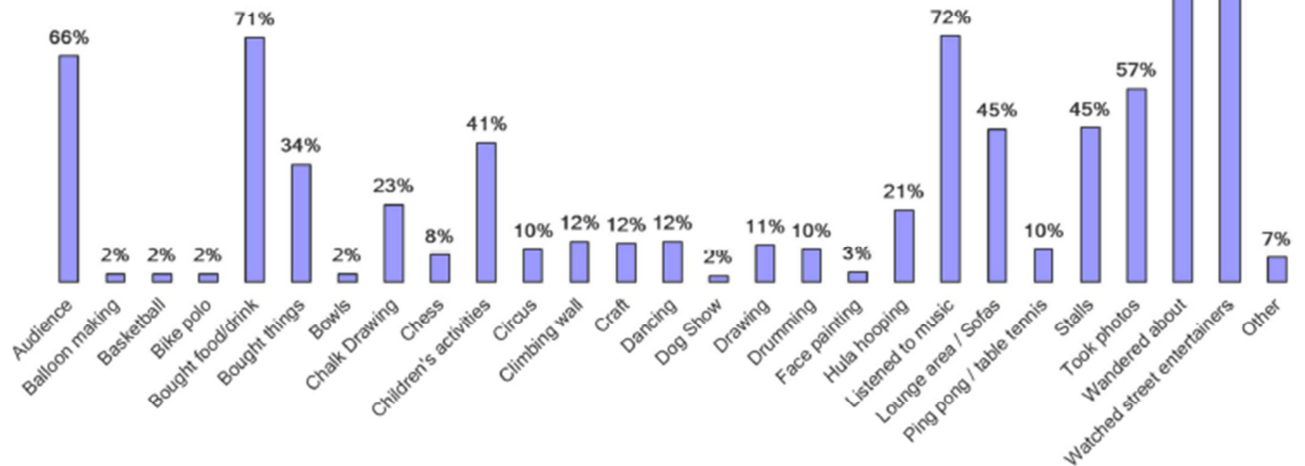
How did you interact with the event? (members of the public)

Did you interact with the event?
e.g. use the lounge area, take part in an activity?

61% of respondents interacted with the event.



If yes, how



Good for local business

(members of the public)

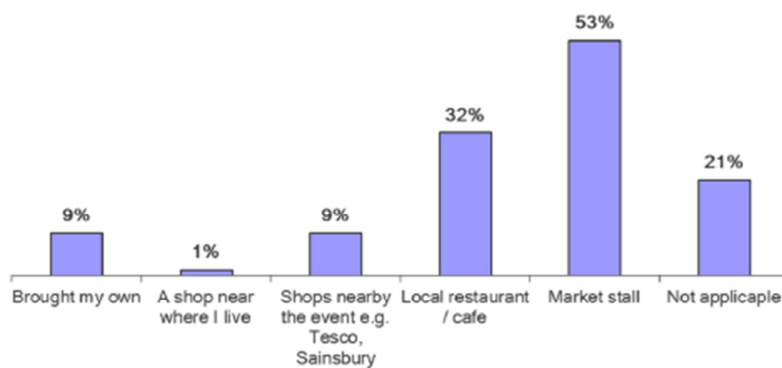
The majority of people (85%) bought their food and drink locally either from local restaurants and cafes or market stalls. This was also reflected in the on street survey.

Respondents to the online survey spent an average of £20.72 each. Much of this was spent on more than one person, so the average per head is £10.26. This could be for more than one event.

Respondents to the on street survey spent on average £15.76 per person. This spending was for more than one person so can be worked out as an average of £6.88 per head.

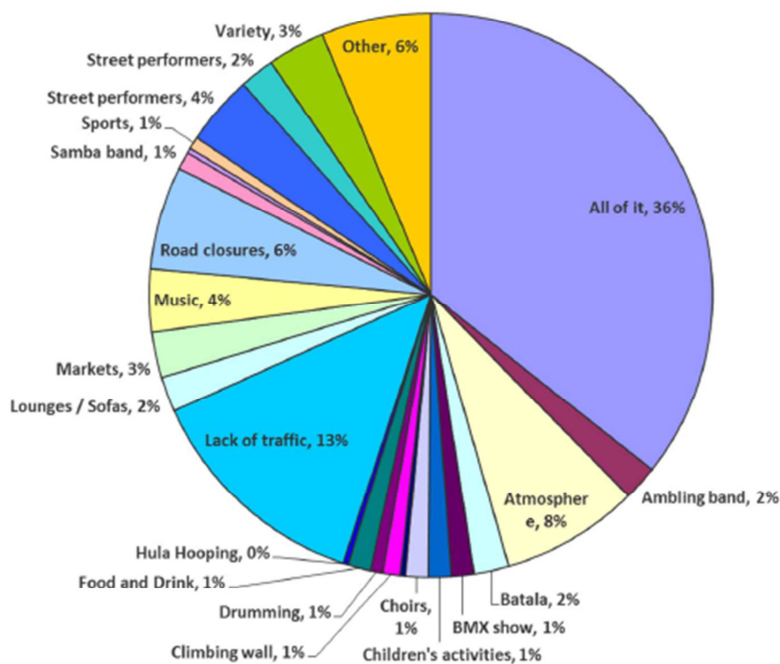


Where did you get your food and drink from?



What people enjoyed most (members of the public)

Which one part of the event did you enjoy most?



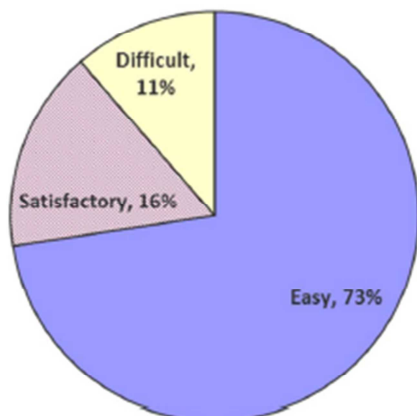
'All of it', Lack of traffic and the atmosphere were things that people enjoyed most.

In the other category, 31 people said they did not enjoy it.

Getting around the event (members of the public)

Online respondents expressed more difficulty getting around the event. 11% found it difficult to get around the event compared to 1% of on street respondents. Most people found it easy to get around the event.

How did you find getting around the event?

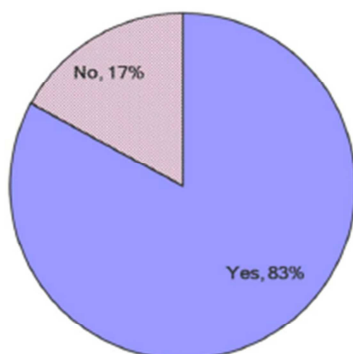


Do you think it is worth continuing Make Sundays Special for 2014? (All respondents who visited the event)

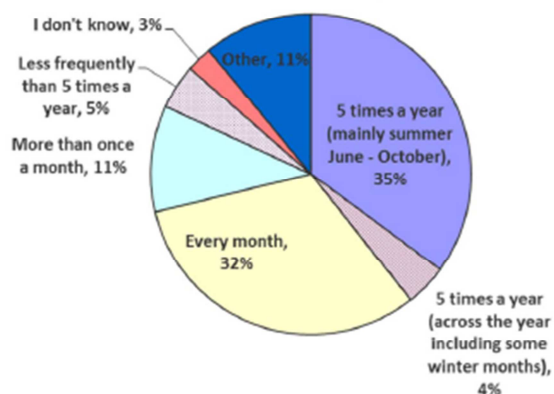
83% think Make Sundays Special should be continued for 2014. Of those who think it should continue, 35% think Make Sundays Special should continue 5 times a year and 32% think it should continue every month.



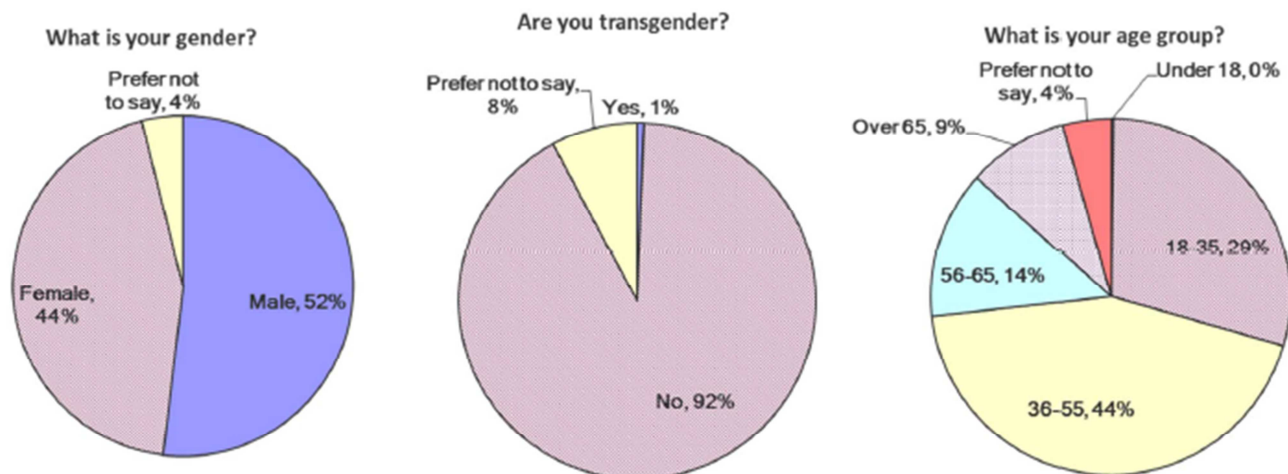
Do you think it is worth continuing Make Sundays Special for next year, 2014.



If yes, how often do you think Make Sundays Special events should happen?



Who responded to this survey? (online response)



Who responded to this survey?

