"CO-CREATING FOR CULTURAL COMMONS: SCENARIOS FOR CROSS-SECTORAL COLLABORATION"

Marianne Huang

Aarhus University, Faculty of Arts

Denmark

1. CULTURAL / DEMOCRACY

ON THE BRINK OF NEW INFRASTRUCTURES

As past strong and common European infrastructures for public communication and citizens engagement are residing in outreach and coherence, we are on the brink of engaging with new, potentially more distributed and ubiquitous infrastructures such as open platforms for public big data, social media platforms and the Internet of Things.

Yet, in a time of transition we also face the risk of knowledge and engagement gaps between old and new infrastructures, resulting in public dissent, gaps in democratisation and dis-engagement with our common past, present and future.

THE CULTURE DEMOCRACY MODEL

nesta CREATIVE INNOVATION MODEL

Creative economy & culture

Education

Government innovation

Health

Innovation policy

Futurescoping

DIGITAL CULTURE & DIGITAL SOCIAL INNOVATION

"Although too often shadowed by the strong commercial interests of dominant online platforms, the potential of networking technologies for creating new meaningful forms of human collaboration, innovation and resilience is enormous.

This is of utmost importance: DSI is developing **public services by the citizens and for the citizens, collaborative approaches to preserve the environment, new participatory economic models, and also a more open, fair and decentralised Internet**."

Fabrizio Sestini
Senior Expert Digital Social Innovation,

European Commission

May 2017

2. CROSS: SECTORS, DISCIPLINES, METHODS

BRIGTHON FUSE REPORT 2013
THE <u>CU</u>LTURAL ENZYME IN CREATIVE IT INNOVATION

Arts & Humanities
Research Council

Key points about Brighton Fuse

■ Brighton Fuse wants to support the development of processes and policies which see real value in connecting cultural and creative endeavour with technological activity.

■ Brighton Fuse values artistic creativity and technological innovation and wants to understand the motivations of those who deliver it.

■ Brighton Fuse is action research using robust qualitative and quantitative methods to provide hard evidence of economic impacts and social benefits

■ Brighton Fuse attempts to be an open data research project, so we will share our findings to maximise discussion and the creation of value from our findings.

Why Brighton?

The City of Brighton & Hove is home to one of Europe's most creative and vibrant creative, digital and IT (CDIT) clusters; and to a community of entrepreneurs keen to contribute to policies that encourage further innovation and sustainable development. The strong growth of Brighton's digital media sector, and the city's well-developed arts scene, has lead it to become identified as a potential **UK Super City** that could change the national and regional balance of power in the UK knowledge-based economy.

BRIGHTON FUSE AS MODEL – FOLLOW-UP 2015

87% survival rate for SMIs in the digital creative sector

The figures on turnover and employees indicate that the average size of firms has increased significantly. The average turnover grew from 623,000 to more than 956,000, and the employees from 6.7 to 9.4.

The average firm obtained around £75,000 profits in the financial year 2013-14. On average only 5.6% of the firms reported to have experienced a loss, while 81.5% had a positive profit, and 12.9% broke even. On average, respondents reported a 15.6% increase in profits in the same period, which even exceeds the average turnover growth (12.0%), indicating a very good performance of Brighton CDIT firms in generating value and securing an adequate return from their investments.

Table 2.7. Turnover, profit, and employees growth between 2013 and 2014 by sector

	Turnover growth	Profit growth	Employees growth
Marketing services	32.1%	32.1%	11.5%
Digital Agency	17.6%	20.6%	12.2%
Architecture and Interior Design	16.4%	16.0%	2.1%
Content	14.6%	19.6%	15.9%
KIBS	10.9%	9.7%	12.2%
Digital technologies	10.2%	23.9%	12.1%
Design services	8.8%	6.5%	13.2%
Other	6.0%	2.3%	8.8%
Web Portals and e-commerce	4.5%	8.5%	0.0%
Creative goods and Crafts	1.4%	1.3%	-1.7%
Arts organisation	-7.6%	6.5%	-2.7%

Experimental Culture

A horizon scan commissioned by Arts Council England

March 2018 NESTA

4 New technologies

Drivers

Digital technologies and new tech players in the field (e.g. Google Arts & Culture) have powered the **digitisation of collections** over the past decade

Public funding is increasingly backing experimentation with technology e.g. via Arts Council England, Digital Catapult, AHRC, Nesta and Innovate UK

Interdisciplinary collaborations between musicians, artists, performers and technologists are giving rise to:

- Multimedia artworks
- Participatory, multi-dimensional experiences for audiences
- Works which mix 'high art' with more popular forms and challenge conventional definitions

Only **6%** of museums (or associated organisations) have not digitised any assets at all

Implications

Digital has not revolutionised the practice of arts and cultural organisations

Organisations creating standalone digital works has remained static at **23%** since 2013

Organisations face challenges such as lack of funding to allocate to digital

62% of organisations lack funding to allocate to digital

55% have difficulties in accessing external funding for digital projects

Experimentation is often dependent on partnerships with technology companies:

Arts and cultural organisations will need support in structuring these relationships to serve their needs over the long term, and maximise the wider public value created

Opportunities

Exponential growth in the size of the AR and VR market from **€700** million in **2015** to **€15** billion in **2020**

Organisations can capitalise on this, via content partnerships, structured funding programmes, licensing arrangements and the development of in-house content creation

Acceleration in AI and machine learning creating opportunities for:

- Curators to classify and manage large data sets on collections
- Organisations to engage with visitors instantly via chatbots
- Pattern recognition to be used to identify trends in membership and fundraising, machine vision to be used in identifying forgeries
- Artists to create new work with AI and interact with digitised collections

MTM (2017) 'Digital Culture 2017.' London: Nesta and Arts Council England.

Bezegová, E. et al., (2016) 'Virtual Reality and its Potential for Europe.' London: Ecorys.

③ The changing funding environment and business models

Drivers

Increase in:
Global art and tourism markets. London based institutions and major brands benefitting

International demand for tourism forecast to grow by **6.1%** pa

Increased property prices:
with risk of creative activity being pushed out of urban centres

Reduction in:
Levels of public funding available to arts and cultural organisations

16.6% fall in English local authorities' spending on arts and culture between 2010-2015

Implications

Organisations can tap into an international market, but also **face greater global competition**

Financial pressure increases as organisations need to:

- Cultivate membership
- Enhance donor bases and increase the breadth of sponsorship opportunities
- Find new revenue streams

Risk of divergence due to a more competitive environment and varying skills, scale and profile of organisations. Some arts and cultural organisations are more likely to benefit from the opportunities than others

Opportunities

Innovations in funding models:
Eg. micropayments, crowdfunding and patronage platforms

Accessing risk capital to invest in new revenue streams

A market sizing survey for repayable finance indicates future demand of **£309 million** from arts, culture and heritage organisations spread over the next five years

Leveraging data and digital:
- Dynamic ticket pricing
- Licensing live-to-digital broadcasts or creating virtual reality content

Dempsey, N. (2016) 'Arts funding: statistics.' House of Commons Library and; Harvey, A. (2016) 'Funding arts and culture in a time of austerity.' London: New Local Government Network.

Deloitte and Oxford Economics (2013) 'Tourism: jobs and growth.' Deloitte.

Nesta (2018) Forthcoming report on repayable finance.

3. CCS – THE CULTURAL / CREATIVE SECTOR(S)
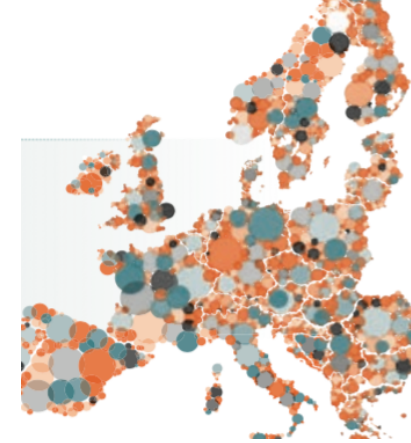
CCS - THE CULTURAL CREATIVE SECTOR
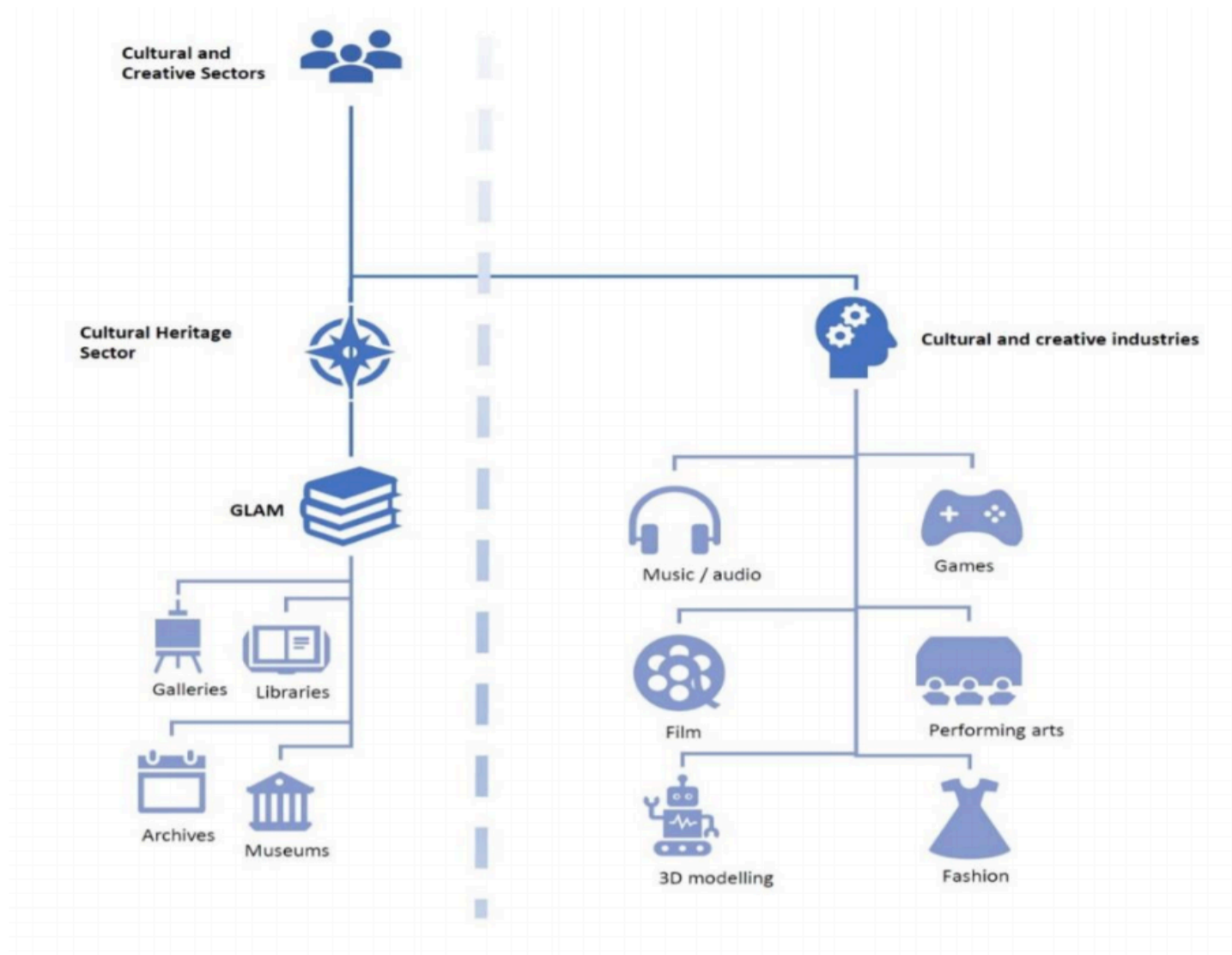
CULTURAL AND CREATIVE SPILLOVERS IN EUROPE

"Without **a new holistic research agenda, cultural and creative policies will not be able to innovate, unleash and capture the wider value of the arts,** culture and the creative industries to the wider economy and society

Collaboration and open information-sharing are at the heart of this research agenda **to evidence** cultural and creative spillovers."

October 2015

PHIL COOKE & LISA DE PROPRIS
"A POLICY AGENDA FOR EU SMART GROWTH: THE ROLE OF CREATIVE AND CULTURAL INDUSTRIES", 2011

1) creative industries [are] those that have high-technology content and are **mobile,** albeit embedded in local clusters, **especially in urban areas.**

These would include advertising, architecture, computer and video games, design, fashion, film and video, music, performing arts, publishing, software, television and radio.

2) cultural industries [are] those that are very tightly **linked to the culture, history, heritage and identity of a territory;** they tend to be locally clustered and can be in urban and rural areas.

These would encompass: arts and antique markets, crafts and tourism, heritage, food/beverages and what is often referred to as the 'experience economy'

CULTURAL INDUSTRIES

Cultural industries [...] have very strong **local roots** and can enable the economic diversification of rural areas in sustainable and smart ways, or through economic exploitation (more than preservation) of art, heritage and traditions.

Knowledge spillovers from design and digital platforms, as well as from other cultural and creative industries, can **enable the valorisation of these locally and culturally based industries.**

Their intrinsic link with the environment means that they are probably the most likely to combine easily smart and sustainable concerns.

CLUSTERING FOR RADICAL INNOVATION

A **creative cluster** can be defined (De Propris and Hypponen, 2008) as a place that brings together:

(1) a **community** of 'creative people' (Florida 2002)

(2) **economic efficiencies** derived from external economies and agglomeration economies

(3) a **thick, open and ever-changing network of inter-personal exchanges.**

Creative industries tend to locate near each other **depending on inter-sector connectivity related to technological contiguity or complementarity.**

In other words, **sector diversity is able to facilitate cross-sector fertilisation** through '**unusual and unexpected' applications of technologies and knowledge** in other sectors, as a source of **radical innovation.**

CCS DATA AND THE NEED FOR NEW APPROACHES

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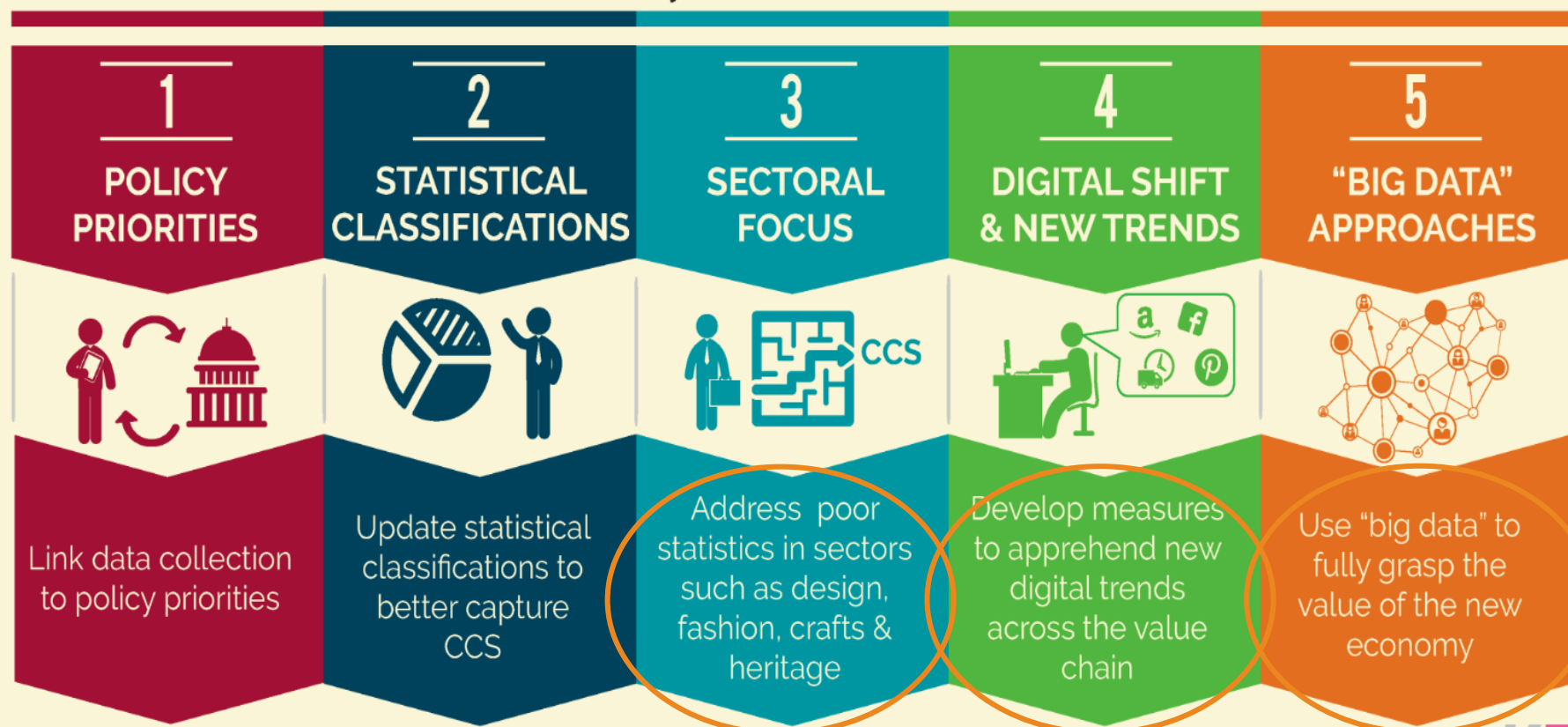KEA Feasibility Study Dec 2015 recommendations on

- Eurostat and national CCS data
- National structured data and local semi-structured data
- Sector specific data
- Creative Europe networked data-flows

- the potential of 'alternative CCS data' from data driven cities and regions, **open city data**

FEASIBILITY STUDY ON DATA COLLECTION AND ANALYSIS IN THE CULTURAL AND CREATIVE SECTORS IN THE EU

KEA RESEARCH: TOWARDS A BETTER UNDERSTANDING OF THE CREATIVE ECONOMY

Key Recommendations

1 POLICY PRIORITIES	2 STATISTICAL CLASSIFICATIONS	3 SECTORAL FOCUS	4 DIGITAL SHIFT & NEW TRENDS	5 "BIG DATA" APPROACHES
Link data collection to policy priorities	Update statistical classifications to better capture CCS	Address poor statistics in sectors such as design, fashion, crafts & heritage	Develop measures to apprehend new digital trends across the value chain	Use "big data" to fully grasp the value of the new economy

SCENARIO 1: AARHUS 2017 A EUROPEAN CAPITAL OF CULTURE

LIVERPOOL 2008 IMPACT MODEL HAS BEEN SEMINAL – BUT THE DATA IS MISSING OR BROKEN

- Identification and mapping over time a series of clusters of indicators (across the themes of the research programme).

- In-depth interviews with key stakeholders in the ideas and development of the European Capital of Culture 2008, from public, private and community sectors and from policy, culture and regeneration backgrounds.

- An ongoing media impact analysis exploring the change in reporting on Liverpool over time, from 1996 – 2010.

- An ongoing business impact analysis mapping changes in Liverpool, the region (Merseyside) and comparatively with the rest of England North West from 2000 – 2010.

- Local Area Studies focussing on experiences of local people in selected areas of Liverpool using mainly qualitative longitudinal techniques.

- Annually selected projects which explore diverse themes and issues that arise over the period of the research.

- Regular assessment of secondary key data collected by Liverpool City Council and the Culture Company, as well as data from external sources in the region and the rest of the UK.

Impacts 08 has delivered four main outcomes:

- The longitudinal impact analysis of the Liverpool ECoC as delivered by a wide range of stakeholders, which retrospectively covered Liverpool's pre-bid period (2000), through the bidding and nomination stages (2002-2003), event lead-up (2004-2007), the event year itself (2008) and beyond (early 2009).

- An enhanced evidence base for the multiple impacts of culture upon regeneration and city renaissance, which has assisted local and regional cultural planning as well as informing the UK national debate.

- The provision of intelligence to guide decision-making for the Liverpool ECoC delivery team.

- The legacy of a replicable research framework, which can be used to explore the impacts of culture-led regeneration programmes beyond Liverpool and 2008.

The research framework has focused on the economic, social and cultural dimensions of impact grouped in five main thematic clusters:

- Cultural access and participation
- Economy and tourism
- Cultural vibrancy and sustainability
- Image and perceptions
- Governance and delivery process

Consideration has also been given to the impacts on social capital and the physical environment. Findings relating to these areas cross-cut the themes above.
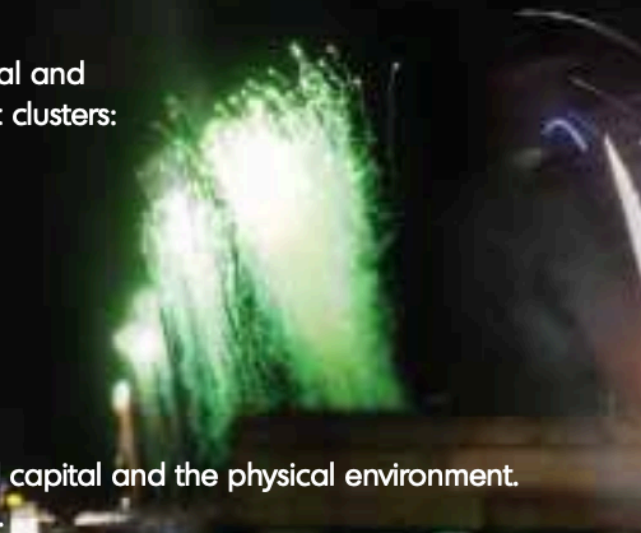
CULTURAL PARTICIPATION, CREATIVE INDUSTRY, SOCIETAL CHANGE AND NEW VALUE CHAINS
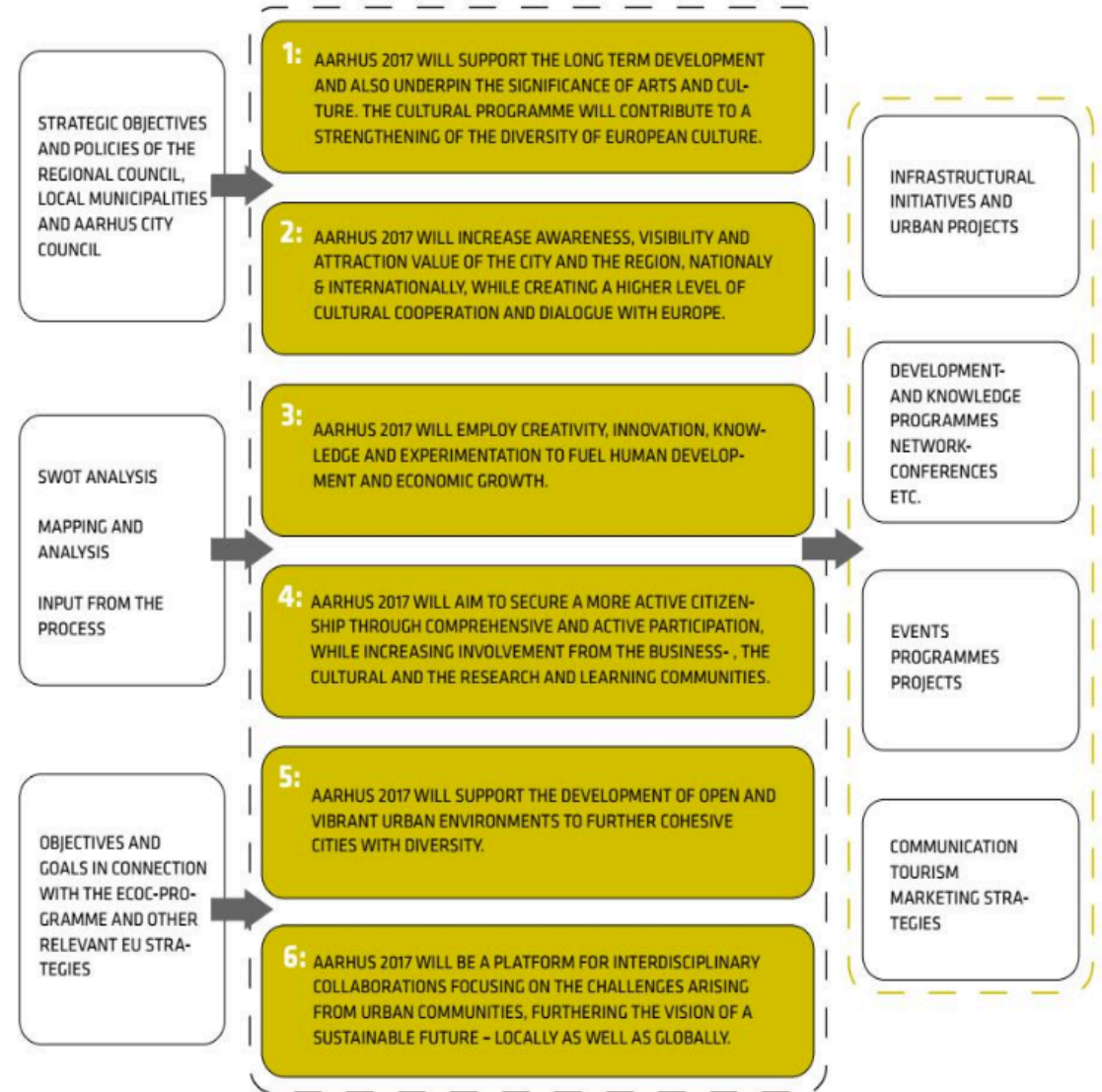
APPLICATION

BIDBOOK 2012

With **AARHUS 2017** setting the bar for the city's cultural policies, a broader and more integrated cultural approach has been established in the city. This includes the arts, urban development and aesthetics, integration, business development and tourism as well as international relations and collaboration. Since 2008, cultural policy and a cultural approach has become more potent, and more inclusive within the overall planning and understanding of the city.

Our city has reached a point where **ECOC 2017** can act as a catalyst for the realisation of the enormous potential inherent in our new cultural infrastructure. Cultural politics are changing focus from consumption of culture to innovation and production and the ECoC is the ideal launch pad for this change. This cultural infrastructure offers a unique platform, where state of the art facilities offer the ideal testing ground for European artists, innovators and communicators. We want to inspire, inform and integrate new artistic and cultural practices, to reinterpret aspects of our common European heritage and - more importantly – our common European future, across national and cultural borders. A well equiped laboratory.

FIGURE 1.1: STRATEGIC GOALS

STRATEGIC OBJECTIVES AND POLICIES OF THE REGIONAL COUNCIL, LOCAL MUNICIPALITIES AND AARHUS CITY COUNCIL

1: AARHUS 2017 WILL SUPPORT THE LONG TERM DEVELOPMENT AND ALSO UNDERPIN THE SIGNIFICANCE OF ARTS AND CULTURE. THE CULTURAL PROGRAMME WILL CONTRIBUTE TO A STRENGTHENING OF THE DIVERSITY OF EUROPEAN CULTURE.

2: AARHUS 2017 WILL INCREASE AWARENESS, VISIBILITY AND ATTRACTION VALUE OF THE CITY AND THE REGION, NATIONALY & INTERNATIONALLY, WHILE CREATING A HIGHER LEVEL OF CULTURAL COOPERATION AND DIALOGUE WITH EUROPE.

INFRASTRUCTURAL INITIATIVES AND URBAN PROJECTS

SWOT ANALYSIS

MAPPING AND ANALYSIS

INPUT FROM THE PROCESS

3: AARHUS 2017 WILL EMPLOY CREATIVITY, INNOVATION, KNOWLEDGE AND EXPERIMENTATION TO FUEL HUMAN DEVELOPMENT AND ECONOMIC GROWTH.

4: AARHUS 2017 WILL AIM TO SECURE A MORE ACTIVE CITIZENSHIP THROUGH COMPREHENSIVE AND ACTIVE PARTICIPATION, WHILE INCREASING INVOLVEMENT FROM THE BUSINESS- , THE CULTURAL AND THE RESEARCH AND LEARNING COMMUNITIES.

DEVELOPMENT- AND KNOWLEDGE PROGRAMMES NETWORK- CONFERENCES ETC.

EVENTS PROGRAMMES PROJECTS

OBJECTIVES AND GOALS IN CONNECTION WITH THE ECOC-PROGRAMME AND OTHER RELEVANT EU STRATEGIES

5: AARHUS 2017 WILL SUPPORT THE DEVELOPMENT OF OPEN AND VIBRANT URBAN ENVIRONMENTS TO FURTHER COHESIVE CITIES WITH DIVERSITY.

6: AARHUS 2017 WILL BE A PLATFORM FOR INTERDISCIPLINARY COLLABORATIONS FOCUSING ON THE CHALLENGES ARISING FROM URBAN COMMUNITIES, FURTHERING THE VISION OF A SUSTAINABLE FUTURE – LOCALLY AS WELL AS GLOBALLY.

COMMUNICATION TOURISM MARKETING STRATEGIES

BIDBOOK THEMES

RETHINK ART AND CREATIVITY

This programme combines the field of art, the creative sector and the digital media sector. Contemporary art, innovation and explorative and transformative art are central keywords. The programme will reflect contemporary movements within each genre and projects are curated in an organic and thematic fashion, highlighting interdisciplinary approaches.

Here, art is not self-referential, but an engaged and critical practice. Throughout the programme, a clear sense of dialogue between local, national and European artists, musicians, designers, architects is present. Truly creative processes and programmes will result in new works of art.

SOFT CITY – A CULTURAL COMPETENCE PROGRAMME FOR AARHUS 2017

Soft City is the second of two cross-sector capacity development programmes which aims to develop the knowledge based infrastructure of the cultural sector of the region. This programme will increase skills sets of individuals throughout the cultural sector, facilitate knowledge sharing and network creation, enhance existing social capital and improve urban and cultural engagement as a whole. This programme also secures the link between cultural infrastructure and creative ideas. As we described in our first application, this is an absolute priority within the cultural sector and creative industries.

The strategic goals are to ensure that our cultural sector can meet new demands and challenges and be robust and in a stronger position after 2017. We see ECoC2017 as an opportunity for our artists, creative businesses, cultural institutions and citizens to acquire new knowledge and experience and engage in cultural, social, democratic and commercial arenas. This is in fact a common European challenge.

"Creative Europe", the new cultural strategy proposal of the EU commission, aims to strengthen the cultural sector and release the potential of the creative sector and industries. It aims to support opportunities of the European cultural and creative sector and increase its global competitiveness. At the same time, the strategy seeks to ensure that authenticity, individuality and diversity is maintained and indeed enhanced.

RETHINK VALUES: DEMOCRACY, DIVERSITY & SUSTAINABILITY

Our third programme area highlights three core values: democracy, diversity and sustainability. These are at the heart of our understanding of culture and our efforts to rethink urban societies of the future. AARHUS 2017 will translate these three values to tangible activities, and use them as the foundation for projects of local as well as European relevance.

The programme emphasizes participation through dialogue and debate, which points towards new and more sustainable models for modern urban societies in a postmodern culture on the verge of an ecological age - the key to the so-called new paradigm. Values can both connect and divide diverse groups across society. The ECoC provides an opportunity to create spaces to connect and positively express different values leading to greater understanding and respect.

RETHINK THE CITY

The RETHINK the City programme contains projects which take the city as their point of departure, but they also define the city from a broad cultural perspective. We define the city as both urban landscapes but also cultural landscapes. We are challenging the sharp definition of the industrial society which divides society into rural and urban, city and countryside, and if we are not careful, past and future. However, we have arrived at a point in time where the urban engulfs the whole of society and where everywhere is in fact urban, and on the other hand, where nature is in fact a necessary factor and condition for the whole society.

A number of projects based on routes, trails and pathways re-link, re-model these cultural landscapes with mobile structures and programmes which invite us to explore and where we draw nature into the city.

We also define the city as the memory of the city, with histories which are layered but which are also visible and important to create as a sense of place and identity. Here, we make room for citizens and neighborhoods, heritage museums and new media applications together with artists, who take another look at the city and investigate, map, translate and tell the new stories about the city and new stories from parts of the city we have forgotten or have never visited. At the same time we tell the tale of this city's and this regions relationship with Europe over one thousand years.

The third aspect, is the city as the public space, where our social relationships and where we express ourselves physically, playfully and culturally. We define the public space as cultural places – far more than we are used to. Under the heading of the playful city, we challenge the city to make place for the body and for movement, for spontaneous use and imaginative use and to accepts contemporary artists and their constant urges to show us new ways to appreciate the city and to use the city.

STRATEGIC BUSINESS PLAN 2015

PARTNERSHIP BUSINESS MODEL

Cultural

1. Stronger European relationships
70 % of projects (excl. micro projects and grassroots) co-funded by Aarhus 2017 during 2013-2017 will include a European partner or cultural exchange within Europe.

2. Stronger cultural sector (Soft City)
40 % of projects (excl. micro projects and grassroots) co-funded by Aarhus 2017 during 2013-2017 will be aimed directly at developing skills and competencies of cultural institutions, cultural entrepreneurs and artists in the region.

Image and identity

3. Enhanced visibility and awareness of Aarhus 2017
a. Aarhus 2017 reaches 12,000 mentions in Danish media in 2017.
b. Aarhus 2017 reaches 1,200 mentions in international media in 2017.
c. Aarhus 2017's website has had 500,000 visits (350, 000 unique visitors) and Aarhus 2017´s videos 100,000 views in 2017.
d. By the end of 2017, Aarhus 2017´s Facebook has reached 40,000, Twitter 6,000 and Linkedin 2,500 followers.
e. By the end of 2017, 75 % of the in-

Economic

4. More visitors to Aarhus and the region
a. The number of overnight stays in Aarhus will increase by 33 % in 2017 compared to 2013.
b. The number of overnight stays in the region will increase by 12 % in 2017 compared to 2013.
c. The number of overnight stays by international tourists in Aarhus will increase by 45 % in 2017 compared to 2013.
(Note: The numbers do not reflect the number of visitors, but the number of overnight stays)

5. Stronger creative sector
Creative businesses in the region express more optimism regarding an improved business situation, increasing turnover and increasing employment, compared to the entire business sector in the period 2013-2017.
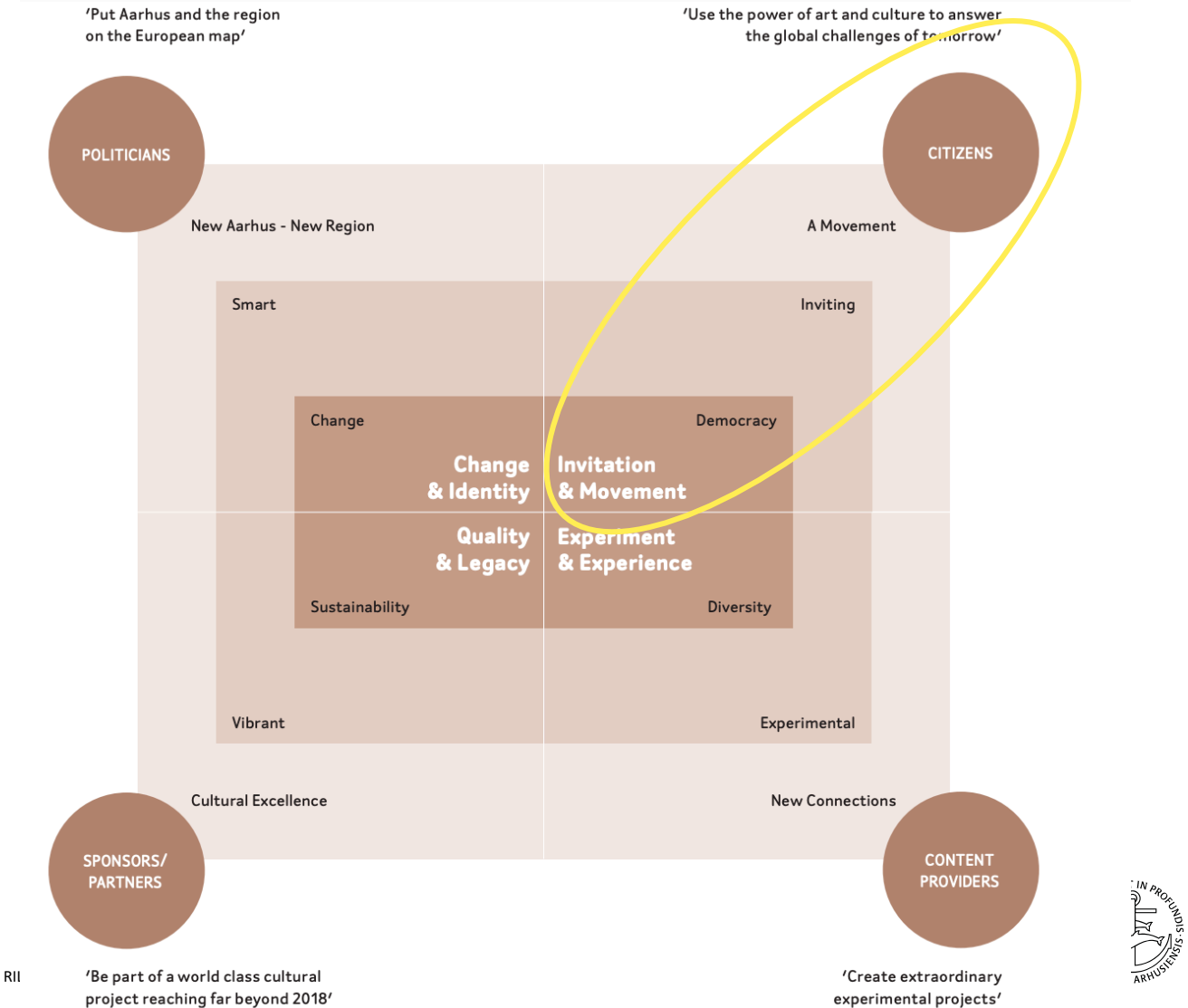
Social

6. Activation of citizens through volunteering
a. By end of 2017, 500 core volunteers will have participated actively in the Aarhus 2017 volunteer programme.
b. By end of 2017, the volunteers will

Organisational and Political

9. Stronger relations across sectors and between institutions
85 % of projects (excl. micro projects and grassroots) co-funded by Aarhus 2017 during 2013-2017 will be cross-institutional, cross-sector or interdisciplinary.

10. Enhanced cross-sectoral cooperation
By the end of 2017, Aarhus 2017 will have established partnerships with and across the tourism, education, business, political and media sectors at regional, national and international level.

Governance and funding

11. Financial resources available
a. Fundraising from foundations, businesses and EU will reach EUR 10.8 million (DKK 80 million) by the end of 2017.
b. The total value of in-kind sponsorships will reach EUR 4 million (DKK 30 million) by the end of 2017.

'Put Aarhus and the region on the European map'

'Use the power of art and culture to answer the global challenges of tomorrow'

POLITICIANS

CITIZENS

New Aarhus - New Region

A Movement

Smart

Inviting

Change

Democracy

Change & Identity   **Invitation & Movement**

Quality & Legacy   **Experiment & Experience**

Sustainability

Diversity

Vibrant

Experimental

Cultural Excellence

New Connections

SPONSORS/ PARTNERS

CONTENT PROVIDERS

RII

'Be part of a world class cultural project reaching far beyond 2018'

'Create extraordinary experimental projects'

PARTICIPATION: EFFICIENCY X ENGAGEMENT X EMPOWERMENT

			FUNCTION
Nominal	Legitimation	Inclusion	Display
Instrumental	Efficiency	Cost	Means
Representative	Sustainability	Leverage	Voice
Transformative	Empowerment	Empowerment	Means/End

Four different types according

o the form of participation

o the interests in participation from "top-down"

o The interest in participation from "bottom-up"

o the overall function of the specific type of participation

Sarah C. White, "Depoliticising development: The uses and abuses of participation" (1996)

RE-THINK IMPACT

Aarhus 2017's evaluation is carried out by rethinkIMPACTS 2017, a partnership between Aarhus 2017 and Aarhus University established in 2013. The core budget of EUR 1.3 million (DKK 10 million) is contributed equally by the two partners. The project is governed by a Steering Committee with representatives from Aarhus University, Aarhus 2017, Aarhus Municipality and the Central Denmark Region.

The evaluation is research based and builds on existing research from European Capitals of Culture and culture-led development. Areas covered by the evaluation will include cultural, image and identity, social, economic and organisational and political impacts. rethinkIMPACTS 2017 will not only measure impact against Aarhus 2017's vision, mission and goals, but will also critically reflect on these and address more complex questions of impact and causality.

Our further ambition is to develop new indicators and methods to bridge gaps in existing research. Formative evaluation that provides critical insights into the 2013-2018 process will also be part of rethinkIMPACTS 2017. This will contribute to the development of Aarhus 2017 before and during 2017 and support Aarhus 2017's delivery. In order to expand the depth and breadth of the evaluation, rethinkIMPACTS 2017 is facilitating and motivating the wider academic community to conduct independent research. Formation of partnerships with researchers from different departments of Aarhus University, other universities and researchers in Denmark and abroad is part of the project. The research also includes collaboration with private partners on relevant aspects.

Impact areas
/
Cultural impact
\
Image and identity impact
/
Economic impact
\
Social impact
/
Organisational and political impact

MARIANNE PING HUANG
DEVELOPMENT COORDINATOR

THE EUROPEAN CAPITALS OF CULTURE

The **oldest cultural programme** in the EU (1986)

Vilnius European Capital of Culture 2009

The programme's many manifestations shows the changes in the understanding of culture as a driver for democracy and social capital, which would be bemeficial for other requests on the spillovers and impact from cultural events and actions.

Each ECoC is considered **an action in itself under the programme**, each ECoC is **nationally and locally funded**, and besides the final report for the Commission, **no data is mandatorily shared as open data or sustained and accessible for modelling.**

Data collection and methods for measurement can be done **research based** (as in Liverpool or Aarhus) or by the city with **consultancy agencies;** thus data ownership very often breaks data and leaves it unsustained

4. CULTURAL CREATIVE COLLABORATIONS AND SENSE-MAKING

CREATIVE CITIES

Clustering is a *sine qua non* of both cultural economy and creative industry, and the city [...] has the requisite **specialisation** as well as **'related variety'** (Boschma, 2005) to sustain clustering for and by both.

In really vibrant, **creatively cultured cities** there may be room for many cultural and creative clusters.

This is actually a clear expression, not of the specialised form represented by the cluster but **the related variety form as represented by what might be called the *creative-cultural platform* of the creative city.**

CREATIVE CITIES: AN INTRODUCTION, Phil Cooke & Luciana Lazzeretti (2016)

'CULTURAL CLUSTERS' AND DISTRICTS

—

The growing resort to this form of organization is especially made in terms of territorial planning: **the cluster/district is a policy instrument meant to tackle several issues related to the enhancement of cultural assets and urban regeneration**.

While in most countries re-qualification is thought of as reclamation of downgraded areas or abandoned industrial estates, in some districts it is deemed to **make the special heritage of specific regions more visible,** from policies of institutional actors and urban planners, but also from private initiatives of non-profit and cultural organizations, firms, and so on, or else as the outcome of unprompted actions of artists, artisans, museums, etc.

A demarcation factor in such a variety of experiences can be found in the kind of approach: **top-down or bottom-up**. On this point literature divides, as top-down implementation is considered impossible by some, while others, although pointing at successful experiences of this kind, believe there must be participation from the bottom. **Therefore, a participatory model of governance seems the only practicable way to develop cultural clusters and districts.**

CREATIVE CITIES: AN INTRODUCTION, Phil Cooke & Luciana Lazzeretti (2016)

With the conceptual clarification of "creative city" in one hand, and the simplification of the various "creative city formulae" in the other, cities continue to muddle through **the conceptual divide between culture-centric principles and econo-centric principles towards creativity.** […]

To foster creativity—whether for wellbeing or profit—**governance, citizenry and industry need to, themselves, become creative agents of change.**

CREATIVE CITIES: AN INTRODUCTION, Phil Cooke & Luciana Lazzeretti (2016)

LEARNING WITH HUMAN SCALE – JAN GEHL

"large distances: many impressions, short distances: strong impressions"

We gather large volumes of information over great distances, while we take in few but very intense and emotionally significant sensory impressions from short distances.

What is common to the senses that function at short distance – smell and touch and thus also the ability to capture temperature signals – is that they are the senses most closely connected to our emotions."

Jan Gehl: Cities for People, 2010

BIG DATA & THICK DATA

"Thick Data analysis primarily relies on human brain power to process a small "N" while big data analysis requires computational power (of course with humans writing the algorithms) to process a large "N".

Big Data reveals insights with a particular range of data points, while **Thick Data reveals the social context of and connections between data points.** Big Data delivers numbers; **thick data delivers stories**. Big data relies on machine learning; thick data relies on human learning."

Tricia Wang 2013

DATAFIED URBAN PRACTICES
- PEOPLE CENTERED SMART CITIES

NESTA RECOMMENDATIONS 2015 FOR RE-THINKING SMART CITIES FROM GROUND UP BY GOING BEYOND TECHNOLOGY PUSH

1. SET UP **CIVIC INNOVATION LABS** TO DRIVE **OPEN INNOVATION IN COLLABORATE TECHNOLOGIES** – ESTABLISH **MAKER SPACES**

2. USE **OPEN DATA AND OPEN PLATFORMS** TO MOBILISE COLLECTIVE KNOWLEDGE – FINDING **CREATIVE USE FOR DATA**

3. TAKE HUMAN BEHAVIOUR AS SERIOUSLY AS TECHNOLOGY – **RECOGNISE THE ROLE THAT BEHAVIOUR AND CULTURE PLAY**

4. INVEST IN SMART PEOPLE, NOT JUST SMART TECHNOLOGY – **RECRUIT, DEVELOP, AND RETAIN CREATIVE TALENTS**

5. **CONNECT** CITIZENS

ETNOGRAPHIES OF SENSE-MAKING

MAKING SENSE OF DATA IN THE ON-LIFE

Onlife designates the transformational reality that, in contemporary developed societies, **our offline and online experiences and lives are inextricably interwoven.**

Our onlives produce **digital traces or footprints**, some of which are even produced before birth by our parents and continue to exist after our death (in the shape of registers, bank accounts, social media profiles, etc.)

In the onlife domain, one of the major questions (again) is **how can we infer meaning from the digital traces made by the user to the actual use or the human(s) behind** (incentives, motives and needs)?

This is a classical methodological question within literary studies, media communication and behavioural research about what texts/signs refer to and **how the meaning and sense making are generated in a combination between text/ signs, users and the surrounding cultural context** in, for instance, linguistics (Jakobson, 1995), cultural studies (Hall, 1980) and semiotics (Peirce, 1934).

This sense making has a renewed interest in the digital social sciences as we explore different methodological trajectories into the onlife, such as studies of the Internet of Things, apps (e.g. social media, games and self-trackers) or other forms of **digital communication and behaviours as traces of digital sociology** (Marres, 2017).

Anja Bechmann, Kjetil Sandvik† & Karin Zelano: "Making Sense of Small and Big Data as Onlife Traces", Nordicom 2019

MAKING SENSE OF THE EPHEMERAL
—

Sara Ahmed (2004) explored the power of emotions to move minds and bodies, making apparent **the ways in which emotions attach to objects** and how that serves to mobilize or pacify publics around different issues, sentiments and bodies.

In Ahmed's affective vocabulary, it is the "impression" left on one surface by another body that tells us about the mobilities with which the bodies came into contact, **the marks that they left and the direction that they took after the "impact".**

Traces thus not only open up to the reading of past interactions and emotions but also imply their future directions or tendencies.

Kristian Møller & Brady Robards (2019)
"Walking Through, Going Along and Scrolling Back.
Ephemeral mobilities in digital ethnography"

1. *Bodies and affect*. How do environments and media and their users somatically and semantically impress upon each other? What do these impressions tell us about the (mediated) circulation of identity and community ideals?

2. *Memory and narrative*. What temporal distributions of mediated experience are traced? What memories and stories are mobilized and to what effect? What kinds of narrative on structural change arise in ethnographic research encounters with media?

3. *The research encounter*. What elements are drawn together and how is agency distributed among them? With what directions and momentums do they enter into the encounter, what interactions and frictions occur during the encounter and what future directions can be speculatively constructed?

Digital Footprints

FACEBOOK
DATA ANALYSIS

Use Digital Footprints software in your research project to collect closed Facebook data with user consent. The web-based software does not require any programming skills and makes it possible for you to

- invite participants
- retrieve data from the selected profiles
- view statistics and search for specific content or patterns
- sort and filter content according to research interests

Everything without having the slightest programming interest or skills.

DATA ANALYSIS   GET STARTED   NEWS

Requirements & functionality Method	Programming skills	Informed consent	Time consumption for researchers	Time consumption for participants	Searchable and sortable data	Accessing historical Facebook data
Table 1: Digital Footprints compared to existing social media methods.						
Physical participatory observation	Low	Not facilitated	High	High	No	Yes
Technology supported diary studies	Low	May be facilitated	High	High	No	No
Screen capture software	Low	Not facilitated	Low	Low	No	No
Friending participants	Low	Not facilitated	High	Low	No	Yes
Customizing a new solution	High	Not facilitated	Low	Low	Yes	Yes
Digital footprints	Low	Facilitated	Low	Low	Yes	Yes

DATALAB
Center for Digital Social Research

DATALAB – Center for Digital Social Research is an interdisciplinary research center at the [School of Communication and Culture](). The center is based on the vision that technology and data systems should maintain a focus on people and society, supporting the principles of democracy, human rights and ethics.

The Grand Challenges

Data Sharing & Privacy

Survival of Quality Content

Automation & Control

DATALAB delivers first report as a part of EU project SOMA

Social media APIs, the most used method for data access for researchers, are heavily restricted and limited, posing several challenges for both researchers and journalists, when it comes to data quality and data reliability.

Some social media companies have recently released more targeted tools to replace the APIs, but they are for the most part insufficient and limited in scope and information richness. Also, data grants for researchers, such as Facebook's research partnership Social Science One, highly control what is being studied and who is studying it, limiting the field and volume of research significantly.

While these restrictions might have been made in an attempt to mitigate against privacy breaches, protecting privacy is not only about end-to-end encryption and protecting data. It is also about providing non-filtered access for researchers and journalists to detect if privacy breaches are possible or actual privacy violations take place.

Therefore, DATALAB propose establishing dedicated APIs for researchers and journalists respectively and establishing safe spaces for researchers to conduct data research without violating privacy laws. You can click here to download the full report and read more about these future scenarios.

5. INNOVATION HUBS
AND CREATIVE ECOSYSTEMS

creative communities

Education
Academics
Research

Creative places
Events
Musea
Festivals

Makers,
Fablabbers,
Creative Individuals

User Co-creators

Industry
Startups
Corporates

Government,
Public Agencies
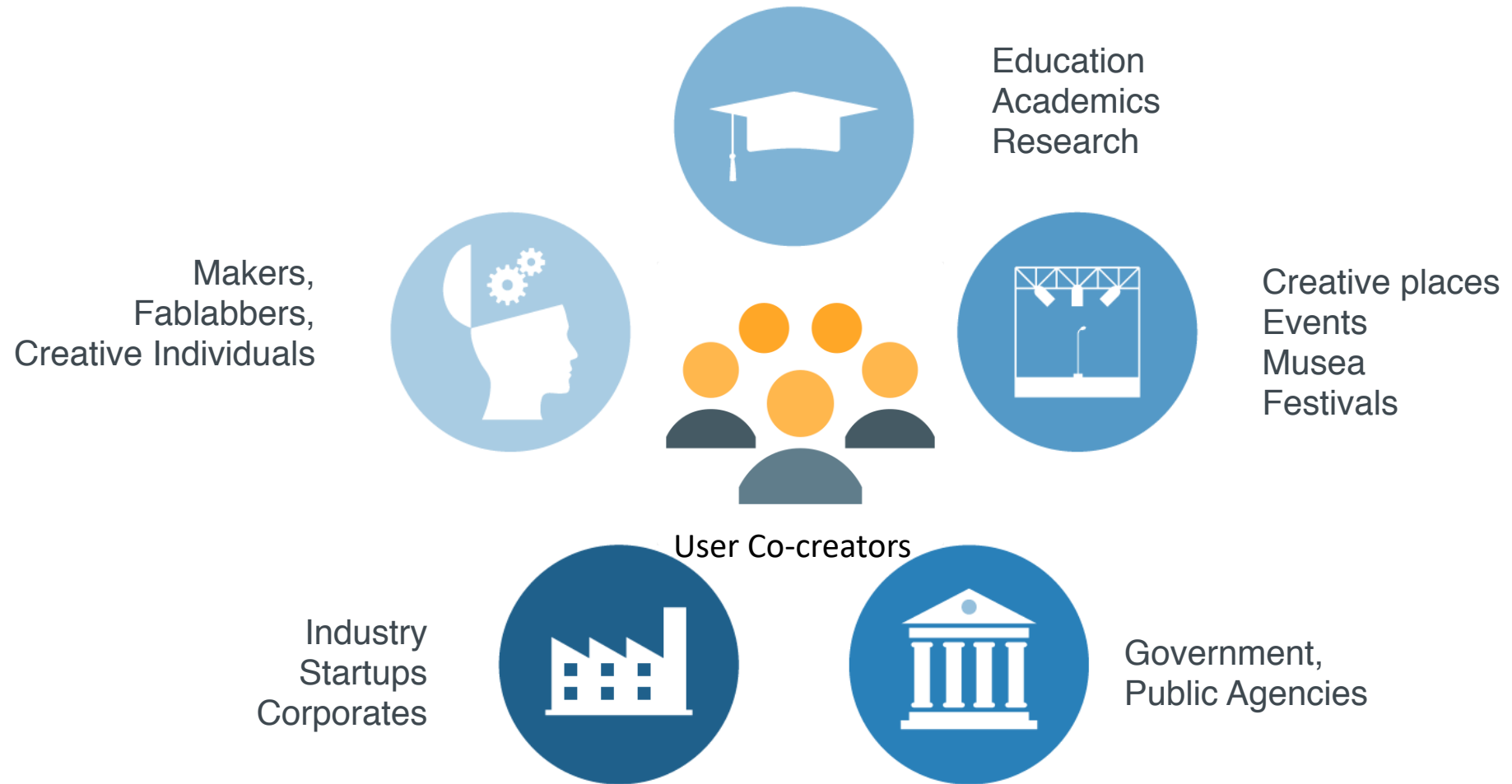
THIRD SPACES

Third spaces are spaces which are neither solely academic spaces nor solely creative and cultural production spaces but **an open, creative and generative combination** of the two. They provide an opportunity for the academic communities (staff, researchers and students) to engage with creative producers and arts knowledge and for further exchanges to happen.

However, they do not need to be solely physical. **They are often frameworks and opportunities for exchange**: they can sometimes be virtual, they can be event-based or they can be a mix of different forms of exchange happening across time and space

A key issue in relation to 'third spaces' is **their ephemeral nature and the limited power of institutions or individuals in trying to engineer or plan them** as a top down intervention.

Most of these spaces tend be informal and based on mutual collaborations and exchanges, however, many of the HE interventions in this area seem to overlook these dynamics and push for more managed interventions and business structures to be applied to collaborations.

Comunian & Gilmore
"Beyond the creative campus", 2015

COMMUNITIES OF PRACTICE

The *communities of practice* perspective provides opportunities for practitioners to valorise and verbalised their knowledge as acknowledged community members (Clews & Clews, 2011).

It also supports the recommendations by Bennett et al. (2009: 13) that universities look to the **research practices of the arts themselves** for "the innovative thinking that employs tacit and explicit knowledge to **link artistic, scholarly, industrial and cultural paradigms"**.

Comunian & Gilmore
"Beyond the creative campus", 2015

ECOSYSTEM: THE ~~UTOPIAN~~ ~~DYSTOPIAN~~ BIOTOPIAN APPROACH TO DECISION MAKING

The 'governance challenge': can we create synergies between organizations in the community?
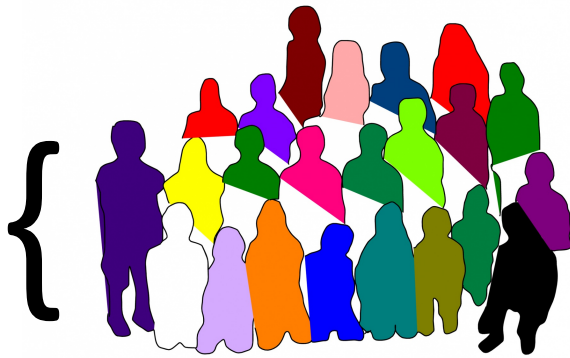
1a. Who wants which transition?
1b. How will they contribute?
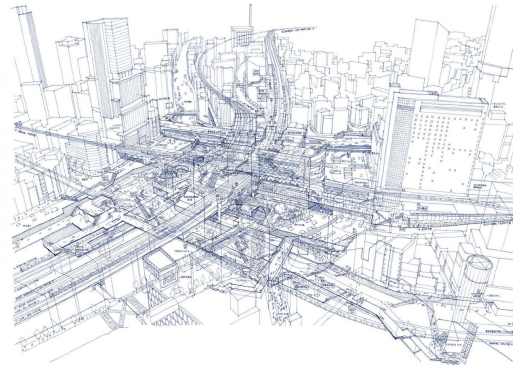
2a. What additional infra do we need?
2b. Who will realize that how? (→ 1b)
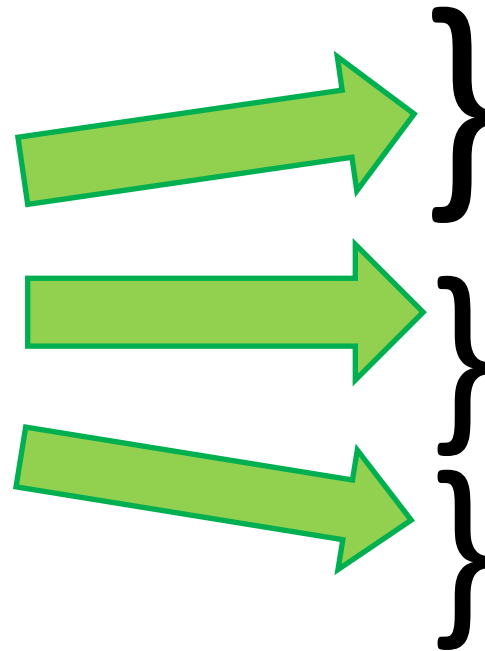
The 'challenging transitions': what is the top 3 of changes we need to realize?

Additional innovation drives: how can we mobilize and direct more energy for sustained impact?

ECOSYSTEM

SCHOOL OF COMMUNICATION AND CULTURE

AARHUS UNIVERSITY

12 APRIL 2018

MARIANNE PING HUANG
DEVELOPMENT COORDINATOR

SOLIDUM PETIT IN PROFUNDIS · UNIVERSITAS ARHUSIENSIS

QUADRUPLE HELIX

Quadruple Helix (QH) has its emphasis on broad cooperation in innovation and represents a shift towards **systemic, open and user-centric** innovation policy.

An era of linear, top-down, expert driven development, production and services is giving way to different forms and levels of **co- production with consumers, customers, citizens... and audiences.** This is also challenging the public authorities and the production of public services.

What is common to all QH innovation conceptions is that **they all have included some fourth group of innovation actors** into the TH model. There are different candidates what and who this fourth group is ranging from intermediate innovation enablers to different perceptions on user involvement.

The later innovation theories and approaches emphasize that **knowledge is increasingly created in broader, trans-disciplinary and besides economic, also in social contexts,** in which **the users of innovations have a great role to play.**

One can name these as open and user-oriented models of innovation.

We consider Quadruple Helix not as one model, but rather as **a continuum or space** than a single entity.

In the research results we identified and constructed four basic QH- models:

(1) Triple Helix + users

(2) Firm-centred Living Lab model

(3) Public sector–centred Living Lab model

(4) Citizen-centred QH models.

Each ideal model has its particular goals and types of innovation they produce, a key initiator and varying roles for stakeholders, including public authorities.

Exploring the Quadruple Helix. Report of Quadruple Helix Research For the INTERREG CLIQ Project, 2010

QUADRUPLE HELIX / MODE 3
– BENEFITS FROM KNOWLEDGE ABOUT AUDIENCES

Business

Manufacturing and services, primary sectors, financial sector, creative industries, social sector, large firms, SMEs, young entrepreneurs, students with business ideas, cluster and business organisations, etc.

Research & Education

Public and private research bodies, universities, education and training, science and technology parks, technology transfer offices, etc.

Public Administration

If relevant at different government levels, agencies e.g. for regional development business advice, public advice, public procurement offices, incubators, etc.

Civil Society/Users

NGOs, and citizens' initiatives related to societal challenges for which innovative solutions would be helpful, consumers' associations, talents! etc.

MODE 3

Knowledge-, innovation- and creativity based multidisciplinary network of actors and organisations

The networking of **entrepreneurial universities** with public institutions, companies and audiences

Leveraging principles of governance of **integration of different knowledge and creativity modes**

Balancing and integrating different knowledge modes (analytic, synthetic, lateral) in **a multilevel architecture**

Design-thinking development and decision-making, socially accountable and exposed to feedback

Forward looking, feedback-driven learning

Future-oriented openness

MARIANNE PING HUANG
DEVELOPMENT COORDINATOR

Introduction & ignition

Discover — insights into the challenge

Define — what to focus on

Develop — potential solutions

Deliver — solutions that work

INside

- ☐ Set your team
- ☐ Chose a challenge
- ☐ Plan your time

- ☐ Desk research
- ☐ Planning and preparation

- ☐ Synthesise and analyse
- ☐ Create a persona
- ☐ Write design brief

- ☐ Ideate
- ☐ Planning and preparation

- ☐ Draw a roadmap to reality

Divergent thinking

Convergent thinking

Design Brief

Divergent thinking

Convergent thinking

Solution

Timeline

Ask Observe Investigate

Define the point-of-view, a clear opportunity to generate ideas

Ideate Prototype Test

OUTside

- ☑ Observations
- ☐ Interviews
- ☐ Documentation

- ☐ Ideate
- ☐ Prototype

- ☐ Validate your solution

TOOLBOX

MediaLAB Amsterdam   **IDEO.org**

Assessments of participatory processes in urban re- generation and other policy domains are mainly conducted via place-based methods.

The spatial and temporal fragmentation of these experiments, together with little (international) dissemination often means that their overall contribution to this field of study is overlooked.

In fact, the lack of transferable and replicable models of evaluation reduces the chance of wider debate on the conceptualisation and operationalisation of accessible and shared metrics.

Falanga R. (2019) *Measuring citizen participation in urban regeneration: a reflection on the construction of the participation index for the Bip/Zip programme in Lisbon*, Urban Development Issues, vol. 62

5A. RETURN TO DOKK1 IN AARHUS

THE OPEN LIBRARY AND CITIZEN SERVICE

CORE VALUES

- The citizen as key factor
- Life-long learning and a sense of community
- Diversity, cooperation and networking
- Culture and events
- Bridge-building between citizens, technology and knowledge
- Flexible and professional organization
- Sustainable icon for Aarhus

SPACE AS MEDIA

FOR OPEN INNOVATION
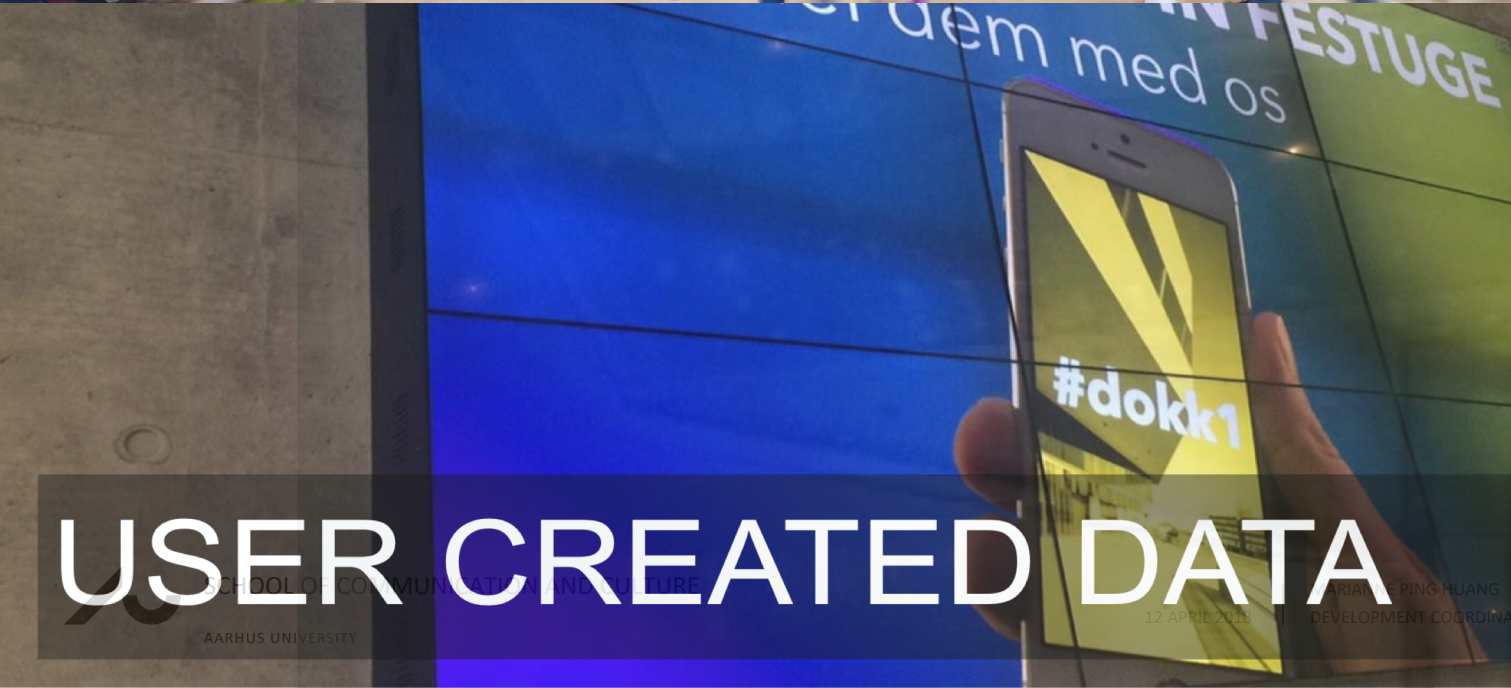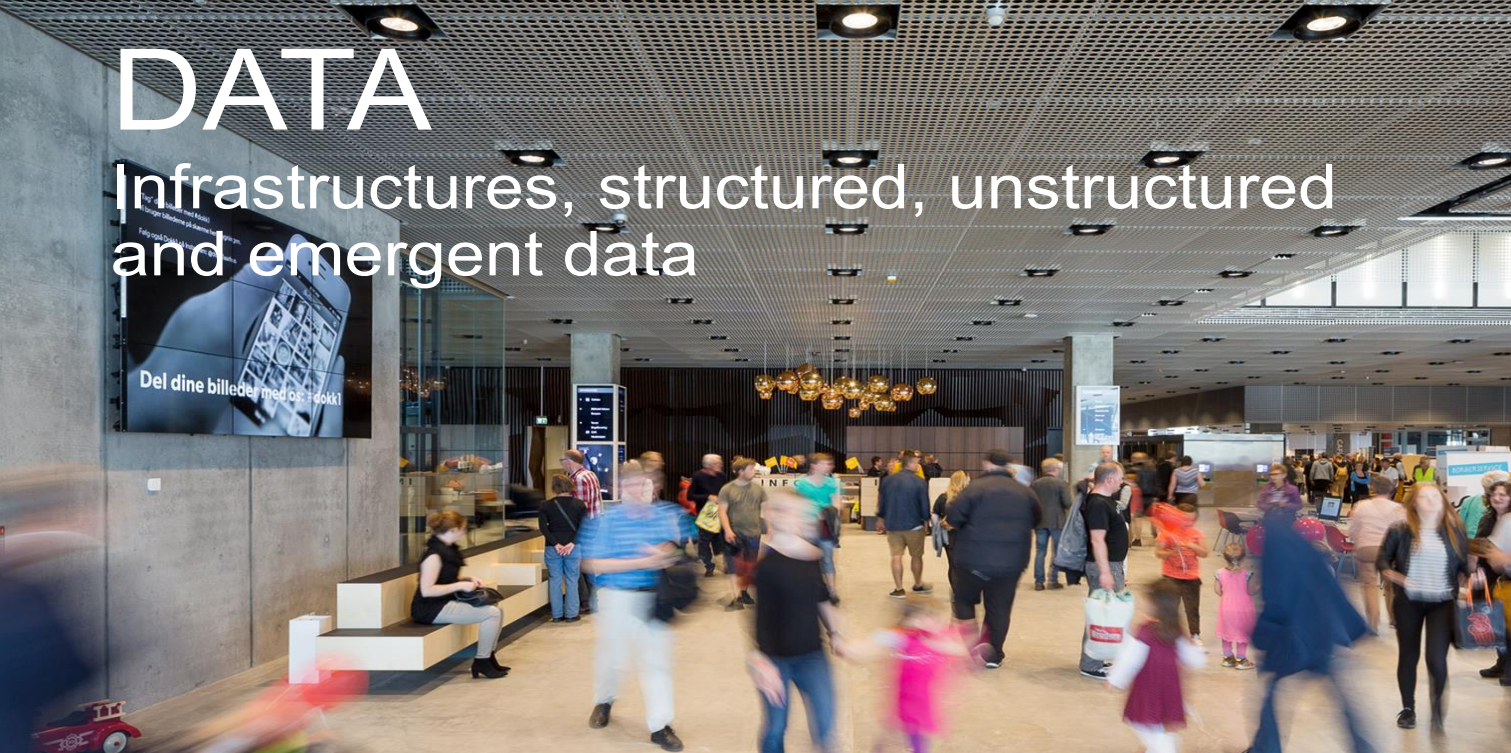
ODAA
OPEN DATA AARHUS
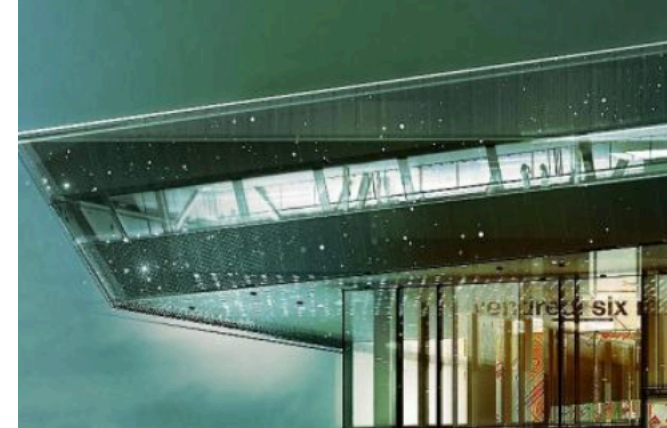
OpenData DK

1. OpenData-platform i 5 big cities
2. Regional platforms distributed to the municipalities in the regions
3. A bottom up distributed national platform

Powered by

ckan

Approved by

KL

ERHVERVSSTYRELSEN

Collaboration

virk / Data

midt
regionmidtjylland

OPEN & AGILE SMART CITIES
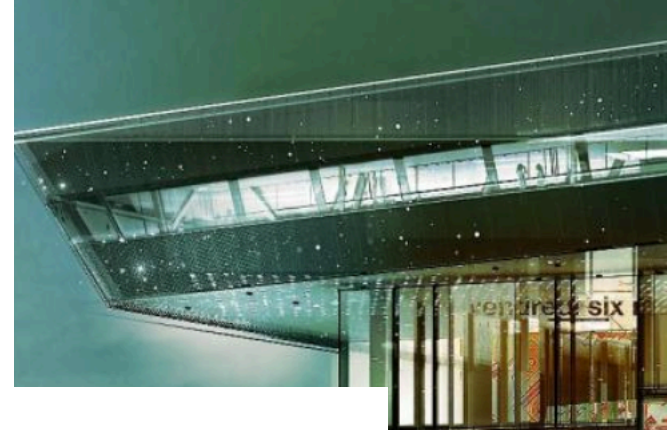
WHY OPENDATA?

To support ..

- Smart Aarhus initiatives

- Business Development & Partnerships

- Citizenship - Democracy - Transparency

- Efficiency / Rationalization

- Research and knowledge by using data

OPEN DATA AARHUS
OPEN & AGILE SMART CITIES

ONE CITY IS NOT A MARKET

MORE THAN HUNDRED CITIES

WORLDWIDE

4 FOCUS AREAS

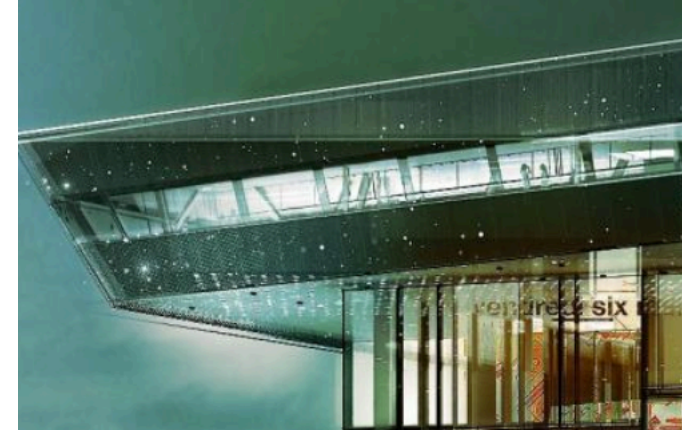• DRIVEN BY IMPLEMENTATION

• INTERFACE / API (FIWARE)

• DATA MODELS

• OPEN DATA PLATFORM (CKAN)

OPEN & AGILE SMART CITIES

CITY LAB AARHUS

- PUBLIC SPACE FOR URBAN CULTURES & CITIZEN DIALOGUE

- MULTI-STAKEHOLDER PARTNERSHIPS

- TESTBED FOR SCALABLE DIGITAL / SMART SOLUTIONS

5B. CENTRE FOR DIGITAL TRANSITION OF CITIES AND COMMUNITIES – DITCOM AU

ORGANICITY 2015-2017

Smart Cities has become the catchall term for cities that pursue intelligent urban development by by combining the physical space with the digital.

Traditionally, smart city initiatives have promised solutions within individual sectors, such as transport, health and climate.

But the emerging truth is that you cannot solve the challenges through initiatives confined to each sector. It is essential, in the emerging digital ecosystem, to work across existing silos.

¼ of the grant of 7.2 mio € was for citizens-driven experiments

2 open calls for iterative learning, 40+ projects funded, data sustained with Open Data Aarhus

ORGANICITY 2015-17
EXPERIMENTATION-AS-A-SERVICE-FACILITY

Technology / Communities / Authorities

London / Santander / Aarhus

The OrganiCity tools and data sources enable a variety of citizens to take part in **a collaborative process** of city making.

In **the design process** of the OrganiCity facility citizens did not only play the role of **"data producers"** by **providing data about the city via participatory sensing, crowdsourcing and social networks**, but they will also play the role of **"data consumer"** by **developing services on top of that data or by processing datasets and annotating them to provide higher level knowledge through their unique interpretation capabilities**.

ORGANICITY TOOLBOX, BASED IN DESIGN THINKING

Resources

☐ Engagement principles   ☐ Experimentation management   ☐ Inclusive co-creation   ☐ OrganiCity Playbook

☐ Worksheet Template

| Experimentation | Experimentation as a Service | Mapping |

LAUNCH EXPERIMENTATION AS A SERVICE IN YOUR CITY

Build your service plan:

Where will you launch your service?
(You could have multiple cities)

What is your vision of the service?

WHAT CHALLENGES DOES YOUR CITY FACE?

-
-
-
-

Mobility / Air Quality / Green Spaces / Wellbeing / Resilience / Energy / Community / Planning

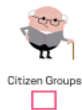**What impact do you want to create?**

Who are the users of your service? →

Large Businesses ☐
Start-ups ☐
Citizen Groups ☐
Academia ☐
City Authority ☐
Developers/Technologists ☐

Or another user? →

What resources do you need to deliver your service?

Money / Data / Skills / Machines / Manpower / Space

Which disciplines do you need in your service team?

-
-
-
-

Economic / Values / Ethical / Socio-cultural / Political / Legal / Environmental

Coder / Developer / Designer / Researcher / Project Manager / Data Scientist / Urban Planer

Now turn the page over to start mapping your journey →

Feel free to use this space to make some notes...

....

....
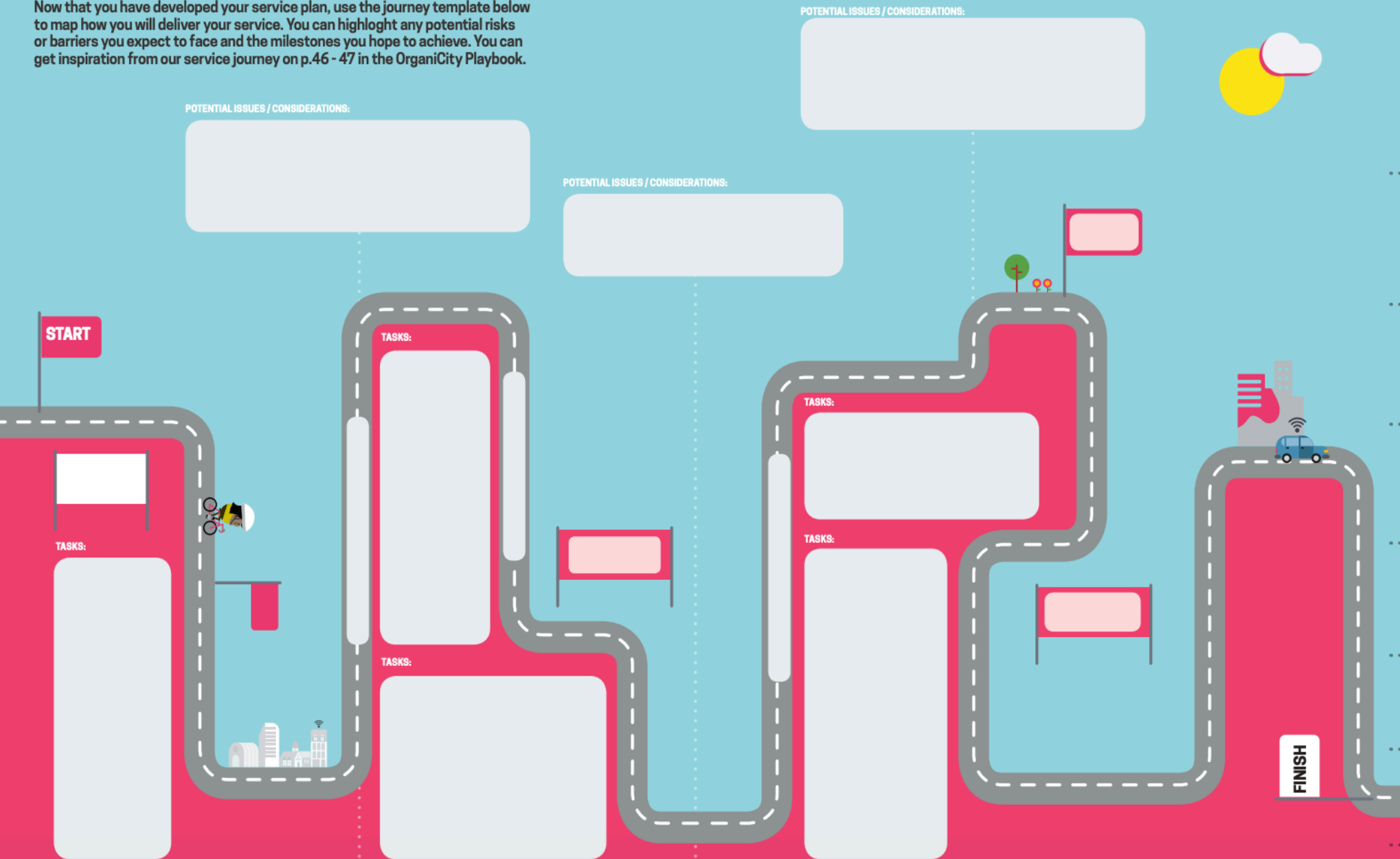
....

MAP YOUR JOURNEY

Now that you have developed your service plan, use the journey template below to map how you will deliver your service. You can highloght any potential risks or barriers you expect to face and the milestones you hope to achieve. You can get inspiration from our service journey on p.46 - 47 in the OrganiCity Playbook.

POTENTIAL ISSUES / CONSIDERATIONS:

POTENTIAL ISSUES / CONSIDERATIONS:

POTENTIAL ISSUES / CONSIDERATIONS:

START

TASKS:

TASKS:

TASKS:

TASKS:

TASKS:

FINISH

ICON KEY
LETS GET DRAWING!

You might want to add these symbols to your journey to map the different stages of your service and highlight where you expect to experience issues and reach goals.

Warning signals

X YEARS — Milestones

1ST OPEN CALL — Open calls

Interesting insights

Goals and achievements

Problems or barriers

Support

SCENARIO 2:
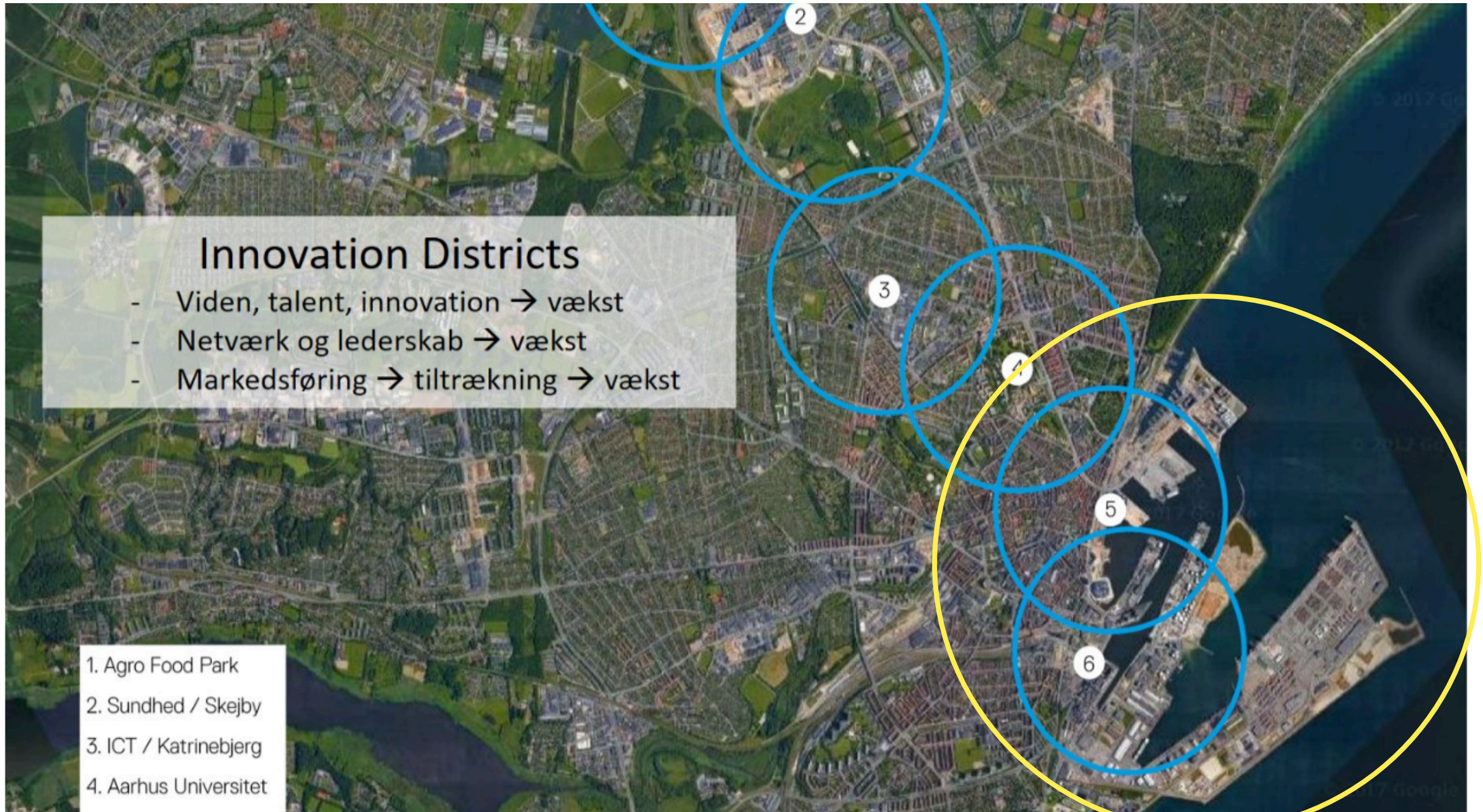# PLACE-MAKING FOR A COMMON
IN AARHUS HARBOUR AREA

Innovation Districts
- Viden, talent, innovation → vækst
- Netværk og lederskab → vækst
- Markedsføring → tiltrækning → vækst

1. Agro Food Park
2. Sundhed / Skejby
3. ICT / Katrinebjerg
4. Aarhus Universitet

Viden- og innovationsmiljøer i Aarhus

1 Fødevarer / Agro Food Park
- +1000 medarbejdere
- 75 virksomheder og videninstitutioner
- 100 ha. + 5 ha. forsøgsmarker
- +45.000 m^2 - erhverv, forskning, undervisning, labs, konferencefaciliteter, mv.
- Nøgleaktører: L&F, Seges, Arla, AU, Teknologisk Institut, AFP Inkubator, Aarhus Tech, Danish Food Cluster

2 Sundhed / Skejby
- +12.000 medarbejdere og studerende
- +50 virksomheder, viden- og uddannelsesinstitutioner, hospitaler, mv.
- +400.000 m^2 – hospitaler, forskning, undervisning, erhverv, mv.
- Nøgleaktører: AUH, AU, VIA University College, INCUBA Skejby, MTIC, SOSU-skolen

3 ICT / Katrinebjerg
- +3000 medarbejdere og studerende
- +120 virksomheder og viden- og uddannelsesinstitutioner, mv.
- +35.000 m^2 - erhverv, undervisning, forskning, labs, mv.
- Nøgleaktører: AU, Alexandra Instituttet, INCUBA Katrinebjerg, it-forum, CapNova, Væksthus Midtjylland, Danmarks Medie- og Journalisthøjskole

Aarhus Universitet – Campus
- +40.000 medarbejdere og studerende
- +600.000 m^2 – undervisning, forskning, labs, adm., mv.

4 Cleantech/ Navitas
- 2.700 medarbejdere og studerende
- 75 virksomheder og viden- og uddannelsesinstitutioner, mv.
- 38.000 m^2 - erhverv, forskning, undervisning, labs, mv.
- Nøgleaktører: AU, Maskinmesterskolen, INCUBA Navitas, Clean

**5 Mode, design, film, lyd, arkitektur/ kreative erhverv**
- +2500 medarbejdere og studerende
- +100 virksomheder og viden- og uddannelsesinstitutioner
- +20.000 m^2 - erhverv, forskning, undervisning, film- og lydstudier, mv
- Nøgleaktører: Filmby Aarhus (inkubator), VIA University College, Kaospiloterne, HeadStart Fashion, Lydhavnen (samt Arkitektskolen på Godsbanen)
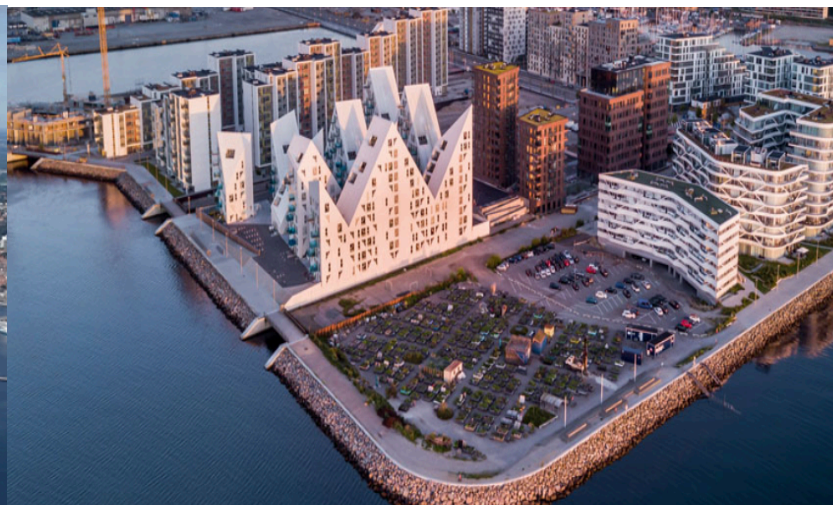
SYDHAVNEN – SOUTHERN HARBOUR (OLD MEAT-PACKING DISTRICT)
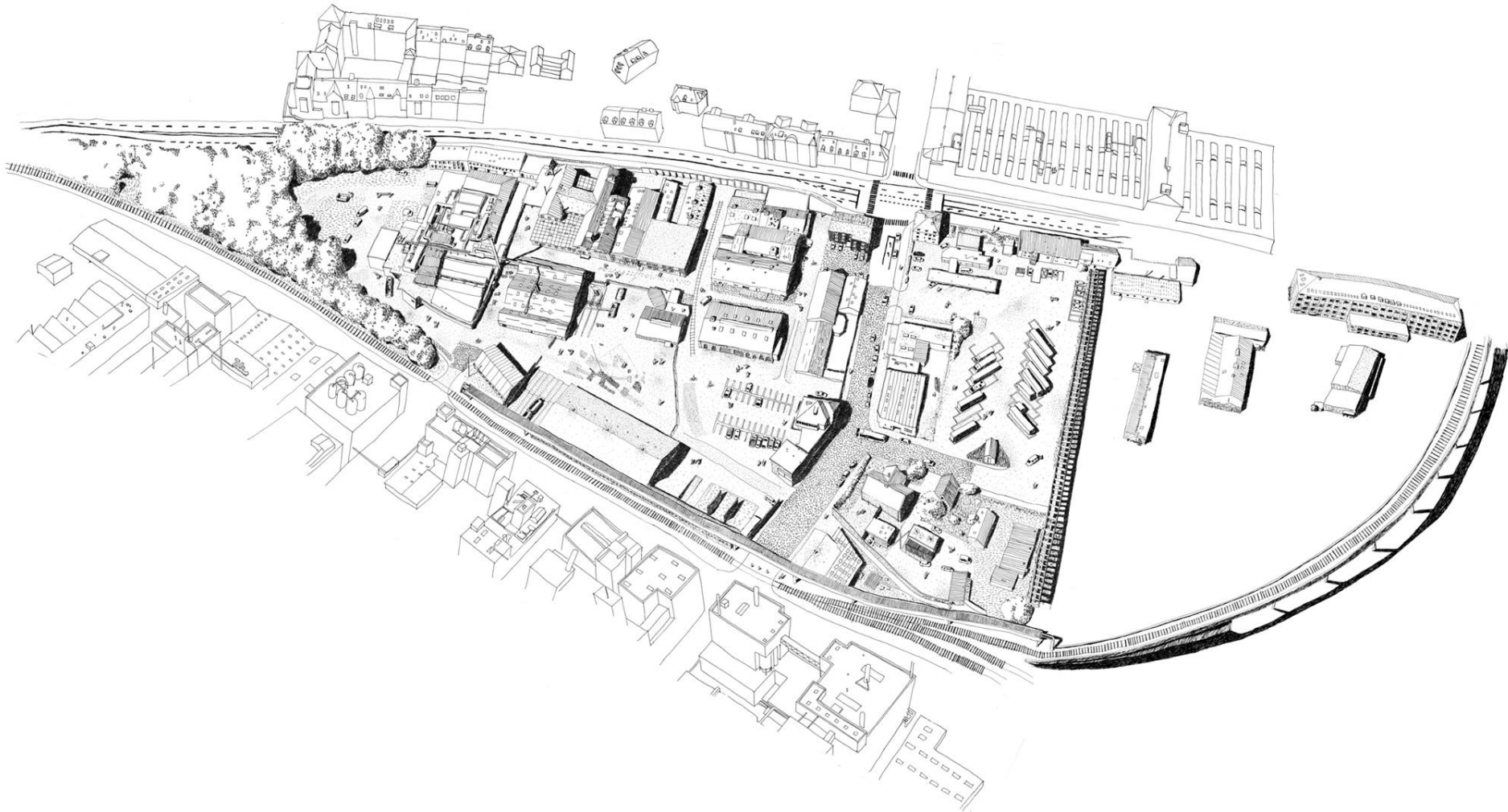
CULTURE AWARD 2017

____

"Juryen vil med dette valg gerne sætte fokus på værdien af at have disse kulturelle miljøer i det bynære Aarhus og anerkende at sådanne områder ikke nødvendigvis ønsker at have sin identitet kun i det midlertidige, men aktivt bør sikres og støttes for både at kunne bestå og samtidigt styrkes og udvikles i takt med, at bydelen, havnen og Aarhus udvikles."

1 Den ikoniske kulkranbro er 166 meter lang og var i funktion indtil 1969

2 Udstillingsstedet Spanien 19C er nonprofit, kunstnerstyret og viser samtidskunst

3 En bygning på 11.400 kvadratmeter i seks etager skal blandt andet huse Danske Bank

4 Værestedet Naapiffik er for socialt udsatte grønlændere i kommunen

5 Restaurant Kohalen er fredet og blev i 1907 bygget tæt på det dengang nye slagteri

6 Lydhavnen er en af mange små og store virksomheder

7 Gustin Landskab er en ung tegnestue med fokus på innovative byer og landskaber

8 Aarhus Slagtehus fungerer stadig mere end 120 år efter åbningen

9 Colabs lige overfor slagtehuset er et råt spillested, hvor man blandt andet kan høre jazz
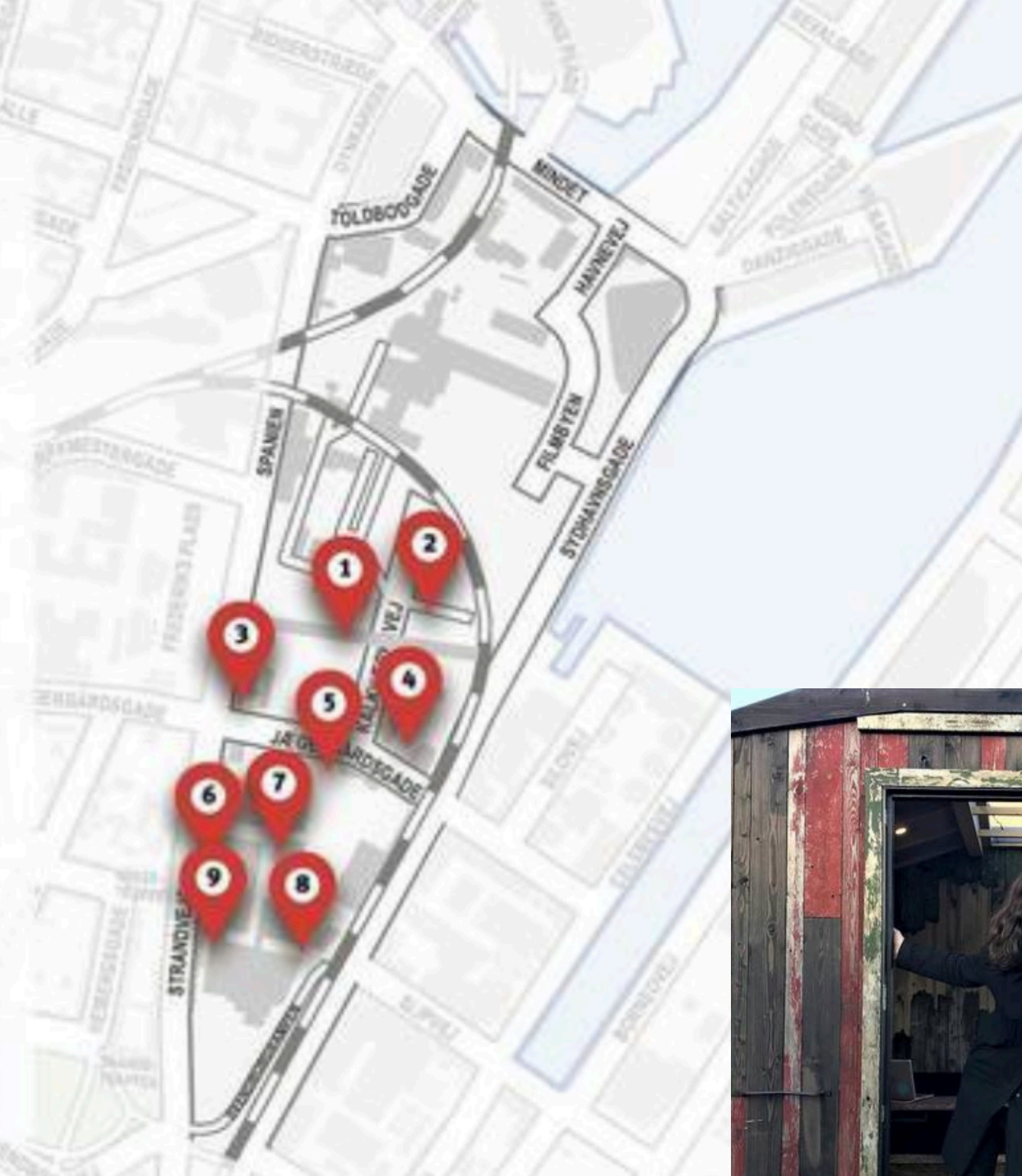
URBAN STRATEGY FOR SOUTHERN HARBOUR AREA

The City Council wants to plan for a dense and diverse urban quarter. A distinctive neighborhood inclusive to art, culture production and movement, industry, new labour market, social diversity and citylife 24/7.

Dynamic business ecosystem

Art in public space

Room for socially disadvantaged

A neighborhood as a movement and in movement

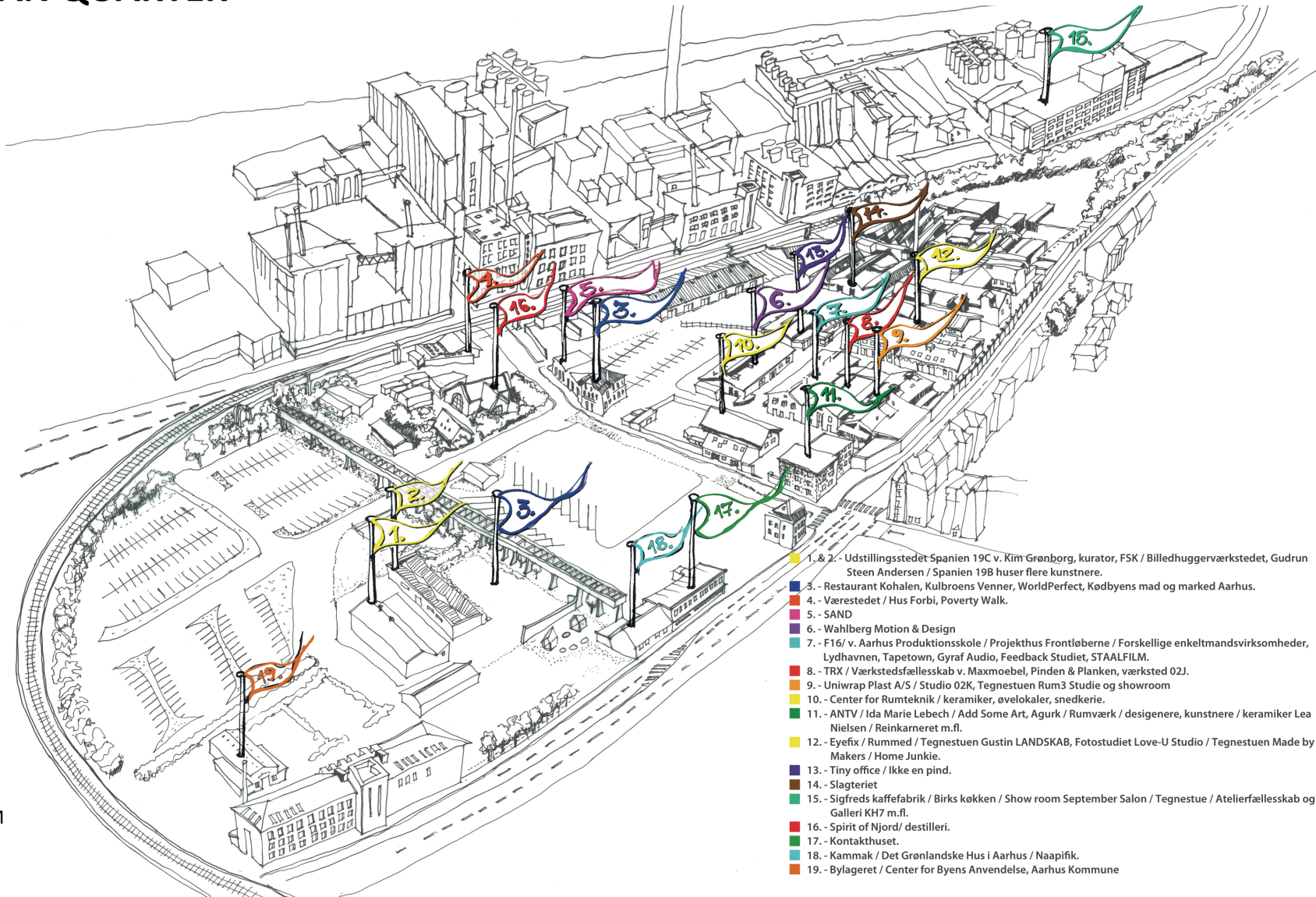**Preservation, re-newal and re-generation**

Liveable urban spaces

Temporary activities

DYNAMIC AREA WITH START-UPS AND CREATIVES, WHICH HAS BEEN CREATED SELF-ORGANISED AS AN INCLUSIVE URBAN QUARTER


1. & 2. - Udstillingsstedet Spanien 19C v. Kim Grønborg, kurator, FSK / Billedhuggerværkstedet, Gudrun Steen Andersen / Spanien 19B huser flere kunstnere.

3. - Restaurant Kohalen, Kulbroens Venner, WorldPerfect, Kødbyens mad og marked Aarhus.

4. - Værestedet / Hus Forbi, Poverty Walk.

5. - SAND

6. - Wahlberg Motion & Design

7. - F16/ v. Aarhus Produktionsskole / Projekthus Frontløberne / Forskellige enkeltmandsvirksomheder, Lydhavnen, Tapetown, Gyraf Audio, Feedback Studiet, STAALFILM.

8. - TRX / Værkstedsfællesskab v. Maxmoebel, Pinden & Planken, værksted 02J.

9. - Uniwrap Plast A/S / Studio 02K, Tegnestuen Rum3 Studie og showroom

10. - Center for Rumteknik / keramiker, øvelokaler, snedkerie.

11. - ANTV / Ida Marie Lebech / Add Some Art, Agurk / Rumværk / desigenere, kunstnere / keramiker Lea Nielsen / Reinkarneret m.fl.

12. - Eyefix / Rummed / Tegnestuen Gustin LANDSKAB, Fotostudiet Love-U Studio / Tegnestuen Made by Makers / Home Junkie.

13. - Tiny office / Ikke en pind.

14. - Slagteriet

15. - Sigfreds kaffefabrik / Birks køkken / Show room September Salon / Tegnestue / Atelierfællesskab og Galleri KH7 m.fl.

16. - Spirit of Njord/ destilleri.

17. - Kontakthuset.

18. - Kammak / Det Grønlandske Hus i Aarhus / Naapifik.

19. - Bylageret / Center for Byens Anvendelse, Aarhus Kommune

SCHOOL OF COMM

AARHUS UNIVERSITY

RETHINK ACTIVISM FESTIVAL

#1. ACTIVISTS ON STAGE #2. DOING-FESTIVAL-AS-ACTION #3. THE CITY GROUND-UP
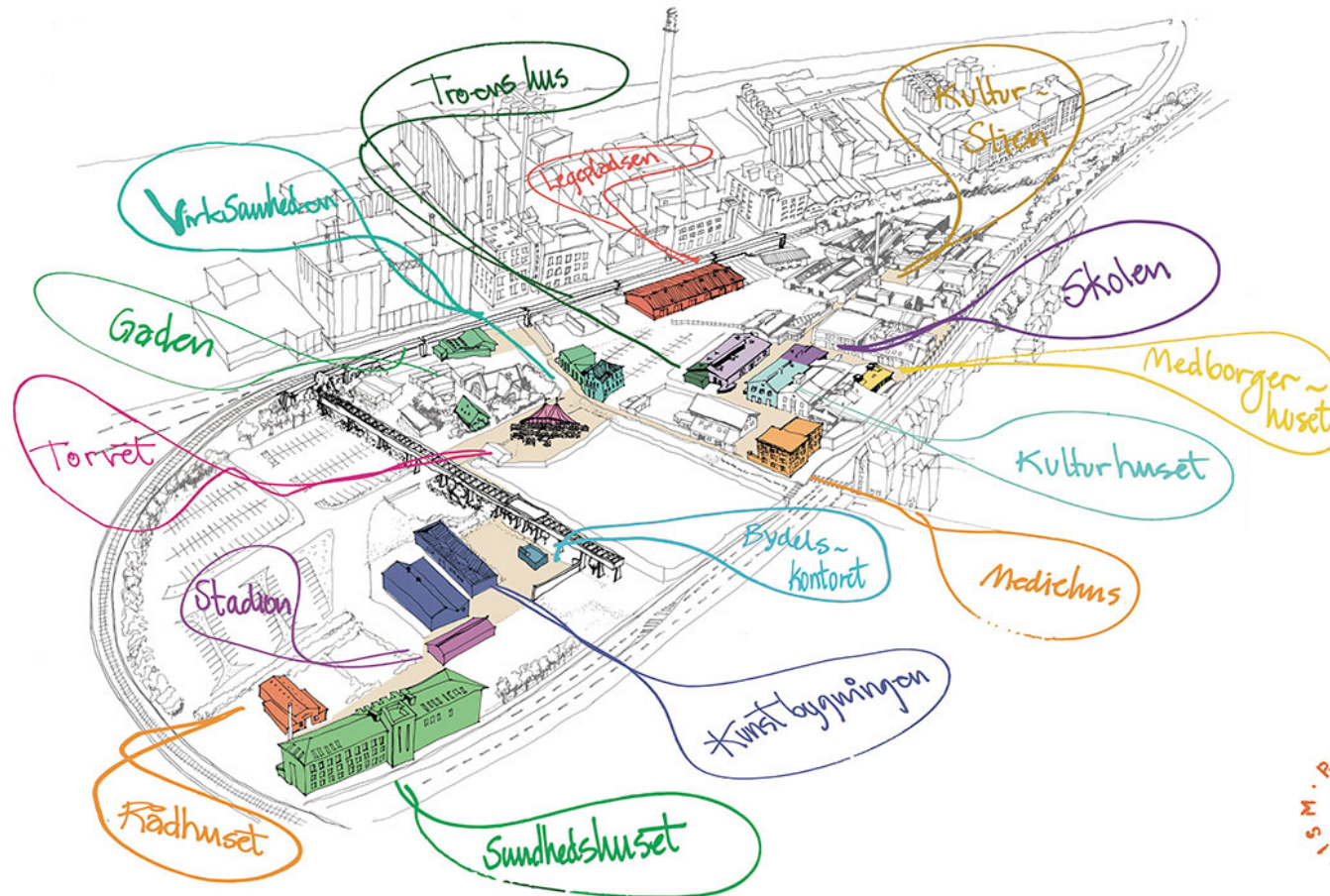
New cultural infrastructure and urban renewal, Aarhus

Masterplan Gellerup

Masterplan Gellerup

New urban village in Elev

New urban village in Elev

Primary school in Lisbjerg

Urban Regeneration in 5 suburbs
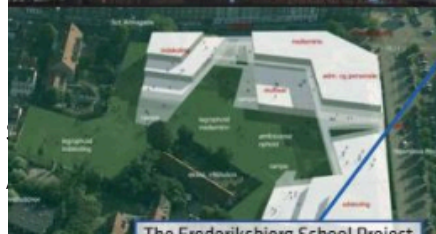
The modern Town in The Old Town

Elev

Lisbjerg

Årslev

Harlev

Viby

Malling

Promus

Viby South Community Centre

Moesgård Museum

The Freight Yard

Moesgård Museum

Urban renewal

New cultural infrastructure

Fjordsgade Community Centre

The Frederiksbjerg School Project

Urban Mediaspace

Inner City harbour

Inner City harbour

THE MUNDANE PRACTICES OF THE CITY

Rather than remaining within the field of a discourse that upholds its privilege by inverting its [...]

one can try another path: one can try another path: one can analyze the microbe-like, singular and plural practices which an urbanistic system was supposed to administer or suppress' but which have outlived its decay;

one can follow the swarming activity of these procedures that, far from being regulated or eliminated by panoptic administration, have reinforced themselves in **a proliferating illegitimacy,** developed and insinuated themselves into the networks of surveillance, and combined in accord with **unreadable but stable tactics** to the point of constituting **everyday regulations and surreptitious creativities** that are merely concealed by the frantic mechanisms and discourses of the observational organization.

Michel de Certeau, The Practice of Everyday Life (1986)

FOOTSTEPS / FOOTPRINTS / TRACES
—

Their story begins on ground level, with footsteps.

They are myriad, but do not compose a series. They cannot be counted because each unit has a qualitative character: **a style of tactile apprehension and kinesthetic appropriation**.

Their swarming mass is an innumerable collection of singularities. Their intertwined paths give their shape to spaces. They weave places together.

In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city." They are not localized; **it is rather they that spatialize.**

Michel de Certeau, The Practice of Everyday Life (1986)

THANK YOU FOR LISTENING

QUESTIONS?