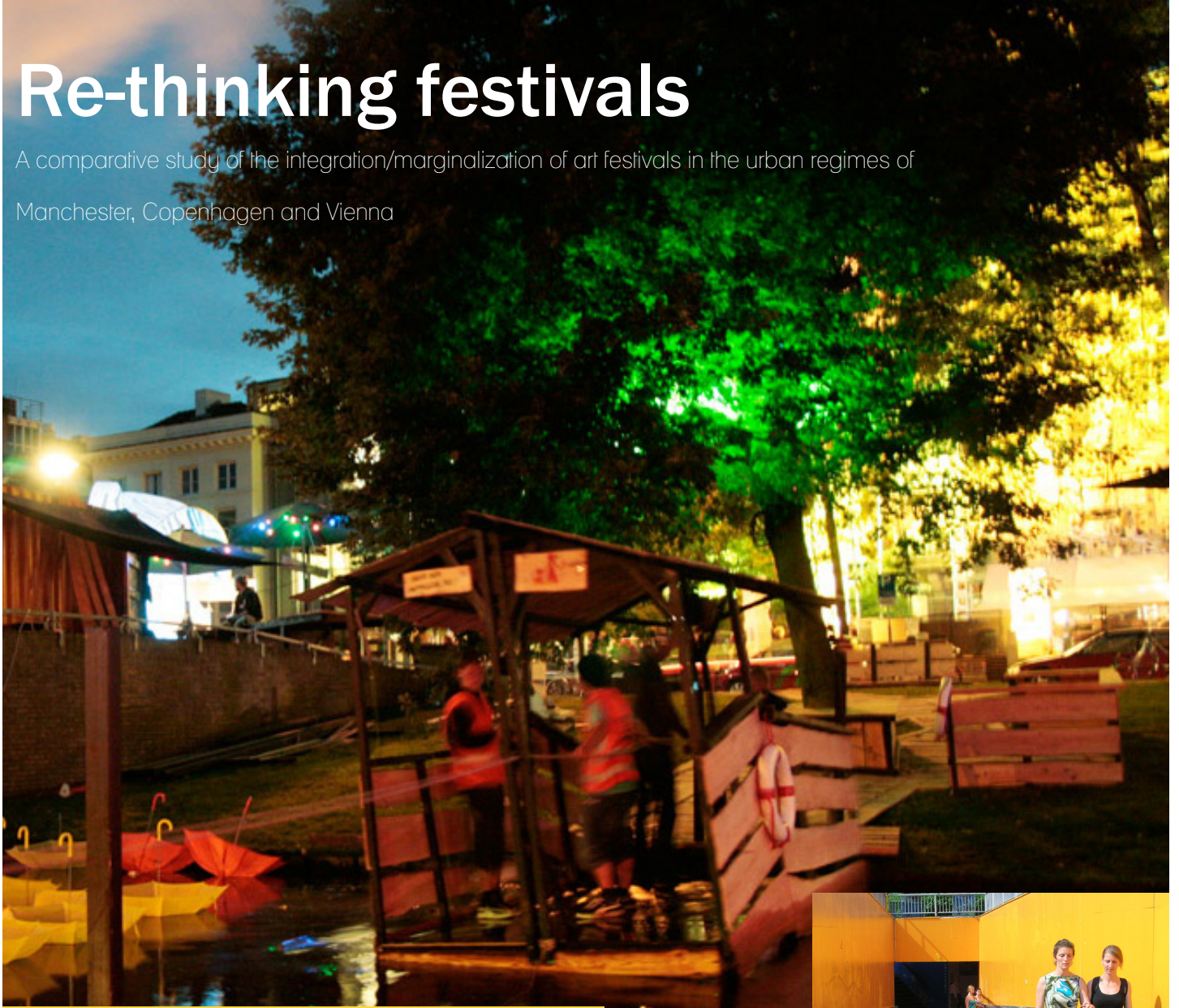


Re-thinking festivals

A comparative study of the integration/marginalization of art festivals in the urban regimes of Manchester, Copenhagen and Vienna



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Arts festivals have been on the ascendant since the 1980ies. However, while arts festivals are proliferating, it remains unclear as to whether they are also flourishing. The present narrow construction of festivals for marketing purposes and as economic generators tends to disregard the festivals' social and cultural potential, for example in terms of their function as urban laboratories where new and alternative urban and cultural strategies can be tested and developed. In order to address these current imbalanced conceptualizations of arts festivals within urban policy frameworks, the present thesis is based on a comparative case study of three festivals that try to function as urban laboratories: FutureEverything (Manchester), Metropolis (Copenhagen) and SOHO (Vienna). By examining how these festivals are integrated in or marginalized by the urban regime, and what effects this has got on their operational conditions and actual impact on urban development, the research elucidates the need to create new and more holistic policy frameworks to chart an equitable path for the future development of urban arts festivals.

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1. INTRODUCTION

If our urban world has been imagined and made
then it can be re-imagined and re-made.

David Harvey (2003:941)

Since the late 1980ies arts festivals have been on the ascendant and are now a mainstay for urban tourism and urban policy making (Gotham 2005, Prentice & Andersen 2003, Quinn 2010, Sassatelli 2008). There is a well-established and substantial literature attesting to the significant impacts and benefits generated by these festivals across economic, political and socio-cultural domains (Quinn 2010). Researchers have frequently argued that festivals offer possibilities for crystallizing, galvanizing and articulating local identities and have historically represented opportunities for local agents to act and influence their localised arenas (Bakhtin 1984, Durkheim 1912, Eigved 2003, Quinn 2010, Turner 1982, Waade 2002, Waterman 1998). Today festivals continue to be supported for their identity-enhancing roles albeit increasingly as a tool for place marketing and urban revitalization. In the increased territorial competition between cities and regions they have increasingly become a focus of investment as a sort of “urban entrepreneurial display”¹ (Quinn 2005:927). The term “festivalization” has become common and implies the instrumental process by which festivals and public celebrations are used as sites for spectacle to attract visitors and locals into city spaces and to “brand” a city.

The question that remains to be asked is how arts festivals prosper under these prevailing and powerful neo-liberal agendas, and whether urban regimes have even begun to exploit the potential of arts festivals. The use of culture only for marketing purposes is limiting and the broad-ranging conceptualizations of festivity evident in the literature contrasts sharply with the tangible but narrow construction of festivals merely as economic generators. Thus while arts festivals are proliferating, it remains unclear as to whether they are also flourishing.

Criticisms of this instrumental approach to festivals are well rehearsed in literature. These point at the tendency of designing urban fragments rather than urban planning, image rather than substance, consumption rather than production, and culture as a pattern of non-place globalised events. Thus, instead of mobilising the city's own resources, the city tends to copy models which have been developed elsewhere leading to a serial production where similar shows can be seen all over the world. This may result in increasing homogeneity and declining creativity within arts festival activity. In this approach, then, opportunities for genuine engagement with the culture and realities of the place remain sidelined, and thus it yields quick though ephemeral fixes to urban problems (Evans 2001, Fainstein & Judd 1999, Finkel 2009, Harvey 1989, Pratt 2008, Quinn 2010, Quinn 2005, Richards & Wilson 2006, Zukin 1991). However, there is a paucity of empirical research to support and illustrate the validity of these arguments in a cultural context (Richards 2007).

In order to address the validity of these criticisms I will in the present research focus upon case studies of arts festivals that try to counter these criticisms by actively engaging in the present development of their localities in order to function as urban laboratories where new and alternative urban and cultural strategies can be tested and developed. For analytical purposes I have chosen to categorize the case studies as heterotopic² festivals. This categorization is done in order to position these festivals as alternatives to the instrumentalized festivals as the aim of the former is not to function merely as urban spectacles, but rather “acting as testbeds of change” (Shane 2005:9). It is important to note that the dichotomy between instrumentalized festivals and heterotopic festivals does not represent a clear picture of reality as festivals are diverse and often situated in the cross field between the two.

I want to specify that my research object is limited to arts festivals. The foregrounding principle of any festival is the wide

¹ In one sense the place-marketing role played by festivals is nothing new, festivals like Salzburger festspiele (first founded in 1877) was for example re-born as a symbol of Austrian culture to help Austria re-enter the international stage both politically and culturally post World War I (Waterman 1998), but as Quinn (2010) notes “the fervour with which public agencies now invest in arts events to celebrate historical milestones and subvent festivals through tourism funding channels is unprecedented” (Quinn 2010:270).

² For further elaboration on the notion of “Heterotopia” and heterotopic festivals see theoretical framework.

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range of aesthetic, artistic and cultural possibilities it offers. They have got certain distinctions in common, that differ them from cultural institutions: they are temporarily limited and, often, repetitive events, they need to rebuild their infrastructure every year and they are usually located in public space. These characteristics, however, also cover a broader field of cultural events such as Gay Prides, Olympic Games, Formel 1s etc. These cultural events are more concerned with culture as a “whole way of life”, while arts festivals are confined to culture focusing primarily on symbolic representations. This distinction will be elaborated on in my theoretical framework.

1.1 Hypothesis

In a political environment where festivals tend to be construed simply as vehicles for economic regeneration or “quick fix” solutions to city image problems, heterotopic festivals are often overlooked or conceived of in too narrow a vein by city managers (Quinn 2005, 2010; Sassatelli 2008). As Geetz (2009) asserts, public policy with respect to festivals most often relates explicitly to tourism, place-marketing and economic development, with cultural considerations coming later. Thus, one may say that arts festivals have become somewhat disconnected from their original policy domain, with their current high profile due not so much to their artistic merit, but rather to the relevance they hold for other policy agendas like tourism and city re-imaging. As Quinn (2010) notes, this situation is hardly desirable and points to continued fracturing between arts festivals and cultural policy domains that need to be mended.

My hypothesis is that this fracturing may result in that the work put in these festivals is not yielding optimal returns regarding their social and cultural potential and aims. This points to the influence of cultural and urban policy on festival programming and production, and the level of integration or marginalization of the festival in the urban regime³.

1.2 Research question

In order to address these current imbalanced conceptualizations of arts festivals within urban policy frameworks, and detect the operational conditions of heterotopic festivals, my research will be based on the following research question:

To what degree are heterotopic festivals integrated in or marginalized by the urban regime (i.e. those groups and interests ruling the processes of city making), and how does this distance affect their impact on urban development in terms of creating alternative urban and cultural strategies for their localities?

1.3 Aim

The aim of the present research is to provide empirical material in order to elucidate what Quinn (2010) observes as an urgent need to create new policy frameworks to chart an equitable path for the future development of urban arts festivals.

Furthermore, the research may enable me to propose a re-thinking of festivals underlining their potential to experiment with city spaces and challenge societal understandings about what constitutes appropriate and acceptable cultural spaces and in the process act as powerful advocates for change.

1.4 Empirical focus

The research focuses upon three case studies that exemplify the heterotopic approach to festivals⁴: FutureEverything in Manchester, Metropolis in Copenhagen and Soho Ottakring, SOHO, in Vienna. The festivals have similar aims, but their level of integration in the urban regimes differs widely. By analyzing the different levels of integration of the festivals in the urban regimes I will be able to uncover how the collaboration between the festivals and the urban regime works, what policy rationales are at stake,

³ For definition of the urban regime, see theoretical framework

⁴ For further elaboration on criterias for selection of case studies see theoretical framework.

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Fig. 1: Metropolis logo, source: Metropolis



Fig. 2: FutureEverything logo, source: FutureEverything



Fig. 3 SOHO logo, source: Schneider & Zobl 2008

and how this influence the actual contribution of each festival in being an effective component of alternative urban political visions and strategies.

1.5 Structure

I start, in chapter 2, by developing a theoretical understanding of the field of cultural policies in order to point to general developments and trends that might influence the operational conditions of the case study festivals. A framework model illustrating the rationales and implicit and explicit strategies present in the cultural policy of cities is introduced as a tool for analyzing the level of integration of the case study festivals in the urban regime.

Then, PART I, chapter 4, outlines the national and local context of cultural policies in which the case study festivals are situated in order to place them in the framework model and establish their level of integration in the urban regime. The research emphasizes the competing policy objectives present in the cities and discusses what consequences these have for the festivals.

PART II, chapter 5, examines the functions of the festivals as laboratories in order to detect the festivals' impact on urban development in terms of new and alternative strategies, according to their level of integration or marginalization in the urban regime.

Finally, the conclusion illustrates the need for new policy frameworks in order to better the operational conditions for heterotopic festivals, and gives recommendations for further research, policy making and festival organisation in this regard.

2. EMPIRICAL AND THEORETICAL FRAMEWORK

This chapter provides a clarification of the categorization and selection of the case studies. In order to analyze their levels of integration/marginalization it is necessary to understand the relations to current cultural policies. Thus the chapter also outlines definitions of relevant theories, concepts and models within cultural policy that subsequently will be employed in the analysis of the case studies according to the research question.

2.1 Categorization of festivals

As mentioned, the division between instrumentalized and heterotopic festivals is done for analytical purposes and helps me place the case studies in an overall framework of cultural policies and from this analyse their level of integration in the urban regime.

2.1.1 Instrumentalized festivals

The dramatic expansion of festivals in urban areas may be explained by the shift to entrepreneurialism in urban policies (see Harvey 1989) and the occurrence of intensified and rescaled competition due to the new opportunities for capital to move. Territorial competition is no longer primarily between nation-states, but also between cities and territories, and has become one of the most important issues to be dealt with in urban politics,

the central question being: How to make our city competitive relatively to others?

Scott (1997, 2004) identifies the focus upon cultural products industries⁵ as a basic option for urban entrepreneurialism policy to improve its competitive position. As Harvey (1989:9) states, it became crucial for the city to appear as an “innovative, exciting, creative, and safe place to live or to visit, to play and consume in”. Thus, in the 1980ies, a rising awareness of a connection between culture and economic development appeared. Place marketing emerged as an attempt to manipulate symbolic assets in pursuit of local economic growth, and local cultural resources were upgraded and redeveloped through historical and artistic attractions in all varieties (Scott 2004). Contrary previous decades, when culture was viewed within its own sectoral terms, as art and heritage, culture was now increasingly instrumentalized as an economic asset, a commodity with market value and producer of marketable city spaces (Garcia 2004, 2005, Griffiths et. al 2003, Jameson 1991, Kong 2000, Miles & Paddison 2005). Within this instrumental framework “considerations that are external to the content of the policy sector itself receive much greater attention than had previously been the case” (Gray 2007:210). According to Jameson (1991), the logic of late capitalism⁶ has destroyed the autonomous sphere of culture and expanded it throughout the social realm to the point where everything in some undefined sense has become “cultural”.



Fig. 4: Example of instrumentalized festival, Carnival in Venice, source: timeoffun.com

⁵ Namely sectors that produce goods and services whose sign-value to the consumer is higher than their utilitarian purpose (Scott 2004)

⁶ According to Jameson “late capitalism” is a pervasive condition of our age, and implies changes “in the quotidian and cultural level” where the cultural and economic have “collapsed” into each other (1991: xxi)

2. EMPIRICAL AND THEORETICAL FRAMEWORK

The growth of festivals represents one aspect of the cities' attempts to advance local visibility and generate added income (Scott 2004), thus festivals have become focuses of public investment activities, and instrumentalized festivals have become dominant. Examples of arts festivals within this approach is major festivals launched by cities in order to mark themselves on the international calendar, such as Manchester International Festival, Edinburgh Art Festival and Festival de Otoño Madrid. Other examples are festivals turning local peculiarities into visitor attractions, such as the historical Golden Days Festival in Copenhagen, the Carnival of Venice⁷ and the Ibsen festival in Oslo⁸.

Instrumentalized festivals risk suffering from consumer-oriented serial reproduction (Richards & Wilson 2006) and may be linked to the use of festivals in what Hall and Hubbard (1996:162) call a "social control logic." The aim of this logic is to forge consensus from the locals around settling of policy priorities to attract more consumers/investors to the city through events that may foster civic pride and galvanize local support, and thus combating the growing alienation felt in public space (Evans 2005, Quinn 2005). This relates to what Waterman (1998) points to as the use of festivals as attempts by political and social elites at hegemonic control. In this case the festivals are "designed to divert the attention of the masses from 'real' events by supplying a careful diet of synthetic, seemingly inclusive, national festivities for popular consumption" (Waterman 1998:60).

2.1.2 Heterotopic festivals

From a cultural point of view, the instrumentalization of festivals has contributed to the idea that contemporary festivals are of little cultural significance as they are dominated by commercial and "unauthentic" logics (Sassatelli 2008). These dismissive accounts fail to consider contemporary festivals as equally significant in cultural terms as their forebears being "time out of time" (Bahktin, 1984) spaces, replete with possibilities for challenging social conventions, order and authority, and inverting society's cultural norms (Falassi 1987). The instrumental approach by urban regimes permits little scope for unlocking this potential. Thus, I've introduced the concept of heterotopic festivals, based on the notion of Heterotopia that was introduced by Foucault in 1967⁹ and has been extended by urbanists and sociologists since. For this purpose I will focus upon Shane and Hetherington's use of the concept. To Hetherington (1997:40) Heterotopias are spaces "in which an alternative social ordering is performed." Here "a new way of ordering emerges that stands in contrast to the taken-for-granted mundane idea of social order that exists within society." (ibid.) To Shane (2005:9) "Urban heterotopias are specialized patches, acting as test beds of change."

Thus, heterotopias are places in the city where existing norms and rationales meet and are discussed, mirrored and turned up side down in search for new potentials (Foucault 1997,



Fig. 5: Example of heterotopic festival, Ciudades Paralelas festival, source: Roenneberg

⁷The carnival was revitalized in the 80ies with a tourism remit (Quinn 2005)

⁸For further information on these festivals, see Internet Sources

⁹In his essay "Of Other Spaces: Utopias and Heterotopias"

2. EMPIRICAL AND THEORETICAL FRAMEWORK

Hetherington 1997, Shane 2005).

Examples of heterotopic festivals are festivals that combine political activism with artistic visions of another urbanism, such as the Urban Festival in Zagreb, or that functions as workshops where local communities and artists work together in creating projects in public space, such as Ciudades Paralelas travelling to cities like Zurich, Berlin, Buenos Aires and Warsaw, or festivals that try to transform urban space by redefining them through new artistic initiatives, such as PLACCC festival in Budapest¹⁰.

Finally, I want to stress, again, that the categorization of heterotopic and instrumentalized festivals does not clearly depict reality as festivals often are situated in the cross-field between the two. In the examples I have given for the categorizations I have focused upon arts festivals, as this is my focus and base of my categorization. However, other cultural events such as big-machine music festivals like Roskilde, or international film festivals like the one in Cannes, may also have characteristics in common with the categories. In line with heterotopic festivals they may facilitate experimentation, convergent (art/music) forms and different modes of participation (Gibson 2001), while at the same time they are often implemented by transnational businesses without clear links with the cities and may suffer from consumer oriented serial production in line with instrumentalized festivals. In my opinion, these festivals may have more features corresponding with instrumentalized festivals, but this differs from festival to festival. Furthermore, these festivals often resemble cultural institutions¹¹, and thus I would argue that they would require a separate categorization if dealt with specifically in this analysis.

2.2 Selection of case studies

The selection of the case studies was based on certain characteristics that have been common for the majority of festivals before the current tendency of constructing festivals as merely economic generators (Quinn, 2005):

- 1) Festivals as bottom-up initiatives with the pre-occupation to meet an artistic need felt by a particular and place-based artistic community,
- 2) festivals that developed organically crystallizing around a small group of highly committed artists and/or arts enthusiasts and
- 3) festivals physically expressing and tangibly reinforcing alternative ideals in the use of unconventional spaces for artistic performances.

By focusing on these criteria I wish to underline that the *raison d'être* of the case studies represents an alternative to instrumentalized festivals that use culture to further neo-liberal agendas, and rather builds upon the idea of the city as a laboratory for cultural and social experience¹², as the following presentations of the livelihood and aims of the case studies will exemplify.

2.2.1 FutureEverything

“[T]he Festival acts as a living laboratory for participatory experiments on art, technology and society.”

(Hemment 2010a)

FutureEverything was founded as FutureSonic¹³ in 1995, by present director Drew Hemment. Hemment was involved in the early UK electronic dance culture as a DJ and event organizer. At this time the digital sector was very niche and had narrow support in the UK¹⁴, so Hemment founded FutureEverything in order to support the development of the digital sector and electronic music in the UK. The festival had three main areas: art, music and ideas. As he started the festival, Hemment was also about to start writing his PhD thesis on electronic music at Lancaster University.

¹⁰For more information on these festivals, see Internet Sources

¹¹ They have often got a permanent infrastructure that reach beyond the temporality of the festival itself.

¹² In line with Jane Jacobs's view of the city as a laboratory (Jacobs 1961)

¹³ Hemment chose to change the name of the festival in 2010 as the Internet and anything digital was no longer for “geeks only”, but affected all of society (<http://visitmanchester.posterous.com/futuresonic-returns-as-futureeverything-this-04.08.2011>)

¹⁴ Private correspondence with Hemment

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Fig. 6: Drew Hemment, director of FutureEverything, source: Guardian

During the years art and digital innovation increasingly became the focus of the festival. According to Hemment this focus grew naturally out of the artistic programmes as many of the artists represented were concerned with social and technological change and their programmes delivered “relationships with larger organisations, devising and testing social and technological prototypes” (Hemment 2010a). In recent years an important driver has been FutureEverything’s partnership with Lancaster University where a new interdisciplinary research centre, Imagination Lancaster, was launched in 2007. Hemment was appointed Associate Director of the centre, and FutureEverything became a part of the research environment at the university as a research output¹⁵.

Hemment points out that the departure point of the work of FutureEverything was to explore mobile and locative art and to take the digital arts out of the galleries and off the screen into the city. The legacy of this work was an interest in the politics of space and social interaction. Today the outcome is a festival that focuses on “creative practices which engage in network technologies in lived city spaces, and how they suggest alternative possibilities or critical perspectives” (Hemment 2008).



Fig. 7: Trevor Davies, director of Metropolis, source: Torben Huss

2.2.2 Metropolis

“Metropolis is a festival and laboratory for the development of the creative city.”

(Homepage¹⁶)

Metropolis was initiated by Trevor Davies, and launched as a ten year running biennale in 2007 by Copenhagen International Theatre (KIT) of which he is artistic director and founder. Davies is an urban planner, but emphasizes his alternative view on architecture and planning and the importance of creating cities through fantasy and imagination, and not only building metropolises (Rifbjerg 2007). Davies moved from England to Denmark in 1974, and founded KIT as a reaction to the contemporary institutionalized cultural life in Denmark.

It is important to see Metropolis in the context of KIT, as it is part of the development of KIT’s work. As Davies points out: “KIT is not thought as an institution, our model is not the great festivals that logically and linearly repeats themselves every year” (author’s translation¹⁷, Davies 2004:31). The organisation wants to present festivals that should function as a “city-theatre laboratory” experimenting with the surrounding environment,

¹⁵ For example were the results of the research done in collaboration between FutureEverything and Lancaster University presented at the festival.

¹⁶ <http://cph-metropolis.dk/en>

¹⁷ Original quote: “KIT er ikke blevet udtænkt som en institution, vores forbillede er ikke de store festivaler, der logisk og lineært gentager sig selv år efter år” (Davies 2004: 31)

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prevailing art definitions, artists and artistic content (Davies 2004). With Metropolis, Davies wanted to take the “city-theatre laboratory” experiments one step further: “Now the important agenda is to create a knowledge platform, a political platform from which artists can work with art in public space” (author’s translation¹⁸, Garfield 2010).

Davies was missing a greater understanding for the development of public space in Copenhagen, and especially the use of art in this regard¹⁹. According to him there was a need to give more room to the configuration processes of public space, as opposed to everything being imposed top-down (Garfield 2010). Furthermore, Davies was calling for more elements of anarchy and coincidence in the development of Copenhagen as the present projects in public space in his opinion tends to be too polished (Rifbjerg 2007). Davies rather prefer more interactive and temporary approaches to projects in public and urban space: “We don’t have any ambitions to make something permanent, but on the contrary to soften it up²⁰” (author’s translation, Garfield 2010). Thus, Metropolis was launched in order to create debate and influence the development of more temporary and interactive approaches to projects in public/urban space.

2.2.3 SOHO

“[SOHO] focuses on participatory, process-oriented art practice within the context of urban development.” (Schneider & Zobl 2008:back cover)

SOHO was initiated in 1999 by Ula Schneider, an artist living and working in the Brunnenmarkt area of Ottakring, a multi ethnic community in the 16th district of Vienna.

After having lived in the United States for several years, Schneider returned to her hometown Vienna in the 90ies and decided to live in the Brunnenmarkt neighbourhood²¹. She experienced a lack of investment and interest in the area by the city in the 1990ies, as



Fig. 8: Ula Schneider, director of SOHO, source: SOHO

shown through vacant shops and buildings and a decrease in visitors, and got the idea of using the vacant spots as temporary exhibitions possibilities and artist studios to create a space where artists could show their work and collaborate more (see quote 1 in appendix). The event quickly turned into an annual festival that Schneider describes as “an active participation in my surroundings” (Schneider 2008:14).

During the three first years of the festival Schneider got increasingly concerned with the role of art in urban space and the importance of that “[a]rt in an urban environment must create ... contradictions” and avoid “image-softening and harmonization” (Schneider 2008:14). Thus, the festival focused on art projects that critically dealt with legible themes within the neighbourhood and also addressed the physical interventions of city planners in the Brunnenmarkt, and their effects. When asked why she wanted to address migrants and migrant issues at the festival²², Schneider answered with a question of her own: how was she supposed to ignore the composition of the population if she lived and worked there? (Zobl & Schneider 2008:105). This answer points to Schneider’s understanding of public space and her commitment to work with the conditions she finds there.

¹⁸Original quote: “Den vigtige dagsorden nu er, at skabe en vidensplatform, en politisk platform som afsæt for kunstneres arbejde med kunst i det offentlige rum.”

¹⁹ “In Denmark there is still a very traditional understanding of the art institution and the artistic event. The understanding of art in public space has not developed much.” (authors translation) Original quote: “I Danmark har man stadig en meget traditionel opfattelse af kunstinstitutionen, og af en kunstbegivenhed. Opfattelsen af kunsten i det offentlige rum har ikke udviklet sig meget.” (Garfield 2010)

²⁰ Original quote: “Vi har ingen ambitioner om at lave noget blivende og permanent, men meget hellere modsat en opblødning af det.” (Garfield 2010)

²¹ Brunnenmarkt is a dense urban area located just outside of the Gürtel in Vienna. 37% of the inhabitants have got a migrant background. The once highly frequented market in the Brunnenmarkt underwent a change in the end of the 1990ies and faced a continuous decrease in visitors and vacated floor premises. (Schneider 2008)

²² See page 12

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Fig. 9: Artists creating an alternative to the commercial decoration of urban space with their posters, source: Metropolis

2.2.4 Level of integration

The aspect of Heterotopia is reflected in the aims of the case studies to function as urban laboratories to experiment with alternative urban and cultural strategies. These aims can be linked to what Swyngedouw (2008) calls the practice of genuine democracy through dissent, contrary to the contemporary predominant to policy-making where disagreement and debate only operate within an overall model of elite consensus and agreement. According to Waterman (1998) heterotopic festivals may thus enable the politically marginal, in this case local artists and artistic community, to express discontent through ritual, thereby restricting their revolutionary impulses to symbolic form in which the festival acts as a medium of resistance towards the established order.

It is my hypothesis that the possibilities for festivals of reaching these aims are influenced by imbalanced conceptualizations of festivals within urban policy frameworks and thus influenced by their level of integration or marginalization in the urban regime. Therefore, I have chosen three festivals with different degrees of integration or marginalization in the urban regime in order to detect how this influence the outcome of the festivals:

FutureEverything represents a high level of integration in the urban regime. This is exemplified by its 'strategic alliance' with Imagination Lancaster, which interacts with both industry and government.

Metropolis represents a marginalized festival. According to Davies (see quote 2) the festival is considered an individual organisation and not considered a strategic partner for the city at all.

SOHO is situated in the cross field between integration and marginalization. The renewal office of Vienna tried to take it over to realize commercial aims, resulting in the festival now fighting for its independence in order to keep its vision clear.

2.3 Concepts and theories

2.3.1 Urban regime

Before elaborating on the concepts of cultural policies, the notion of urban regime needs some unpacking. I define an urban regime in line with Hambleton (2005) as the entire group of influential actors in the city arena. This group constitutes three sets of institutions, which together provide the capacity to govern a city: 1) government itself, 2) corporate business and 3) the network of civic organisations, which can be very influential in shaping public debate on policy issues and spurring voluntary activity in the community (Hambleton 2005: 198).

2.3.2 Art and culture

Art and culture are complex terms that are important to clarify, as they are essential to understanding some of the challenges of contemporary cultural policy as well as the case studies.

Himmelstrup (2004) defines art as a form of communication utilizing sensory forms in order to represent a spiritual content. In contemporary society the division between art and non-art is blurred. The definition of art is a matter of interpretation

²² The question was asked by the American artist and theorist Dan S. Wang at the "Dual Commitment" symposium organized by Soho in Ottaking in 2005" (Zobl & Schneider 2008)

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as it is constantly changing due to its continuous work on breaking its own framework. Thus an objective definition of art is impossible and one might say, in line with Danto's institutional theory²³, that those persons participating in the "art life," being the artists themselves, the critics, the political administration or the audience, define art. This may create problems for festivals exploring new roles for art in the urban context, as this notion of art may not correspond to art as understood by the political administration or audience leading to problems of e.g. legitimacy and understanding.

Originally the term "culture" refers to the cultivation of the land and the mind. Today, however, culture has, as mentioned, expanded throughout the social realm and has become a contemporary buzzword that is used in all connections in order to legitimize new ideas, minorities and events. As McGuigan (2004:14) observes, it has been "overused, possibly to the point of meaninglessness, and this raises all kinds of problems, not only methodological but also political." Eagleton (2000:32) identifies the main difficulty being that the term "culture" on the one hand is too narrow and on the other hand too broad. This may be explained by looking at the common way of defining culture in terms of the "double culture notion" that divides the term in two: Culture with capital C which is an aesthetic term incorporating symbolic representations of experiences and knowledge, and a broad anthropological term that incorporates the whole society, the activities and forms of life (Himmelstrup 2004). I will return to the problems this arises later, for now I will clarify that the present thesis refers to culture as confined to practices that are primarily about symbolic representations, communication, pleasure and identity, rather than encompassing the social and political in general. Thus, my focus is upon arts festivals and not the burgeoning array of cultural events as mentioned in the introduction.

2.4 Cultural policy framework

In line with McGuigan (2004), I define cultural policy as deliberate action in the cultural field undertaken by governments but also including business operations and civil society campaigns around the conditions and consequences of culture.

2.4.1 Rationales

By definition policy always comes with a rationale, one has to give a reason for doing this rather than that. In order to examine the rationales for cultural policy in Manchester, Copenhagen and Vienna I have adopted the model of the Four E's: Enlightenment, Economic impact, Entertainment and Empowerment (Skot-Hansen 2005).

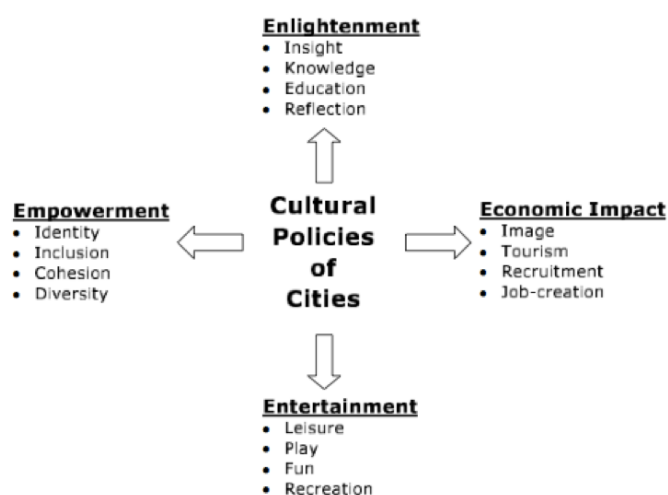


Fig. 10: Cultural policy rationales model, Source: Skot-Hansen 2005

This model is good for analyses as it is theoretical based, and may serve as a framework to structure a field that might easily become diffuse. However, the model is more an analytical tool than a picture of reality as no city finds itself operating within one rationale alone but may operate across several different rationales. Furthermore the model leaves out considerations regarding the state/culture relations and the relations between

²³ According to Danto, the institution may raise something to be art, and avoid that it is disposed as the every-day object it is (Himmelstrup 2004:110).

2. EMPIRICAL AND THEORETICAL FRAMEWORK



Fig. 11: Example of cultural policy as display, Louvre Pyramid, source: terragaleria.com

explicit and implicit cultural policies. Therefore, I have merged the Four E's model with Raymond Williams' (cited in McGuigan 2004) distinction between cultural policy "proper" and cultural policy as display. For brevity I will denote cultural policy "proper" as C1 and cultural policy as display as C2.

While Skot-Hansen's model is limited when it comes to present these relations within cultural policies, Williams elaborates on the state/culture relations, and reminds us of implicit cultural policies that normally goes unnoticed. Thus Skot-Hansen's and Williams' theories compliment each other and provide a solid base for my cultural policy analysis.

2.4.2 State/culture relations

Williams identified five state/culture relations, two with respect to

cultural policy as display (C2) and three with respect to what he regarded as cultural policy "proper" (C1):

Cultural policy as display

C2 is reflected through the investment in cultural flagships and mega-events by cities all over the world during the last 30 years. (Evans 2003). Mitterand's expensive grand projets in Paris such as the Louvre Pyramid, the opera Bastille and the new national library and the huge investments by cities like London, Bilbao, Berlin and Vienna in new museum quarters and cultural facilities aiming to attract tourists and "the consumer dollar" (Harvey 1989:9) by being "Shopping Mall[s] for Culture"²⁴ provide excellent examples of cultural as aggrandizing national and metropolitan display as well as economic reductionism.

²⁴ These were the words used by the project manager to describe the Museumsquartier in Vienna (www.museumsquartier.at)

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McGuigan (2004:62) presents the following characteristics for C2:

- most likely rationalized implicitly
- latent and sometimes quite manifest policies concerning the ritual symbolization of nationhood and state power:

1. national aggrandizement ("public pomp of a particular social order")

2. economic reductionism (business propositions pronounced in rationalizing public cultural investment)

Cultural policy "proper"

While C2 can be seen as indicative of broader economic, ideological and political issues, C1 is constituting a narrowly delimited and specialist field of administration representing governmental agendas. C1 is conducted and rationalized on nation-state grounds and is characterized by national art councils with the aim of subsidizing and protecting the arts from market failure (McGuigan 2004). In a democratic society, C1 should not interfere with the aesthetic or ideological content of the arts, rather it should optimize the conditions for artistic and cultural freedom and sustain a national cultural identity (Duelund 1994).

C1 is exemplified by the national art council's support for a range of artistic and cultural activities and organisations, elite as well as popular, amateur and professional. McGuigan gives the following characteristics:

- rationalized explicitly
- manifest policies typically concerning:

1. public patronage of the arts
2. media regulation (public service broadcasting, ownership and control of the press)
3. negotiated construction of cultural identity



Fig. 12: Ballet dancer, Source: Rose Eichenbaum

2. EMPIRICAL AND THEORETICAL FRAMEWORK

2.4.3 Framework model

If we combine the state/culture relations with the Four E's we would get the following model:

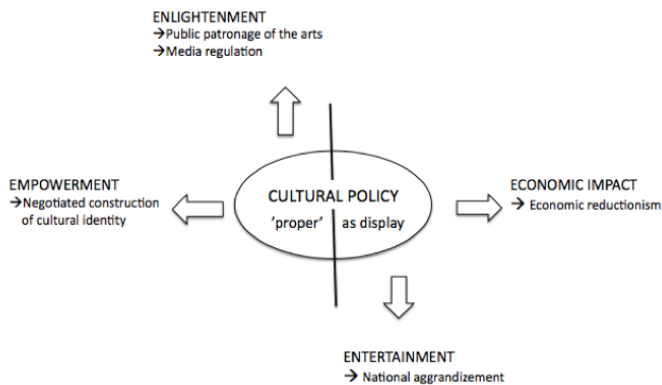


Fig. 13: Framework model based on William's state-culture relations and Skot-Hansen's Four E's model, source: Author's construction

This model shows the relations between implicit and explicit cultural strategies as well as relevant rationales. Furthermore it may be connected to the historical development of cultural policies and festivals:

C1 can be said to emerge from the Enlightenment rationale, which builds on the idea of informed and educated citizens as means to strengthen the democratic process (Skot-Hansen 2005). This rationale manifests itself in the public patronage of the arts and media regulation, as means to facilitate the mediation of and absorption into culture through artistic production and dissemination, which in the end leads to new cognition.

Up until the 1970ies and 1980ies cultural policy in Europe neglected the economic potential of cultural resources, and defined culture as a separate realm from material production and economic activity in line with the Enlightenment rationale (García 2004). Following this rationale festivals from the 19th century upwards were concerned with "high arts" and tended to present high-quality classical works in order to reaffirm the civilizing and educational values of "high" culture like those at Salzburg and Bayreuth (Quinn 2005).

The definition of culture became broader and more politically

important in the 1970ies as grassroots gained autonomy and cultural policy was seen as a tool to enhance community building (Kong 2000:386). This development is interconnected with the Empowerment rationale manifesting itself in the promotion of special sub-cultures in order to conform their identity (Skot-Hansen 2005.) At this time, festivals²⁵ started grapple with the definitions of culture, challenging accepted definitions of "high" and "low" arts, and wanted their audience to be participants instead of spectators.

As mentioned, the shift towards neo-liberal entrepreneurialism in the 1980s led to a strategic shift in cultural policies from social to economic objectives (Biancchini 1993). Thus, there was a shift of emphasis from C1 to C2 where the economic impact and entertainment rationales became dominant. Cultural policy was now considered a tool for urban economic and physical regeneration characterized by the focus on instrumentalized festivals, flagship arts developments, high profile events in the inner city, revival of urban public spaces and growth in public-private partnerships (García 2004, Kong 2000). This has resulted in a situation where, as McGuigan observes, "Public investment in the arts is advocated on the basis of what are expected to be concrete and measurable economic and social impacts" (2004:135). This may lead to problems for heterotopic festivals operating within an alternative approach where the impacts are less immediately tangible than the instrumental vision of culture where the latter is reduced to exchange value by applying market principles to it.

²⁵ As for example the international student festivals at Zagreb and Nancy, the Avignon festival in France and Edinburgh Fringe in Scotland (Quinn 2005)

3. METHODOLOGY

3.1 Research design and –methods

As my research question is oriented towards specific festival cases, I have applied a comparative case study research design, which entails studying contrasting cases using the same research methods (Bryman 2008).

My research implies seeking patterns for unanticipated as well as expected relationships, e.g. between the festivals and the urban regimes, and thus rely on interpretive observation and a qualitative research strategy for the collection and analysis of data (Stake 1995).

Qualitative research implies an inductive approach, meaning that the starting point is the observation of single cases, and then generalizable inferences are drawn out of them (Kvernbekk 2002). Of course, single cases cannot be representative for or generalized to a wider universe, the question is rather how well theory is generated out of the findings (Bryman 2008). The comparative research design is useful in this regard, as it implies that the integration or marginalization of heterotopic festivals is better understood in relation to two contrasting cases or situations. Thus, by choosing case studies with a different level of integration in the urban regime I am in a better position to establish the circumstances in which my theory will or will not hold, than if it was based on one single case and equal levels of integration or marginalization.

A danger with the multiple-case study approach is that less attention is paid to the specific context and more to the ways in which the cases can be contrasted (Bryman 2008). I have taken this danger into consideration by focusing on situating the festivals in both national and regional contexts, and emphasizing on relationships as well as contrasts between the different contexts.

3.2 Data collection

The data used in this research can be divided into three categories²⁶:

1. Literature on festivals and urban- and cultural policies such as academic articles and research reports
2. Official documents from the state and private sources (online and on paper)
3. Qualitative (Semi-structured) interviews

Cautions are necessary in attempting to treat official documents as depictions of reality as the documentary source may be biased. For example, many official documents deriving from the urban regime display a flourishing festival scene, when in fact these documents implicitly refer to big cultural events, and largely ignore a decline in smaller, sub-cultural festivals. However, these documents may be particularly interesting because of the biases they reveal, as in this case they may reveal a priority of big cultural events on behalf of smaller cultural initiatives by the urban regime.

Because of potential bias, it is necessary to buttress the analysis of these documents with other sources of data, such as relevant literature and interviews.

3.2.1 Qualitative/ semi-structured interviews

The qualitative interviews are an important source of data in terms of preserving the multiple realities involved in my cases, including the different and even contradictory views of what is happening.

Because of the multiple-case study design, I found it necessary to have some structure of the interviews in order to ensure cross-case comparability. On the other hand, it was important to ensure flexibility in the course of the interviews in order to get rich

²⁶ For more detailed description of each category, see appendix.

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and detailed answers. Thus I chose to conduct semi-structured interviews, meaning that I developed a general interview guide²⁷ with a series of questions, but was able to adapting it to the interviewees and his/her area of expertise (Bryman 2008).

Sample

In order to establish a good correspondence between the research question and the sample of interviewees, I conducted a purposive sampling, meaning that I strategically sampled participants relevant to my research question (Bryman 2008). Furthermore, I used initial contacts, such as festival leaders, to establish contacts with others ("snowball sampling") such as artists and partners. The mix of these two sampling approaches ensured a variety in the resulting sample, so that sample members differed from each other in terms of key characteristics and positions. I am aware that the sample of 23 interviews with different actors, as presented below, could be more extensive, but the limitations of the present thesis made me focus on some core actors in order to elucidate the main aspects of my research question.

The sample can be divided into three groups representing:

1. The festival (organizers, artists, partners)
2. The city (cultural- and planning representatives)
3. The "observers" (researchers, cultural critics/commentators)

Number of interviews²⁸ conducted for each group in each city:

	Festival	City	Observers	Total
Manchester	6	3	3	12
Copenhagen	3	5	2	10
Vienna	3*	4	4	11

* A limitation regarding the festival-sample of Vienna is that only one of the three interviews is with representatives from

SOHO, the two remaining are with representatives from Wiener Festwochen²⁹, due to a shift of research focus. However, the sample is considered sufficient considering the small scope of the festival, the relevance of the other interviews in elucidating SOHO, and a solid base of other data on the festival.

The festival-sample of Manchester is significantly higher than in the two other cities. This has to do with the broad scope of projects developed by FutureEverything compared to the two other festivals. Thus, in order to cover these different projects, it was necessary to incorporate more interviews.

Audiences of the festivals are not incorporated in my sample as my research interest concerns the operational conditions of heterotopic festivals in relation to the urban regime, and not the relationship between festivals and its audiences, which would require a whole other theoretical (and empirical) approach.

Interview guide³⁰

When preparing the interview guide I focused on covering the key themes relevant for answering my research question. The main themes were as follows:

- Positioning of the city within cultural policies
- Festivals/arts and urban development
- Cultural/urban strategy for festivals
- Relationship between urban regime/festivals

3.3 Data analysis

In order to analyze the data I have used grounded theory, which implies an iterative approach where data collection and analysis proceed in tandem, repeatedly referring back to each other (Bryman 2008).

I focused on making the analyses of my interviews an ongoing activity, so that I could be aware of emergent themes and/or contradictions that I might want to ask about in a more direct way in later interviews. Coding helped me in this process, as it

²⁷ For this guide, see appendix

²⁸ For a more detailed description of each interviewee including institution, function etc., see appendix.

²⁹ Wiener Festwochen (Vienna festival) is an arts festival in Vienna that was established in 1951 and belongs to one of the cultural high points of the city.

³⁰ For more detailed interview guide see appendix.

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reduces data into components, for example by synthesising the interviews in thematic schemes.

Samples of this coding is incorporated in PART I in order to illustrate the internal validity of my research, implying that there is a good match between my observations and the theoretical ideas I develop (Bryman 2008). However, a common criticism of the coding approach is the problem of losing the context of what is said, therefore I have indicated which interview the statement is taken from, and the exact question from where it is found, i.e. M7/Q1. I want to stress that the coding I have incorporated in the core text is to be seen in relation to the theoretical ideas presented, and not as an independent analysis.

In order to outline the connections between the more general theoretical ideas and discussions and the codes and data, I use my framework model of the four E's. The model was based on already collected data, and hence exemplifies the iterative approach where theoretical ideas have emerged out from my data, and at the same time are fed into the analysis of the data. Thus, my analysis is based on the following model:

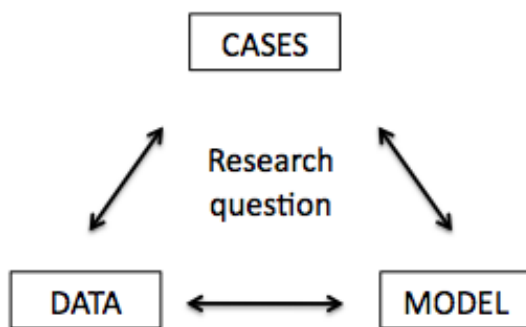


Fig. 14: Model for data analysis, source: Author's construction

4. PART I: INTEGRATION OR MARGINALIZATION?

“Those who toiled knew nothing of the dreams of those who planned.”

Fritz Lang, “Metropolis”

This first part of my analysis concerns the cultural policies of the three festival-countries and -cities and the level of integration/marginalization of the festivals according to these policies. This analysis will form the base for answering the first part of my research question: To what degree is heterotopic festivals integrated in or marginalized by the urban regime?

I will first (4.1) look at the national context of cultural policy in Britain, Denmark and Austria, then (4.2) what consequences this has for current cultural policies in Manchester, Copenhagen and Vienna and how this influences the integration or marginalization of the case studies in the urban regime. Finally, (4.3) I will point out what factors that determine this level of integration or marginalization.

4.1 National contexts of cultural policy

As mentioned in the theoretical framework a general international tendency, starting in the 80ies, is an increased focus upon C2 rationales, and the consideration of cultural policy as a tool for economic and physical regeneration. In this context a crucial development has been the ideological de-legitimization of state intervention and public sector arts (Miles & Paddison 2005). They both persist but with an uncertain and poorly defended rationale as their operations are increasingly reconfigured by market reasoning. We are here talking about a “re-regulation”³¹ moving from the preserve of the state to market forces, from manifestly political to economical regulation (McGuigan 2004). One may say that the C1 rationales have been merged with the rationales of C2. As a result cultural policies may be guided by competing policy objectives such as older local and national traditions in form of C1, as well as global marketing trends in form of C2 (Bianchini 1993, de Frantz 2005).

In this section I will give examples on how this re-regulation affects the cultural policies of Britain, Austria and Denmark in order to uncover national and regional state-culture relations in which the festivals, and their host-cities, operate. I have made a table (see following page) containing a comparative overview of the developments that are the most relevant regarding the case studies and the research question, and will not go into details regarding all recent developments within the field of cultural policies. The overview will be commented and elaborated below the table.

³¹ In line with McGuigan (2004) I use the term “re-regulation” in order to point out that we are not talking about a “de-regulation”: In spite of privatization state power will still play a role in regulating the market.

4. PART I: INTEGRATION OR MARGINALIZATION?

	Britain	Austria	Denmark
Traditional cultural policy	From cultural policy proper focusing on elitism and conservatism...	From cultural policy proper focusing on a redistributive cultural policy and culture as political representations and social integration functions based on consociationalism...	From cultural policy proper focusing on dissemination of a national monoculture to all...
Shift in political environment and cultural policy	... to economic instrumentalism	... to aggressive party competition	... to regionalization
Merging of C1 and C2	<ul style="list-style-type: none"> - cultural policy proper merged with techniques of business promotion - heightened strategic significance of culture and focus on innovative quality of the arts, cultural industries and creative talent 	<ul style="list-style-type: none"> - cultural policy proper merged with economic development strategies - from social cohesion to social inclusion 	<ul style="list-style-type: none"> - cultural policy proper merged with increased territorial competition and economic interests - from equality to differences between regions
Present state - culture relations	- responsibility of cultural policy "reclaimed" by the central government	- state as main financer, but officially dealt with in the provinces	- large areas of national cultural policies turned over to counties and municipalities

4. PART I: INTEGRATION OR MARGINALIZATION?

4.1.1 Traditional cultural policy

The tradition of elitism and cultural conservatism in Britain can be seen in relation to the enlightenment rationale that in Britain has been concerned with developing the quality and professional level of the arts (Griffiths et al. 2003, McGuigan 2004). In Denmark, on the other hand, the enlightenment rationale has rather been dominated by the thought of dissemination of culture to the wide population, mainly through cultural institutions (Duelund 1994). The close relation between politics and the arts in Austrian cultural policy can be traced back to the Austrian-Hungarian monarchy when prestigious cultural infrastructure was built in Vienna to represent political power³² (Wimmer 2006). In line with Denmark, Austrian cultural policy has got the traditional cultural institutions at its core, and is based on the idea that culture and the arts are a public responsibility and therefore to be mostly publicly funded through a redistributive cultural policy according to the principle of social cohesion³³ (Wimmer 2006).

4.1.2 Shift in political environment and cultural policy

In Britain, during the 80ies, C1 was merged with techniques of business promotion (i.e. strategic partnerships and market principles) in order to prove the economic utility of investing in the arts (Griffiths et al. 2003, McGuigan 2004). The hallmark of the New Labour government, that came to power in 1997, was to be an “age of achievement” exemplified by the innovative quality of the arts, cultural industries and creative talent, and the Arts Council and local authorities were encouraged to become even more strategic³⁴ (Selwood 2006).

In Austria, the rise of new parties in the early 1980ies and the replacement of the long-standing social democratic grand coalition by right-wing government in 2000, lead to a turn in federal politics from consociationalism³⁵ to aggressive party

competition (de Frantz 2005). With this shift the principles of life quality and social cohesion that was the base of Austrian C1 as advocated by the social democrats, was now associated with new images of private enterprise and innovation characteristic for C2 (ibid.). Social cohesion was replaced by social inclusion, which refers to the desire of individuals to “participate” in society (Stevenson 2004). According to Stevenson, social inclusion “has become synonymous with the economy to such an extent that participation in society (full citizenship) can only be achieved through participation in the economy” (2004:126).

In Danish cultural policies equality was the ruling principle until large areas of previously national cultural policies were turned over to counties and municipalities. This was a result of the regionalization³⁶ that followed the general turn to neo-liberal entrepreneurialism, shifting focus from interregional inequalities to boost the contribution of every region to national economic competitiveness (Brenner 2004). The regionalization was seen as a tool to discourage unemployment and improve economic growth (Langsted 1999), and was followed by increased territorial competition, emphasis on the differences between regions and investment in cultural activities for economic reasons (Duelund 2008). However, while the counties and municipalities increasingly prioritized C2 rationales, the thought of a national monoculture was kept alive by a renewed support for national cultural institutions at the state level. This was done through refurbishment and new building projects in order to re-establish a common cultural background and a single national identity³⁷ (Duelund 2008). A similar tendency can be seen in Austrian cultural policy where traditional institutions were emphasized as instruments of national representation by the neo-liberal conservatives (Wimmer 2006).

³² More recently, these cultural institutions played an important role in the stabilization of the political regime and the reconstruction of an Austrian national identity after World War II (Wimmer 2006).

³³ Understood in terms of a set of structural relationships that constrain the ability of some social groups to access social, economic and cultural resources (Stevenson 2004).

³⁴ The “Strategic framework for the arts,” a ten-year vision for the Arts Council published in 2010, reflects this idea with one of the long-term goals being “promoting greater collaboration between organisations to increase efficiency and innovation” and “strengthening business models in the arts and helping arts organisations to diversify their income streams, including by encouraging private giving” (Selwood 2006).

³⁵ Meaning that cultural policy was traditionally a matter of intergovernmental cooperation and agreement among party elites.

³⁶ What is peculiar to the Danish regionalization, is the “administrative logic” guiding it. Compared to other European countries Denmark has got a rather homogeneous

4. PART I: INTEGRATION OR MARGINALIZATION?

4.1.3 Present state-culture relations

In Austria, cultural policy is to be dealt with on the level of the provinces (Länder)³⁸, however, as Mokre (see quote 3) points out, big cities like Vienna invest more money on the arts than the other cities in the provinces, suggesting that the state is the main financer. Thus, one may say that the local/regional cultural policies in Vienna are in conformity with the national cultural policies.

In Britain, as opposed to in Austria where cultural policy was traditionally a matter of intergovernmental cooperation and agreement among party elites, there was a distinctive tradition of setting up intermediary bodies that were on an “arms length,” meaning they were not to be directly under sway of the current government, between the state on the one hand, and the civil society and market on the other. This principle was meant to secure impartiality and neutrality between interested parties in the field of operation (McGuigan 2004). The Arts Council is one example of this kind of organisation. However, the New Labour government established the Department of Culture, Media and Sport (DCMS) and through this organisation the responsibility of cultural policy was strategically “reclaimed” by the central government (Griffiths et al. 2003). Thus, in Britain local/regional cultural policies are very much in line with the national cultural policy as they “have largely imported their operational definitions of ‘culture’ from the DCMS and acknowledged the significant influence of national bodies on their own cultural strategies” (Stevenson et al. 2010:162).

While these cultural policies encouraged innovation and experimentation within the field of arts (Selwood 2006), the Danish cultural policy was subordinated to strict result control focusing upon rigid economy and greater demand for income and non-risk efficiency by the new Liberal/Conservative government in 2001 (Himmelstrup 2004). This can be seen in connection with the diverging cultural policy rationales on a national and

regional level, which did not leave much priority for innovative and experimental art. According to the action plan of the Arts Council (Statens Kunstråd):

a considerable amount of the grants given by the council is licensed to specific ends, this, together with the reduced budget of the council, may cause difficulties in supporting what is current, new or unpredictable³⁹ (Kunstrådet 2008:4, authors translation).

4.2 Festivals and the urban regime

The re-regulations from state to market forces and merging of the C1 and C2 rationales point to changing governmental attitudes in the way in which states intervene in cultural policies and uses culture and arts within society. This is a consequence of other developments that are taking place within societies, shifting the focus of attention away from the content of these policies themselves towards the context within which they exist (Gray 2007). As Gray (2007) points out, there is an increasing determination of governments to demand particular forms of justification for continuing to spend money on arts and cultural policies. More often than not, pursuing economic objectives are positioned as the only way of achieving other outcomes (Stevenson 2004), as for example in Vienna where community development programmes are subjected to the same criteria and rationales as major visitor-based flagship schemes like the Museumsquartier and are thus facing unrealistic financial expectations⁴⁰ (Evans 2001).

Gray (2007:206) calls this “policy attachment strategies” whereby funding for one sector can be gained by demonstrating the role that it can play in the fulfilment of the goals of other policy sectors. He identifies this as a conscious strategy pursued by policy makers to generate the support that is needed for them to pursue their own objectives. According to Stevenson (2004), the outcomes of these strategies relates to a conception of culture as

ous population of 5 million and no real regions. Nevertheless, the country was artificially split up into smaller policy entities meaning that considerations of equality otherwise ruling in the Danish welfare society, were disregarded in favour of an emphasis on the differences between regions (Longsted 1999).

³⁷The action plan for 2007 – 2011 released by Statens Kunstråd (The Danish Arts Council) in 2008 illustrates the continued emphasis on providing institutionalized art of high aesthetic and artistic ideals in the national Danish cultural policy.

³⁸Cultural Policy Database: <http://www.culturelink.org/culpol/at.html>

³⁹Original quote: “en betydelig del af rådets bevillinger er øremærket til specifikke formål. dette, sammen med rådets reducerede budget, kan gøre det vanskeligt at støtte det aktuelle, helt nye eller uforudsete.” (Kunstrådet 2008)

⁴⁰Evans points to particular projects like the ‘Mile of youth Culture’ in the Guertel zone in Vienna consisting of avant-garde art projects, youth/multicultural and retail

4. PART I: INTEGRATION OR MARGINALIZATION?

a civilizing process that is not dynamic, flexible and situational, but linear and linked to a set of clearly defined political and governmental objectives; the dominant rationales being firstly economic, and secondly social in orientation (Gray 2007). Thus, governments have increasingly emphasized the role of cultural and artistic resources as contributors towards diverse subjects, such as the encouragement of economic growth (exemplified by the strategic significance of art for business promotion and innovation in Britain), economic competitiveness (exemplified by the regionalization of cultural policy in Denmark), and social inclusion strategies (exemplified by the focus upon social inclusion through participation in the economy in Austria).

4.2.1 Manchester and FutureEverything

Manchester has a long-established role as a city of innovations (Peck & Ward 2002). As Williams (1996:203) points out: "Manchester was the world's first city of the industrial revolution and it is today preoccupied with civic attempts to reposition itself both in an international world and a post-industrial era." From the late 1980ies the leading politicians embraced arguments about competition between cities, and Manchester City Council's economic strategies were based on identifying niches on which it might best capitalize, as manifested through for instance the two bids for the 1996 and 2000 Olympic games (Robson 2002). Among these urban visions, were the aims of creating a consumer base to the city and encouragement of a high-tech base recognizing the role of the local universities (ibid.). In 2002, Manchester Knowledge Capital was established as a strategic partnership between the universities, local and regional government and businesses of Manchester. The mission statement of the company reads: "Greater Manchester is proud of its history as a 'city of firsts', but never rests on its laurels. By 2015, Manchester wants to be recognized as a global leader in innovation."⁴¹

Similar visions are reflected in Manchester's cultural strategy (Manchester City Council 2010) focusing on the aspect of innovation stating that the desired outcomes of the strategy are to make Manchester "known as a distinctive cultural city with innovation at its heart" (p. 14). The strategy encourages new relationships between the culture and business sectors as well as expanding international networks and exposure to new ideas and perspectives (p. 16). This is in line with the already mentioned call for more innovative and strategic cultural policies by the New Labour government.

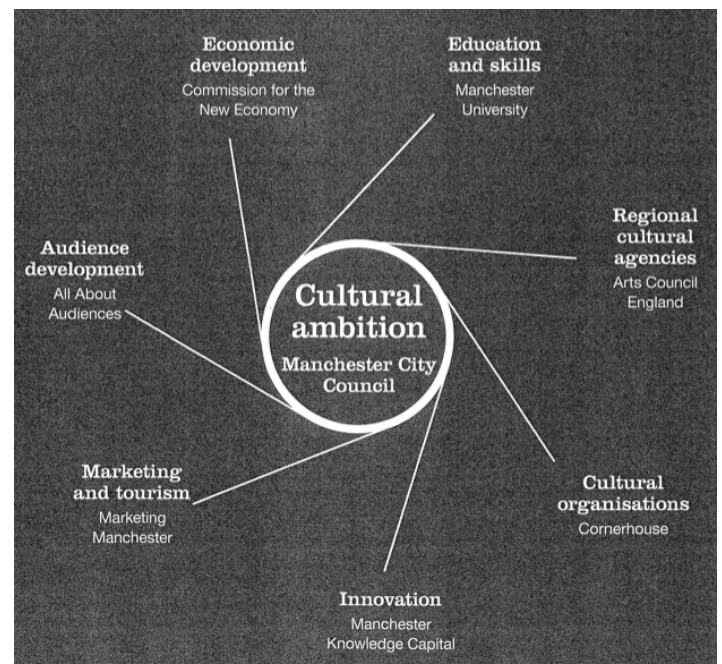


Fig. 15: The cultural ambition of Manchester, source: Manchester City Council 2010

The strategic significance of culture and the arts in the cultural policy of Manchester, as well as the high priority of the innovative quality of the arts, appeared as a recurrent theme in all the sample groups in the coding of my interviews:

and restaurant facilities, that has economic imperatives of the programmes as they are often expected to be self-financing and attract people from all over the city as well as visitors (Evans 2001).

⁴¹ Homepage: www.manchesterknowledge.com

4. PART I: INTEGRATION OR MARGINALIZATION?

City (culture)	City (planning)	Festival	Observers
<p>Events and festivals are recognized as economic drivers (M7:Q1/5).</p> <p>Looks favourable on events that bring in a good amount of investment and promotes the city (M7:Q1).</p> <p>Wants high profile and innovative events that links to artistic innovation and talent (M7:Q1).</p>	<p>We don't want to control festivals and events because it generates tourism and economy (M8:Q4).</p> <p>We try to have high quality and like innovative architecture. We're talking about art in its broadest sense (M8:Q1).</p>	<p>The cultural strategy is more interested in seeing how culture can increase tourism, retail and business spend (M3:Q11).</p> <p>The city wants innovative events because it helps them look good. They want to be associated with a future-facing attitude (M3:Q2).</p>	<p>The cultural strategy is all about rising Manchester's profile internationally and nationally. It's s a very money-oriented city. The council is always interested in rising land prices (M10:Q2).</p> <p>Manchester tries to make innovation networks. It has always been pushing new knowledge models (M11:Q12).</p>

According to Skot-Hansen (2005) the focus upon arts and business is situated in between the economic impact and enlightenment rationale in the four E's model. The connection between arts and business is not new, as seen through many years of sponsorship of the arts, but what is new is the strategy to embed the arts more deeply into individual businesses and the evolution of new partnerships as an integral part of business culture; "It is not only what business can do for the arts, but also what the arts can do for business" (Skot-Hansen 2005:36).

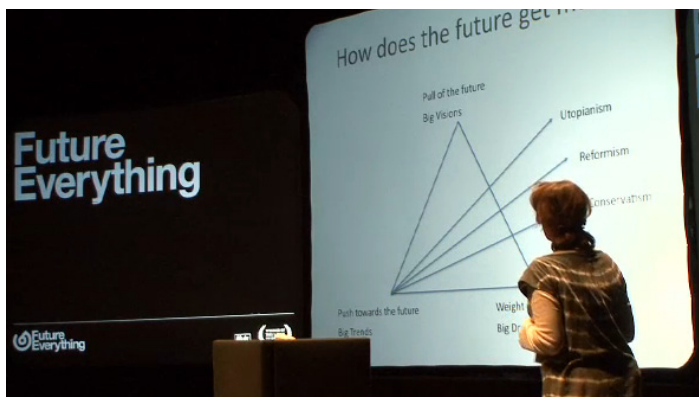


Fig. 16: "Design everything" - talk at FutureEverything conference, source: Experientia

With its focus upon technological and artistic innovation, FutureEverything blends right in to the cultural strategy of Manchester which calls for a programme of festivals "distinguished by innovation and diversity that transforms the urban experience", and that encourages a "highly innovative cultural sector" (Manchester City Council 2010: 28/14). In correspondence with Manchester's preoccupation with being "the world's first" and "a world-class city for digital content and related technological innovation"⁴² (Manchester City Council 2010:22), the festival brands itself with the statement that it "has presented a series of world firsts, such as in mobile and locative media" (Hemment 2010a) and that it, according to ACE "pushes Manchester to the fore of digital innovation" . As one of the project managers at FutureEverything, observes, the strategies of Manchester and FutureEverything increasingly corresponded, and the city worked closer and closer with the festival to implement the strategic agenda (quote 4).

In 2008 FutureEverything was awarded "Pillar Event status" by the Manchester City Council and received funding for a three-

⁴² From the homepage of ACE: <http://www.artscouncil.org.uk/our-work/futureeverything/>

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year period. Besides verifying the recognition of the festival by the Council, the status opened up for leverage into additional funding as receiving a “Regularly Funded Organisation” (RFO) status by ACE, and a three-year funding award by the Paul Hamlyn Foundation. As the Cultural department of Manchester City Council points out (quote 5), the Arts Council looks favourable upon organisations that already have got a funding agreement with the City Council.

A number of strategic steps enabled FutureEverything to get this high level of integration. Starting as an outsider at a time where the digital sector was very niche and had narrow support, the festival had to be creative in generating income and making people understand what it was doing. Thus, the three most strategic steps were visibility, innovation and development of elegant partnerships.

Innovation and elegant partnerships

According to one of the project managers (quote 6) at FutureEverything, what makes the festival interesting for arts organisations as ACE is its focus on technological and artistic innovation growing out of an artistic work that has a new and different perspective.

The potential of the arts to be a central element of digital innovation made FutureEverything attractive for other funders and businesses as well. The report *Evolution of Partnerships – Impact of technology on cultural partnerships*, for example, advocates a collaborative business model that can “create a productive research and development environment that brings together very different ways of thinking to create something new that can be taken to the market” (Arts & Business 2009:5). In the report FutureEverything is presented as an example on one of the organisations that score highest on a rank measuring level of collaboration and innovation.

According to Hemment “elegant partnerships”⁴³ are central to the business model of FutureEverything. It has lead to moving

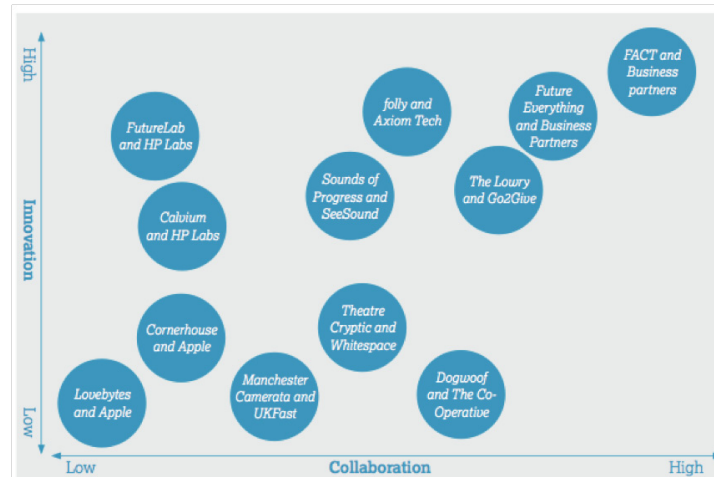


Fig. 17: FutureEverything scoring high on a rank measuring business collaboration and innovation of cultural organisations. Source: Arts & Business 2009

away from a model in which FutureEverything fundraise for and plan a cultural festival and art programme, towards one in which it develops a year round range of broad-based digital innovation initiatives within which one element is the cultural programme. By making visible this year round development work that went into the festival, it has been able to make the work more transparent and offer partnership opportunities in year round innovation labs (Hemment 2010a).

These strategic partnerships with local, national and international partners⁴⁴ have, according to the City Council, proved that the festival is good at generating income and investment to the city and is thus considered a success story by Manchester City Council (quote 7). As McGuigan (2004:45) observes, “Much public subsidy today has been tagged to the willingness and capacity of arts and cultural organizations generally to attract private funding and to having a properly worked-out business plan.”

The festival was nominated for the “Arts and Business cultural branding award 2010,” which is awarded to a partnership that reinforces the branding and marketing activity of a business through the use of culture. And the same year it won the

⁴³ Hemment defines “elegant partnerships” as partnerships “where we talk to our partners, listen to them, build up trust between the organisations, and build up joint projects through our different resources” (private correspondence with Hemment).

⁴⁴ For complete list of partners, see appendix

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prestigious Lever Prize awarded by the North West Business Leadership Team for world-class arts organisations in the North West.



Fig. 18: Drew Hemment receiving the Lever Prize, here with Paul Lee from Addleshaw Goddard, Source: Arts & Business

Visibility

FutureEverything was from the beginning very international because it was early on the Internet and the sector of digital innovation was international. As it got recognized outside Manchester, the local politicians got their eyes up for the festival as making Manchester visible on a global scale. The Arts Council now describes the festival as “one of the leading events of this type in the world.”⁴⁵ This increased recognition can be seen in connection with a general development within society. As the general manager of FutureEverything points out “technology and digital innovations are starting to becoming the norm, so people are catching up with us. What we are communicating is getting more understandable”(Joanne Wain, M2:Q4).

Furthermore, the festival focuses on communicating what they do to politicians, partners and the public. The producer of the festival underlines the importance of talking the language of the politicians and to explain to them that the festival fits their aims (quote 8). This approach implies finding quantity marks to justify the festival, for example by proving the festival’s impact on

cultural tourism. In 2010 FutureEverything appeared in an article on Cultural Tourism by ACE (2010) affirming the festival’s huge draw as a key destination for all things digital (quote 9).

Based on this analysis implying a significant correspondence between the cultural policy of Manchester and FutureEverything, as well as acknowledgement of the work of the festival by the urban regime, one may conclude that FutureEverything has got a high level of integration in the urban regime.

4.2.2 Copenhagen and Metropolis

In 2002 the Ministry of Trade and Industry and Ministry of Culture launched the joint report Denmark’s Creative Potential, calling for a greater degree of coordination between cultural and business policy stating that culture and the arts is

an increasingly important tool in the regional competition to attract workers, tourists and investment. (...) [C]ulture helps to generate a vibrant environment, greater quality of life and superior experiences, giving regions and towns a stronger external profile. (Kulturministeriet 2002)

In Copenhagen these ideas are reflected in initiatives like Gang i København⁴⁶ (2006), aiming to strengthen the relationship between business and culture. According to Lieberoth, project manager of Gang i København, Florida’s theories on creativity and the creative class (Florida 2002), also called creative city (Landry 2000), is the foundation of their work (quote 10).

Another example is Begivenhedsstrategi for hovedstadsregionen (Vækstforum Hovedstaden 2008), an event strategy for the capital region published by the municipalities of the capital region and the tourism organisation Wonderful Copenhagen. Their vision is that the capital region should be one of Europe’s leading regions in attracting and organising international cultural events. The strategy is based on the assumption that cultural

⁴⁵ From the homepage of ACE: <http://www.artscouncil.org.uk/our-work/futureeverything/>

⁴⁶ Directly translated: “Getting Copenhagen Going” - a joint project between the Technical and Environmental department, the Economy department and the Culture and Leisure department

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and creative activities are the most important factors for the branding of Copenhagen, and underlines that it will only support events appealing to an international audience and that can be motivated to engage in the development of the region.

This focus on economic development and competitiveness in the cultural policy of Copenhagen was reflected in the coding of my interviews. Furthermore, the coding pointed to the fact that the empowerment rationale, emphasizing dissemination of culture to the wide population, is now merged with the rationale of entertainment:

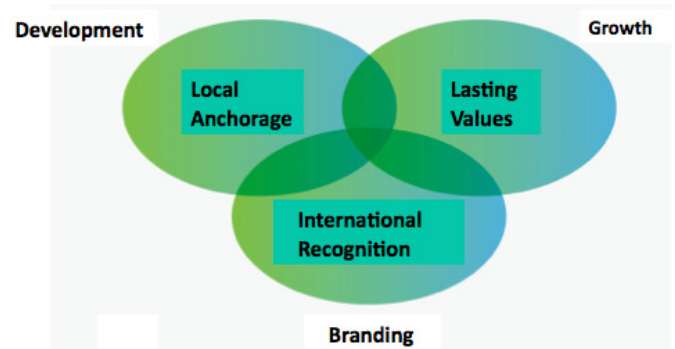


Fig. 19: The three main strenghts of Copenhagen in relation to events as identified by the capital region and tourism organisation (author's translation), source: Vækstforum Hovedstaden 2008

City (culture)	City (planning)	Festival	Observers
Festivals are used to mark Cph as a diverse cultural city, both locally and internationally (C4:Q10).	We want to make Cph a more open city towards business and culture (C7:Q7).	Branding is important, the tourist organization invests a lot of money in attracting events to the city. But the cultural sector is very limited benefitted from this (C1:Q1).	They focus upon festivals for branding purposes and often in connection with the tourist organisation (C10:Q11). They want projects that will make the city more visible (C10:Q2).
We prioritize festivals of high quality that takes place in central public spaces and reaches a broad audience (C4:Q4).	We chose to work with clear-cut, spectacular projects at a certain size that stages the modern city (C8:Q5/Q8).	Cities are attracted to celebratory things, as soon as you question something they become sceptic. It is a result-oriented cultural policy that wants events to profile and celebrate (C1:Q2/7).	Culture and sport are viewed as leisure activities, it is supposed to be fun and flow and popular, creating an image of a healthy city (C10:Q13).

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As Skot-Hansen (2005) asserts, the entertainment rationale is related to the capitalization of our needs of playing and relaxing by the market. This results in changing audience expectations towards looking for “blockbuster shows, rather than serious and meticulous appropriation of cultural knowledge” (Huyssen 1995, cited in Skot-Hansen 2005:35). Skot-Hansen locates the creative industries between the economic impact and the entertainment rationale in the four E’s model. She points out that an important issue to discuss whenever public funding is allocated to the creative industries is whether creativity is seen as a parameter of economic success, rather than an inherent quality of arts and culture. In *Kulturpolitiskredegerelse*⁴⁷ (2006) the creative city discourse is legitimized by the former:

For Copenhagen to develop into an international cultural metropolis, it has to attract and facilitate creative industries in sharp competition with cities all over the world. The presence of creative industries has got a spill-over effect on cultural life and vice versa. (Københavns Kommune 2006:38)

The claimed “spill-over effect” on to cultural life bears witness of a supply-side policy (Brenner 2004) where, instead of investment going directly to the demand side, i.e. cultural production, this is considered a side-effect of investment in creative industries and does not necessarily influence cultural production⁴⁸:

Copenhagen is investing a lot of money in attracting cultural events. (...) But how much it locks into the cultural institutions – I question that, because we have not felt that at all. (Trevor Davies, C1:Q1)

As Davies points out, Metropolis has not benefitted significantly from the cultural policy of Copenhagen. This situation may be related to the fact that the festival is positioned outside the prevailing cultural policy rationales.

First of all the divergence between the cultural policies on regional and national level create problems for the festival. These policies leave little space for innovative and experimental arts festivals as they are either treated as theatre institutions by the Arts Council (Kunstrådet) or are, by the city, placed into a vast amorphous area of “other events” usually lumped together with conferences, fests and educational open-air programs. This is exemplified by the “event strategy” of Copenhagen where festivals are sidelined with events like the IOC-congress, Copenhagen Bike City and Copenhagen Fashion Week.

According to Davies this division between the city wanting to support popular festivals and the state wanting to support high art, limits the festival. The festival is locked in one of the two categories in order to get funding, and cannot expand the concept of the festival. Thus it is hard for the festival to work with the city in different and hybrid formats through developing projects across disciplines by focusing on artists, architects and urban developers (quote 11).

While the British Arts Council supports festivals on an individual art form basis placing festivals in a category of “combined arts” that “encompasses a range of organisations that work across multiple art forms to achieve their aims, including festivals (...)”⁴⁹, the Danish Art council is holding on to the rigid definition of a festival as part of the performance art, not leaving much space for experimental festivals like Metropolis.

Furthermore, Metropolis marginalizes themselves by distancing themselves from the city of Copenhagen and not sharing their visions (quote 12). Davies points out that Metropolis is not seen as a strategic partner of Copenhagen as it is not generated by the city itself, but came from the outside questioning their ways of doing things (quote 13).

Visibility vs. invisibility

Metropolis is deliberately at odds with the focus upon “branding” Copenhagen as an “international cultural metropolis”

⁴⁷ Translated: Cultural policy report

⁴⁸ In PART II, I will return to the consequences of this supply-side policy.

⁴⁹ Homepage: <http://www.artscouncil.org.uk/artforms/combined-arts/>

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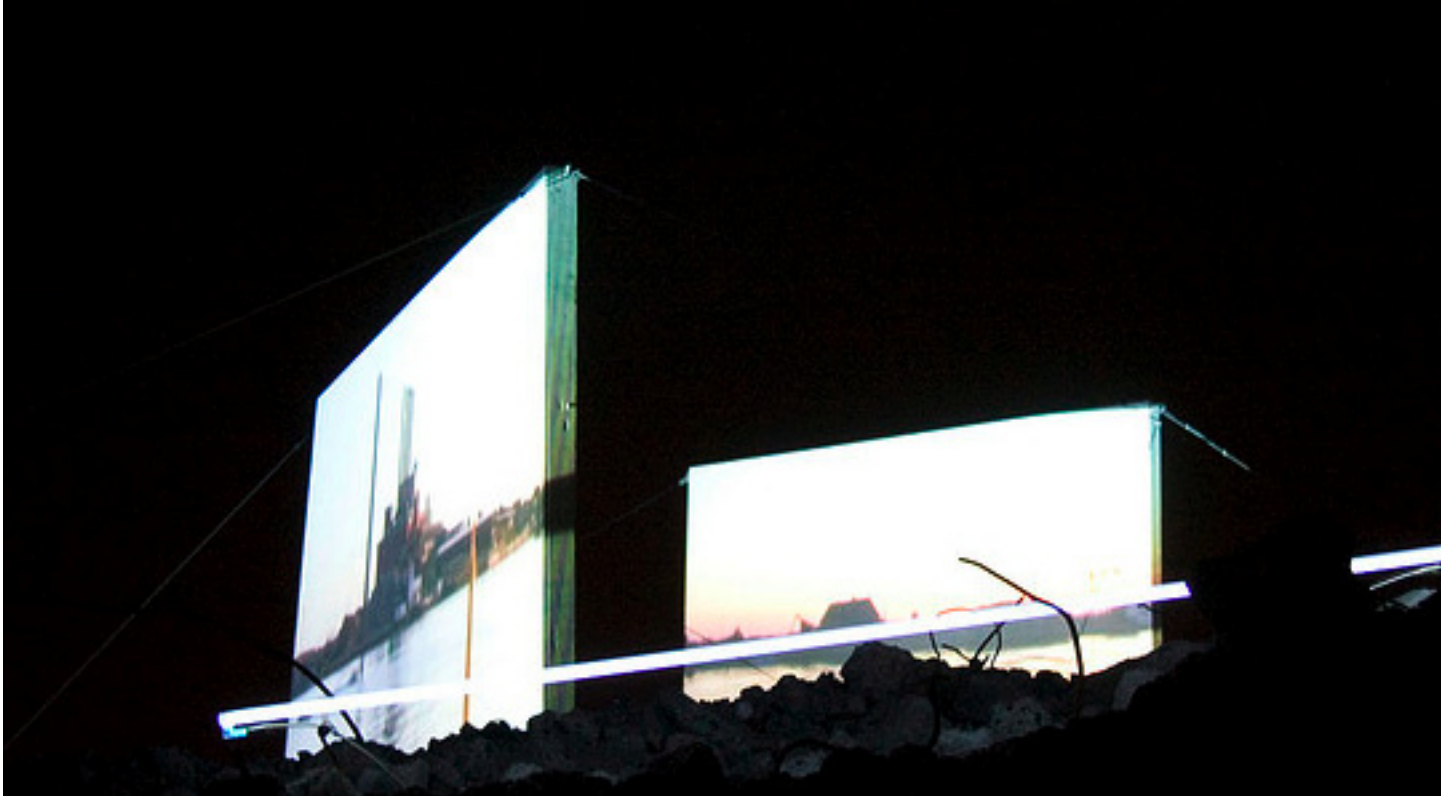


Fig. 20: Light and sound installation by Groupe Dunes, Metropolis 2007, source: Tina Louise Hunderup

(Københavns Kommune 2006:38) through spectacular, visible and popular events reaching out to a broad international and national audience. It rather presents anonymous performances and happenings in the outskirts of the city (Jensen et. al. 2009) as for example a mobile “truck-theatre” where the audience is placed in the back of a truck and driven through Copenhagen, a “pod-walk” where the audience is guided, one-by-one, through different everyday-scenarios of the city, or light and sound installations placed in forgotten industrial ruins. As a result, the festival was criticized by cultural critics for being invisible and simply unnoticed by the citizens of Copenhagen (Dithmer 2007).

This “invisibility”⁵⁰ was a deliberate choice by the festival, and can be seen as a reaction towards the statement of Copenhagen municipality in wanting to make Copenhagen “the leading metropolis of Northern-Europe” (Københavns Kommune 2004). According to Davies, this statement reflected the outdated ambitions of Copenhagen in the 60ies when it was all about being

“big” and “modern”. Also, these ambitions neglect the more intimate qualities of Copenhagen as they are occupied with the number of new buildings rather than creating relations between the people in the buildings (Rifbjerg 2007). Thus the very name, “Metropolis”, was chosen by Davies as a provocation towards this vision: “With Metropolis we want to interfere in this discussion, show another perspective and say: ‘You cannot have monopoly on that notion’” (Jensen et. al. 2009:183).

Entertainment vs. enlightenment

As McGuigan (2004) observes cultural debate is often constructed according to the binary opposition of elitism and populism. It is now more acceptable to be a cultural populist than elitist as the former is in line with the consumption oriented “marketization” of culture, and is linked to the assumption that “symbolic experiences and practices of ordinary people are more important analytically and politically than Culture with a

⁵⁰ Davie’s first wanted to call the festival “The invisible city” (Rifbjerg 2007).

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Fig. 21: City Sound Concert: A walk through the city with closed eyes, Metropolis 2011, source: Metropolis



Fig. 22: "Truck Theatre" by Rimini Protokoll, Metropolis 2007, source: CCS

capital C" (McGuigan 2004:114). Thus, populism is linked to the entertainment rationale, which can be seen as a focus of the cultural policy of Copenhagen, as pointed out by the cultural mayor of Copenhagen: "It is easier to go for what is safe, what we are sure will attract audience and sell tickets" (Pia Allerslev, C4:Q8).

Metropolis, on the other hand, is primarily defined as elitist (quote 14/15). The organizers of the festival defend its elitist position claiming that being mainstream and entertaining is not in line with their focus on urban development (quote 16/17).

Moreover, Davies admits that Metropolis is positioning itself in a marginal situation by questioning and challenging the cultural policy rationales of Copenhagen and that it might have been naïve to think that the festival could be put into the strategic program of the city to develop long-term urban strategies.

Davies' statement supports the observation of a marginalization of Metropolis by the urban regime as a result of diverging cultural aims and non-existent collaborations. The low level of integration of Metropolis in the urban regime is exemplified by the lack of sufficient funding of the festival (quote 18). For example did the city of Copenhagen make a festival pot of 5 million DKK in 2006. The pot would give 4-years support to festivals stemming from initiatives outside the city authorities, but Metropolis was not supported.

4.2.3 Vienna and SOHO

The construction of the Museumsquartier in Vienna can be seen as a result of the increased economic competitiveness and aggressive party competition. Hence, political decision makers are being pressed to look to cultural flagship architecture to combine competing images of economic regeneration and socio-cultural cohesion within a shared symbol of civic pride (de Frantz 2005). Despite of the cultural and aesthetic value presented by the city's historic heritage, "cultural newcomers" such as Bilbao and Berlin made tourism managers feel that the mere existence of historic monuments was not enough to keep up with global competition. Instead the entrepreneurial profile of culture, emphasizing the rationales of economic impact and entertainment⁵¹, and the city's symbolic associations with innovation, creativity and creative industries, were considered decisive for the image of urban competitiveness (de Frantz 2005). Evans (2001) points to how this re-direction in cultural policies created a widening gap between centre and periphery and social arts and flagship arts. The Museumsquartier can be

⁵¹As illustrated by for example the transformation of the historic city centre into "a historic themed entertainment and event-centred leisure destination" Hatz (2008:321) where historic and vacant office buildings are converted into hotels and shopping centres.

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seen as an example of how this spatial and economic divide is reinforced by cultural planning, which focuses on creative industries and tourism quarters, whilst adjoining areas lack community- and cultural facilities. Furthermore, Evans (2001) observes how development programmes are subjected to the same criteria and rationales as major visitor-based flagship schemes like the Museumsquartier and are thus facing unrealistic financial expectations.

The concept of creative industries was imported to Austria in the late 90ies⁵², focusing upon the economic potential of the arts and culture, and followed by studies proving the excellent conditions for creative industries especially in Vienna. One example is the report *An analysis of the economic potential of the creative industries in Vienna* initiated by the City of Vienna in 2004 stating that creative industries are “indeed a focus of Viennese economic policy” and that the city of Vienna has “undertaken

considerable preparations toward a strategy for CIs and has already implemented the first measures” (Kulturdokumentation 2004:3).

As mentioned this development of creative industry and infrastructure can be seen in connection with a strategy of social inclusion focusing upon the development as imagined ways of nurturing participation in society and developing citizens. This strategy points to an entanglement of the economic impact, entertainment and empowerment rationale in the cultural policy of Vienna. This entanglement was reflected in the coding of my interviews:

City (culture)	City (planning)	Festival	Observers
Our work is based on the socialist idea with more equality and distribution of cultural goods for everybody, and to bring people from the street to culture (V4:Q6).	We want to improve the identity of the city. This is very linked to urban and public space. (V6:Q1). There has been a growing interest to support festival-structures because the urban renewal office is interested in the upgrading of the area (V5:Q4).	We have become more integrated in the cultural policies because we involve people with migrant background. The chamber of commerce wanted to collaborate and support the basis of the festival. Of course their aim was to change the image of the area to attract investment (V1:Q1/4).	It changed in the 80ies: in the 70ies it was all about bringing the arts to the audience, now it was more about bringing audience to the arts. Art is perceived as a representative thing, rather than dealing with conflicts and problems (V11:Q5).

⁵² Mainly the concept was imported from the UK and can be seen in connection with Austria's EU accession in 1995, which made the long-established and highly institutionalized Social Democratic government face an increasingly market environment and hence need to re-define the city's profile (de Frantz 2005).

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One can see that the presence of the empowerment rationale is more linked to the use of cultural strategies by local politicians and policy makers to achieve political and economic objectives than the promotion of sub-cultures as mentioned in the theoretical framework (Skot-Hansen 2005, quote 19).

Within this cultural policy context that associates urban life quality and social cohesion with new images of private enterprise and innovation, it proved difficult for SOHO to keep its identity as a critical and experimental festival. Even though the festival did not want to “take part in the competition between money-minded art undertakings” (Zobl & Schneider 2008:101), it was quickly recognized by the city of Vienna for its potential of an economic upgrade of the Brunnenviertel area (quote 20).

The great output of SOHO was verified in numerous stories of success and liveliness in the Brunnenviertel area in relation to SOHO, leading politicians, special interest groups, businessmen, companies and consultants seeking to be credited as “co-authors” of the festival (Schneider 2008). One example, is how the city of Vienna gives the impression that SOHO was a part of the URBAN programme⁵³ in Vienna (quote 21), when in fact the festival was only started in parallel to this programme and had nothing to do with it. However, because it contributed to the success of the programme and the strong image shift of the area, it is often mentioned in this context⁵⁴.

According to the co-director of SOHO this is an unpleasant issue as patronage is changed into a business relation, and sponsors and/or patrons want “to be credited as a co-author of something they made possible but certainly did not initiate, conceive or cooperate on” (Zobl & Schneider 2008:103). As a result, Schneider had struggles fighting and articulating against other interests in order to keep her vision clear (Schneider 2008, quote 22). Three main factors may be identified as contributing to this interest by the urban regime in SOHO: physical and economic up-grade, visibility and image-shift of the area.

Physical and economic upgrade

The focus of SOHO upon utilizing neglected space in Ottakring for the making and showing of arts as well as for the improvement of communication infrastructures among artists, fitted well with the concept of using the residual spaces of industrialism for the creative industries as was becoming a well established state-supported strategy of urban re-development in Vienna at the end of the 90ies (Evans 2001). Soon after the establishment of SOHO, a close collaboration with the “District Management Office of Urban Renewal in Ottakring”⁵⁵ developed. As Schneider (2008) observes, art was a welcome “attendant measure” to improve the mood and atmosphere, and to draw a young, dynamic audience, which would ideally settle there, into the neighbourhood. This can be seen as an example of the “social inclusion logic” where upgrading measures go hand-in-hand with social dynamics without art becoming a concrete manifestation within the practice of city planning (Miles 2005). Rather “the art festival has been degraded to a self-organized side effect accompanying the beautification and structural improvement of the market area” (Schneider 2008: 16).



Fig. 23: In Ottakring during the SOHO festival, source: Hertha Pietsch-Zuber

⁵³The URBAN programme is a EU-funded Community Initiative that took place in the Guertel West zone in Vienna from 1995 – 99. The initiative was launched in 1994 as “a response to the challenges facing Europe’s towns and cities: high unemployment, the risk of social exclusion, and a neglected physical environment” The initiative involved 118 programme areas across Europe, with the Gurtel West zone in Vienna as the largest populated area with its 130.000 inhabitants. (GHK 2003).

⁵⁴Private mail correspondence with Ula Schneider.

⁵⁵GB – Gebietsbetreuung Stadterneuerung

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Fig. 24: Use of vacant ground floor space for artistic projects, SOHO 2010, Source: Stadt Bekannt Wien Magazin

Visibility and image-shift

The interest from the city of Vienna and the festival's search for sponsors also led to a collaboration between SOHO and Vienna Chamber of Commerce, the first years of the festival's existence. The support from the Chamber of Commerce was founded on their interest in increased activity and new tenants for the many vacant commercial spaces in the area (Rode et al. 2010, Zobl & Schneider 2008).

The increased commercial activity in the area only happened to a modest extent⁵⁶, but the Chamber of Commerce, who funded all press-related work of the festival, nevertheless released glowing bulletins about the revaluation of the neighbourhood at the SOHO opening every year. As McGuigan points out:

"Sponsorship is never innocent or disinterested: it is done for purposes of advertising and public relations" (2004:45).

Even though McGuigan here referred to private sponsors, this is an example of how the operations of public subsidy are increasingly reconfigured by market reasoning so that publicly funded operations must behave like private businesses and thereby undercutting their own legitimacy. This was what happened for SOHO. The Chamber of Commerce was in more or less complete control of the public perception of the festival and promoted it as a success story, providing a significant increase in public interest and investment in the area, significant decline in empty shops, increased confidence of the local merchants and increased demand for apartments (Rode et al 2010).

⁵⁶Stores continued to close, some new leases were signed with artists, but most of the new tenants were betting shops, "massage parlors" and brothels (Zobl & Schneider 2008).

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In 2003 Schneider ended the cooperation with the Vienna Chamber of Commerce because of the conflicting interest and as an “important prerequisite for an image correction” (Zobl & Schneider 2008: 103). However, the collaboration with the District Management continued and they were made a permanent strategic partner of the festival (Rode et al 2010). The festival was re-launched the same year in collaboration with the artist Beatrix Zobl. Instead of displaying an agenda concerned with social inclusion implying economic development and place management, the festival emphasized social cohesion and the empowerment of marginalised communities.

Even though the festival is a strategic partner of the District Management of Ottakring, and the cultural department of Vienna has obtained some of the financial support after the festival broke with the Vienna Chamber of Commerce (Rode et al 2010), SOHO is constantly lacking money. One may say that the festival has marginalized itself financially by keeping a distance to economic development interests. According to Schneider the lack of sufficient support is also because SOHO is an artist initiative and not an institution. It is a grass-root project that works bottom up, while the municipality wants to implement something top down (quote 23).

At the same time SOHO is a strategic part of local authorities in Vienna; it has got a lot of attention and collaborates with many different partners such as artists, architects, tradesmen, youth and local institutions. Apart from the City of Vienna, the festival receives public funding from the Federal government⁵⁷ as well as from the Culture Programme of the European Union and the project MELT⁵⁸.

This analysis implies that SOHO is situated in the crossing between integration and marginalization in the urban regime as the festival fits with the social inclusion strategies of the cultural policy of Vienna, but simultaneously wants to distance itself from - and criticize the economic imperatives of this approach.

4.3 Results and discussion PART I

As this analysis of cultural policy rationales and integration of the heterotopic festivals in the urban regime shows, the level of integration depends on the festival's correspondence with the cultural policy of the cities. This becomes clear when situating the cultural policy rationales of the cities vs. the festivals in the framework model:

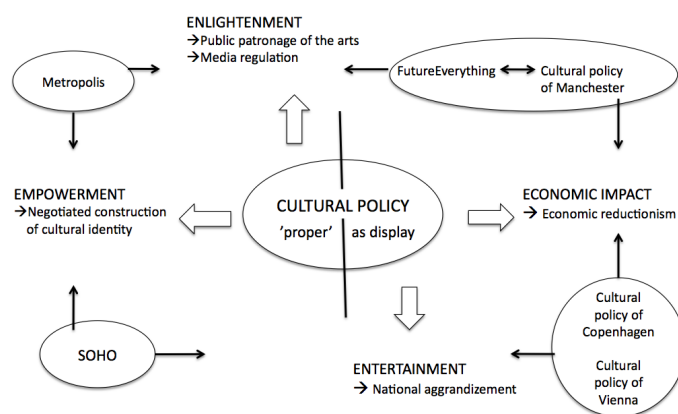


Fig. 25: Placement of case studies in framework modell, source: Author's construction

As Skot-Hansen (2005) observes networks, cooperation and partnerships appears less difficult when the potential collaborative partners, in this case the urban regime and the festivals, share the same rationales. The model above reflects this observation: The rationales of the cultural policy of Copenhagen and the rationales of Metropolis are situated far apart, with no rationales in common, reflecting the marginalized positioning of the festival within the urban regime. The cultural policy of Vienna and SOHO share aspects of the entertainment rationale in terms of visibility and the opportunities for image shift of the area, while they diverge regarding the importance of the empowerment- and economic impact rationales, which reflects SOHO's positioning between integration and marginalization. The rationales of the cultural policy of Manchester and FutureEverything are corresponding, and thus reflect the high level of integration of the festival in the urban regime.

As seen in the model, the prevailing cultural policy rationales of

⁵⁷ More specifically from the Ministry of Education, Arts and Culture –Bundesministerium für Unterricht, Kunst und Kultur

⁵⁸ Migration in Europe and Local Tradition (MELT) is a European project that strives to discover and celebrate the diversity of local communities, to give visibility to their inherent creative potential, and to foster transnational exchange and mobility of cultural players as well as intercultural dialogue and international collaboration. <http://www.melt-europe.eu/about.html>

4. PART I: INTEGRATION OR MARGINALIZATION?

Manchester, Copenhagen and Vienna belong to C2, and points to an approach to cultural development that, as Garcia (2004:317) asserts, “tends to be biased towards the instrumental ends of those in charge”. In this process certain activities are privileged while others are discouraged and marginalized (ibid.) Given that these rationales, such as economic development, branding and social inclusion, generally have the structural strengths that the arts and cultural policy sectors normally lack, particularly in terms of political salience and support, it is not surprising to find them in a dominant position in policy terms, while C1 adopts a secondary, contributory position in comparison (Gray 2007). However, as Skot-Hansen (2005) suggests, the cultural policy proper rationales can be seen as equally instrumental as the rationales of C2, as all four rationales “serve as means rather than goals in themselves” (Skot-Hansen 2005:37). Her point may be seen as a critique of a cultural policy that are guided by competing policy objectives, rather than realizing that the potential lies in the dialectic between the rationales. As seen in the case of Denmark and Copenhagen, the competing objectives between the concern with elite art forms on a national level, and more popular art forms on a regional level limits the development and existence of new, experimental and alternative art initiatives like Metropolis. In Vienna, the loss of dialectic between the rationales is illustrated by the focus of the urban regime upon the social inclusion and economic development objective, leaving little or no space for the festival’s own objectives of social cohesion and empowerment. These cases illustrate what Garcia (2004:324) points to as “some unsolved contradictions” and an “unbalanced relationship between economic and cultural priorities in urban policy,” and how this make difficult the operational conditions for heterotopic festivals that are not sharing the same rationales as their host-cities. Thus Garcia calls for “a more holistic and flexible understanding of cultural policy that informs both the current notion of an arts sphere, and the economic, political, social, education and environmental spheres of cities” (ibid.).

In other words, there is a need for a cultural policy model with room

for both the competing rationales and dialectics in between them. Thus, instead of the cultural policies of the cities being situated within certain rationales that may compete with other rationales, there is a need for a joint starting point that may place the cultural policies of the cities so that they may incorporate all rationales.

Skot-Hansen (2005) suggests that this might be a “superior” expressive aesthetic experience rationale that sees art as experience and not as an impact that can be measured⁵⁹. According to Skot-Hansen, the Experience rationale supports “an ever-enlarging arena of cultural forms” (2005:38) and provides an approach to cultural policy that has room for competing rationales as well as the dialectics between them.

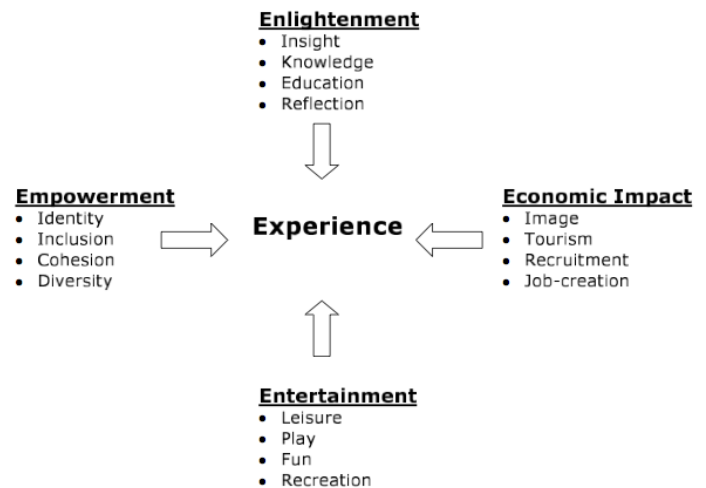


Fig. 26: The Experience rationale in cultural policies, source: Skot-Hansen 2005

The results of PART I may be summarized as follows:

- FutureEverything has got a high level of integration in the urban regime, SOHO is in between integration and marginalization, while Metropolis is marginalized by the urban regime
- The level of the integration/marginalization of the festivals in the urban regime depends on the festivals’ correspondence with the cultural policies of the cities
- C2 dominates the rationales of the cities investigated
- There is an unbalanced relationship between economic and cultural priorities
- There is a need for a more holistic understanding of cultural policies

⁵⁹ For further elaboration on the experience rationale, see Jensen (2003)

5. PART II: FESTIVALS-AS-LABS

“Cities are an immense laboratory of trial and error, failure and success, in city building and city design. This is the laboratory in which city planning should have been learning and forming and testing its theories.”

Jane Jacobs (1961:6)

In the introduction I suggested a re-thinking of festivals underlining their potential to experiment with city spaces and act as advocates for change. After having established the level of integration/marginalization of the case studies in the urban regime, the question that remains to be asked is what consequences the level of integration/ marginalization of the festivals has regarding how the festivals actually succeed in challenging the established order by testing out and developing new and alternative urban and cultural strategies. This question constitutes the second part of my research question that I will attempt to answer in this part.

I will first (5.1) look at the functions of the festivals as laboratories of new and alternative urban development strategies, then (5.2) what political impacts these laboratories have had regarding urban development, and finally (5.3) what consequences these impacts have had in turn for the acknowledgement of artists as legitimated stakeholders in urban debates.

5.1 Festival as lab

In line with the characteristics of heterotopic festivals, the case studies emphasize the function of the festival as a laboratory, festival-as-lab, where artists, architects and city developers are provided with the opportunity to collaborate in new constellations and using the festivals as platforms for various participants for developing new projects. The festivals themselves are forums to present and test the various projects that have been developed with participants in real-life situations, by involving the users in



Fig. 27: "Here whilst we walk" project by Andrea Sonnenberger and Gustavo Ciriaco, source: Ctyridny

co-creation, experimentation and evaluation.

The festival-as-lab underlines the focus upon cultural production as opposed to being solely geared towards consumption. As seen in PART I, the focus upon consumption has been prevailing in current cultural policies since the 1980ies, and is linked with the dominant C2 and instrumentalized festivals that often focus on visual attractions that make people spend money, and thus turns participants into consumers, and participative, communal engagement into mere consumption (Quinn 2005). Thus, Putnam (2001, cited in Quinn 2005:937) asks for an increased participation in, rather than consumption and appreciation of,

5. PART II: FESTIVALS-AS-LABS

cultural activities. This inquiry can be linked to a call for a more holistic perspective on the interlinked processes of production and consumption, suggesting that the cultural organization of production influences content (Pratt 2004, 2008). As Pratt (2004) emphasizes, production is not only suggestive of creative and innovative ideas, but also of the conditions under which these ideas are mobilized. The festival-as-lab may be seen as focusing on both these aspects of production. Hence, the cultural outputs being produced are the result of collective innovation by a number of participants whose participation is various, but linked together by the organization of production. According to Pratt, creativity in a vacuum is not productive, ideas need to be applied and operationalized, and “the processes of making, applying and operationalizing require iterative and heuristic, feedback and interaction (learning)” (Pratt 2008: 113). Thus, he argues that cultural production and consumption should be seen as part of the same process.

The festival-as-lab exemplifies that the festival framework is well fitted to accommodate these processes: It portrays the interaction between the producers and consumers of culture as it aims to produce culture and have the culture consumed reciprocally, creating feedback mechanisms where the consumers force the performers to provide them with what they demand, so the consumers become active producers and vice versa (Cermona 2007, Waterman 1998). As a result one may say that the heterotopic festivals function as an interface and place for both production and consumption concentrated in time and place (Waterman 1998).

The fact that festivals involve a large number of people taking part in this experimental, playful activity of consumption and production, make them crucibles where new ways of doing things can emerge and alternative urban development strategies can be developed and tested (Cermona 2007). Thus, it is important to have a look at what consequences the level of integration of the festivals has got for this function of the festivals in order to see

how the festivals actually manage to provide alternative urban development strategies.

5.1.1 FutureEverything-as-lab

FutureEverything is the festival of the three case studies that has extended its “festival as lab” function the most by running year-round innovation labs over 9 – 36 months as mentioned in PART I. The outcomes of these labs are projects like Open Data City and OurCity that have been highly influential in the development of new urban strategies for Manchester.

Open Data City is part of the move towards “Smarter Cities”, that implies using technology to improve urban life in terms of providing services that are efficient, effective and sustainable, and meet the needs of the people, in which FutureEverything is a driver. As Hemment points out (quote 24), it has got the most strategic and political impact thus far. The project implies a move to opening up publicly held datasets on everything from the location of buses to census data, and enables citizens to interact with the information that surrounds them as governance is made transparent and people are (re)connected to the democratic process (FutureEverything 2011). The potential and consequence of this move to an Open Data society is explored at the festival, for example through projects and exhibitions on data visualisation to make the area more accessible. The Our City project is one example of these projects⁶⁰.

Our City is based on a workshop with children from Manchester Communication Academy, where their response to the city in terms of hopes and fears of its future are expressed in a recorded city-tour displayed in an installation presented at the festival. The visitors of the festival are encouraged to engage in the installation by locating their own view⁶¹ on the city through web, SMS or mobile app. These individual comments are collated and analyzed through the system of VoiceYourView⁶², developed at Lancaster University, and shared views and commitments

⁶⁰ For more information on Open Data Cities, Smarter Cities and Our City, see Internet Sources

⁶¹ The comments do not have to conform to a fixed format so the analysis avoids reducing individual perspectives to ‘mere’ statistics the way a survey might.

⁶² A system developed at Lancaster University for collating and analysing thousands of individual comments, reveal patterns of theme, sentiment and “actionability”.

5. PART II: FESTIVALS-AS-LABS



Fig. 28: Visualization of the Our City project, FutureEverything 2011, source: firebird 23

groupings are revealed. The results are presented to policy makers, the population of the city and festival-goers in a data visualization and art installation in order to feed back into social action. The project aims to show how the city can be imagined at all scales at once by combining individual perspectives with statistical insights. Thus, it suggests an approach to urban development where digital tools may enable mass participation and citizen-led innovation by trying to avoid wiping out individual perspectives when seeing the city as a whole. Hence, citizens may identify themselves as active constituents of Manchester, not mere observers (FutureEverything 2011).

The influence of these projects on the urban development of Manchester can be seen as a direct consequence of the high level of integration of FutureEverything in the urban regime. The innovation labs are shaped around key themes developed in collaboration with local government, universities, private sector companies, local communities and contemporary cultural industries on an annual conference held in the framework of the festival. Here, these actors are engaged in a debate on what Manchester should be in the future in what Hemment points to as a free circulation of people and ideas, which connects people at different levels, from grass roots to government and business

5. PART II: FESTIVALS-AS-LABS

leaders, arranging their multiple visions to orchestrate images of diversity to speak for a larger whole (FutureEverything 2011).

A point of critique in this regard, is that the festival-as-lab may reinforce the domination of certain groups/interests upon others, as urban and/or cultural actors that are not taking part might be de-legitimized in the process of designing political options conducting urban development. FutureEverything has become increasingly aware of this risk the last years (quote 25). It has, for example, engaged Manchester Beacon for Public Engagement⁶³ to be sure to reach out and involve different actors in the local community, including citizens that cannot afford technological devices. Hemment (2010b) underlines the importance of engaging all actors in the city in the urban development process. This focus was further emphasized by the City Debate, organized by FutureEverything in 2010, where communities, businesses and stakeholders were invited to discuss the future of Manchester. The call to action at this debate was that the future should be for everybody, leading to the sub-theme of FutureEverything: FutureEverybody. The festival has thus also launched The Festival As Lab Toolkit (FALT), an open source methodology to make it easier for local communities, artists and other urban interest groups to make their own Festival-as-lab projects (FutureEverything 2011, Fortune 2011). Through these initiatives the festival-as-lab tries to encourage cultural diversity by making their work transparent, which may lead to an increased feeling of appropriation, and by enabling active involvement of local communities and stakeholders (Saez 2005).

5.1.2 Metropolis-as-lab

In line with FutureEverything, Metropolis lab is a platform for various participants for developing and testing new projects to be presented at the festival. However, as mentioned, Davies makes it clear that, as opposed to FutureEverything, its strategic urban level has not functioned at all (quote 2). One reason for

this is that Metropolis, as opposed to FutureEverything, has got little resources to use on the production and process-oriented aspect of the festival in terms of workshops and conferences in connection with Metropolis lab. This is linked to the consequence of Metropolis not being an integrated part of the urban regime. By being deliberately in opposition to the urban and cultural strategies of Copenhagen, Metropolis precluded itself from a strategic partnership with the city, and was thus considered a purely cultural event in line with the rigid definition of arts festivals, and not as a forum for the city to gain new perspectives and competences regarding the development of Copenhagen (quote 26/27). Hence Metropolis only gets support to present concrete results in terms of what the city define as performance works⁶⁴, and not to projects such as the lab, which is related to for example architecture and urban planning (quote 28). This can be seen in connection with the creative cities discourse that prevails the cultural policies of Copenhagen and that tends to prize cultural consumption over production as for example infrastructure is favoured over networks and training (Pratt 2008:109).

The city's perception of Metropolis was reflected in the media where cultural critics often judged the interventions of Metropolis on the premises of a theatre performance and neglected the festival's intentions of presenting new ways of interacting with public space. One example is the critique of one of the main attractions, Cirko da Madrugada, of the Metropolis festival in 2007 by one of the biggest Danish newspapers, Politiken. The show got one star out of six and the critic called it a flop and asked how it was possible to invite "such a genuinely bad circus performance to town" (Theil 2007). However, the intention of the performance was not to function as a regular circus event, but to create a shared identity in an isolated part of Ørestad through a cultural activity (Gimbel 2007). Being judged on these misleading premises, the public perception of Metropolis failed to acknowledge its aims of actively engaging in the configuration

⁶³ Manchester Beacon for Public Engagement is an organisation that explores and supports the ways that the activity and benefits of higher education can be shared with, and informed by, the public. The Beacon facilitates staff, students and community groups to create a culture that encourages public and community engagement (<http://www.manchesterbeacon.org/files/manchester-beacon.pdf>)

⁶⁴ The festival gets 2 mill DKK on a yearly basis from the city of Copenhagen on the condition that they present 5 international guest performances with 34 performances a year.

5. PART II: FESTIVALS-AS-LABS

processes of public space in Copenhagen. On the grounds of this perception of Metropolis, its festival-as-lab function was neither publicly recognized.

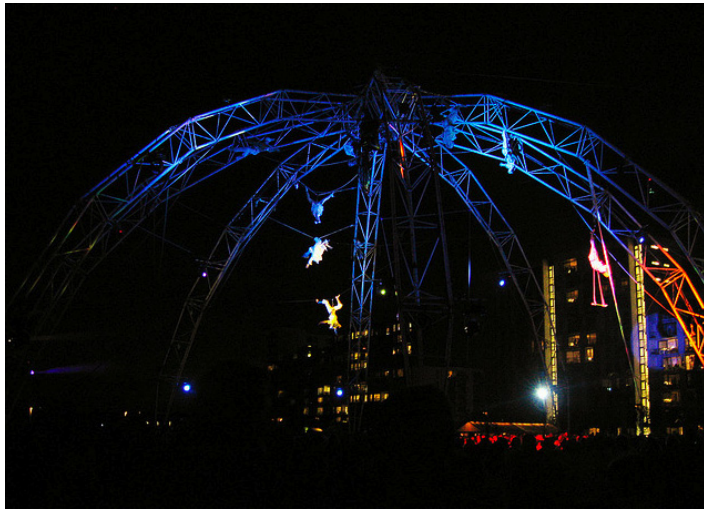


Fig. 29: Cirko da Madrugada in Ørestaden at the Metropolis festival 2007, source: Metropolis

5.1.3 SOHO-as-lab

One may say that the mixed level of integration of SOHO in the urban regime has contributed to the increased focus on the lab function of the festival. By fighting the taking-over by the urban regime and the public perception of being led by economic imperatives as a tool for gentrification, SOHO had to actively engage in the debate and critically go into the discussion of the consequences of using art as a tool for urban (re)development.

Furthermore, as a result of the festival being recognized for its potential for upgrading of the Brunnenviertel area by the urban regime, SOHO was never looked upon solely as an event, as was the case for Metropolis. Rather SOHO was recognized for its strategic potential and function by the urban regime. Thus the lab function of SOHO is important in order to separate the festival from the aims of the urban regime and add a critical aspect to their work, while at the same time having the potential to influence the policies of the urban regime regarding the use of art in urban

development, and the challenges and responsibilities that come with the implementation of artistic work in social spheres (Zobl & Schneider 2008).

5.2 Political impacts

As seen above, the function of the festivals-as-labs varies according to the different degrees of integration of the festivals in the urban regime. This part will have a look upon how this influences the political impact of the festivals regarding urban policies.

5.2.1 Open Data Cities

As mentioned, FutureEverything is the festival that has had the most significant political impact as a result of its high level of integration in the urban regime and its extended festival-as-lab function. The independence of FutureEverything made it an organisation that could take the risk away from the government as it came from outside the political system and thus could be an intermediate that the government could blame if something went wrong. Additionally, its neutrality made the government trust the festival, as it was not part of any political party with a hidden agenda (quote 29/30).

FutureEverything is leading the charge towards Open Data Cities in the UK and is funded by Manchester Innovation Investment Fund to make Manchester the first Open Data City in the UK. As Hemment points out: "In other cities around the world, such a project would be led by the Mayor's office, and in Manchester it has been led by an independent arts company" (Hemment 2010a). Open Data Cities has led to many tangible outcomes, in terms of data released, apps developed and media coverage gained⁶⁵. What is perhaps even more significant is the Greater Manchester Datastore, DataGM; that was launched in February 2011 involving collaboration across all 10 local authorities in

⁶⁵ Homepage: <http://futureeverything.wikispaces.com/opendatacities>

5. PART II: FESTIVALS-AS-LABS

Greater Manchester. The project has a steering group gathering every month that, according to a representative from Manchester New Economy (Wain) “makes us speak with people we don’t normally speak with” (Martin Wain, M8:Q7) and are highly beneficial in encouraging the different bodies to share a focus and work together. According to FutureEverything there are now even moves to establish a EU wide Open Data Cities project⁶⁶. In 2010 the Guardian did two supplements on “Smarter cities,” featuring FutureEverything in both of them and putting Hemment on the front page as a lead thinker in the field. According to the general manager of FutureEverything being “on the forefront of these two very political movements we are becoming important and decision makers know who we are” (Joanne Wain, M2:Q6).

5.2.2 LysLyd

Even though Metropolis did not succeed in developing a strategic impact on the political level, it facilitated a project that did. This was a three-year (2008-2010) project called LysLyd (LightSound) that focused upon innovation in relation to light, sound and new

media in public space. In line with FutureEverything the project developed strategic partnerships, networking and co-creation and shows what potential Metropolis would have in providing alternative urban development strategies if it had been more integrated in the urban regime and followed similar strategies as those of FutureEverything.

LysLyd made 10 municipalities and 6 other partners collaborate on 24 urban development projects aiming at creating new experiences in public space for the citizens through light and sound, better conditions for light and sound businesses, and making artists key figures in the specific projects in public space in order for them to use their competences in collaboration with municipalities and businesses (KIT 2010, Jørgensen 2010). As the strategy consultant for culture in Fredriksberg municipality points out, LysLyd managed to create collaboration across the different departments, such as the urban planning and the culture- and leisure department in the city councils (quote 31). This collaboration has led to a holistic and interdisciplinary approach to urban planning leading to new perspectives upon urban development (Jørgensen 2010). For instance, LysLyd has



Fig. 30: “Passage / Works” created by the artists Armsrock as part of LysLyd, Source: Wooster Collective

⁶⁶ Homepage: <http://futureeverything.wikispaces.com/opendatacities>

5. PART II: FESTIVALS-AS-LABS

contributed to integrating the sensory aspect⁶⁷ of public space in the political arena as art and planning are joining forces (Jørgensen 2010).

LysLyd was initiated by KIT; as part of Metropolis Laboratory in 2008, but it was formally treated as a project separate from the context of the festival. Even though the same people worked on both projects, the separation was necessary in order to get hold of sufficient funding⁶⁸ (quote 32). While Metropolis was very much locked to presenting performance art in order to fit into the existing funding schemes for culture, LysLyd had easier access to other funding schemes such as the European Fund for Regional Development⁶⁹ as it was an independent project with a business perspective focusing on innovation and co-creation. As opposed to Metropolis, LysLyd was, from the start, developed in collaboration with the urban regime and a broad range of strategic partners, which was crucial in order for it to gain the strategic impact that it did (quote 33).

The ten-year perspective of Metropolis made the co-creation with the urban regime hard, as it was difficult to cope with by potential partners (quote 34). In order to create continuity and a solid base for interdisciplinary collaboration, it is necessary for the government to have the same employees working on the different activities of the program (Jørgensen 2010) and this is not feasible during a ten-year process. Instead shorter perspectives as that of LysLyd and FutureEverything are beneficial in order to find new points of departure for every project and thus making the project an open source that is more accessible and open for co-creation work and partnerships. Davies admits that linking LysLyd into Metropolis could be the key to go forward with the festival, but as pointed out above, this is a difficult task due to the rigid definitions of arts festivals and the funding schemes resulting from these.

5.2.3 Kunst macht Stadt?!

As illustrated above, the political impact of SOHO is linked to the festival's critical approach to the use of art in urban development. SOHO put the Brunnenviertel area at the centre of Vienna's art world for two weeks every spring (Baldauf & Weingartner 2008) attracting visitors and attention to the area, and providing an opportunity for an image-shift and changes in the public opinion on the area that was often deemed problematic (Zobl & Schneider 2008). The success story of the increase in public interest and investment in the area, attached to the festival by the Chamber of Commerce, contributed to the urban regime increasingly recognizing the potential of the use of art in urban development. This is exemplified by the study "Kunst macht Stadt?!" initiated by the city of Vienna in 2009, as a collaboration between the urban planning department⁷⁰, Vienna housing research⁷¹ and Department⁷². SOHO forms the base of the study that deals with the interrelation of city and art in terms of the effects art projects has on urban structure, and what conditions determine art's impact on urban planning. As Rode, who was part of the project team doing the study, points out, the initiative to do this study illustrates that the city of Vienna was aware of the value of having an interaction between urban planning and artists. Rode questions whether the city authority was aware of what this interaction might mean for urban development prior to this study. The use of art in urban development had become too popular and not enough critically discussed, as the solution to any problematic situation in the city seemed to be making artistic interventions or establishing creative clusters there (quote 35).

One example of this is the idea of the authorities to move SOHO to another deprived neighbourhood with similar socio-economic structure as the 16th district in the hope that it would go through the same upgrading. The idea reflects a lack of understanding of the importance of the processes through which festivals become installed into the urban fabric (Sharp et al 2005). As

⁶⁷ By this I mean the emotional life of the city, the effect of the physical environment on well-being and an understanding of how culture drives the shape and life of a place.

⁶⁸ LighSound got significant funding on 11 mill DKK from the EU (European Fund for Regional Development)

⁶⁹ From which the project received over 50 % of their total budget of 22 mill DKK (KIT 2010).

⁷⁰ Stadenwicklung und Stadtplanung

⁷¹ Wohnbauforschung: Responsible for funding housing

⁷² Responsible for artist projects

5. PART II: FESTIVALS-AS-LABS

Stevenson (2004:125) points out, the central assumptions in this regard are not about using the arts or cultural activity to achieve social cohesion, but are concerned with social control, place management, and the achievement of conservative forms of citizenship and community. Schneider, who had not been informed about the idea to move the festival to another area, got quite perplex when she found out and was in clear opposition to the idea (quote 36).

Thus, an important aspect of SOHO was to raise questions about how the festival connects with the different actors and factors involved in the planning process and how personal relationships play a role in space (Krasny 2008). In this regard the festival especially encouraged socially and politically committed projects, which concentrated on the specific implications of the neighbourhood, such as prototypical societal problems. Furthermore, there were talks from experts on themes as “Art Projects and City Development”, “Art in Social Space” and “Art as a Political Practice,” rising critical questions such as What does upgrading mean? and What is the responsibility of the artist in this project? (quote 37). From 2011 the structure of SOHO is changed so that the festival takes place every second year, with focus upon these talks in the years in between, similar to the structure of Metropolis. According to Schneider, the new structure will help her concentrate more on the content of the work of the festival⁷³.

The impact of the previous talks in the context of SOHO can be seen in “Kunst macht Stadt?!” that, based on the case of SOHO, argues that art should not only be perceived as a result, but also as process, concept and intervention, and hence that art projects like SOHO are so dependent upon the initiators and their personal relationship with and network of the different stakeholders and actors in the locality, that it wouldn’t work to just move it to another place (Rode et al 2010). The study concludes that art projects, in order to come into being, need the backing of politics and administration, and that lack of funding,

precarious working conditions and self-interests of sponsors making demands on the artists may impede the work of the festival (Ibid.).

5.3 Legitimacy of artists in urban policy debates

As exemplified above artists may have an important function in the urban development debate. FutureEverything’s OurCity project exemplifies how artist may help create channels of communication between different interests and have the capacity to enable people to discover their own ideas and to find ways of expressing them. Moreover, artists bring in valuable perspectives to the development debate, such as sensuous aspects of the city-experience, as exemplified by the LysLyd project. Thus, as Landry & Brookes (2006) argues, artists brings into the planning discourse relevant ideas, ways of thinking or proposals, which do not normally feature in the standard urban planning framework. However, as Landry & Brookes also points out, artists have a hard time justifying themselves whether as professionals engaged in urban development or as practitioners at all. Hence, an important question to be asked in the context of this research is whether artists have gained a (stronger) voice in the development debate due to the varying legitimacy of the case-study festivals?

⁷³ Private mail correspondence with Ula Schneider

5. PART II: FESTIVALS-AS-LABS



Fig. 31: Bodies in Urban Space by Willi Dorner Source: Metropolis

5.3.1 Access to (and) experimenting with public space

Common for all three festivals is that they provide the participating artists with an access to public space that they would have a harder time getting if they were not part of the festival. Due to their long experience in working with and in public space, the festivals have got a long-lasting relationship with the public authorities in charge of permissions to do interventions in public space and their routine in applying for these permission makes it easier for the artists to access public space, than if the artists were to apply individually (quote 38/39/40).

This easier access to public space combined with the loose curatorship of the festivals due to their emphasis upon cultural production, has made it easier for the artists to experiment and make pilot projects. One artist tells about how her project “Jungle Strings”⁷⁴ was developed during Metropolis lab (quote 41), and has now been touring to several Danish cities after being a part of the Metropolis festival. Schneider emphasize the importance of SOHO being “a forum for self-commissioned projects”



Fig. 32: “Jungle Strings” created by Karoline H. Larsen at Metropolis lab. Source: Creative Actions

(Zobl & Schneider 2008:105) that provided the freedom for artists to try and do what they had wanted to try for a long time. And Hemment points out that FutureEverything invites artists to “play with the DNA of the city” as the festival collaborates with the authorities in control of public space, and thus could provide an easy access to public space around the city (quote 38).

5.3.2 Networks and acknowledgement

In addition to, and also maybe as a consequence of, having greater access to public space and the freedom to experiment, the artists enjoy greater publicity and acknowledgement from the different urban stakeholders by participating in the festivals. Artists state that participating in FutureEverything raised their profiles as artists and helped them reach out to a broader audience (quote 42/43). Furthermore, the artists gained the backing and official recognition of a professional society⁷⁵, as well as opportunities for networking and collaborations with national and international artists, by being a part of the research and innovative framework of the festival.

⁷⁴“Jungle Strings” was a project that placed a patch of handmade strings, strong enough to carry adults, criss-crossing public space. Anyone who felt like moving and weaving to further develop the Jungle could participate. (<http://creativeactions.com/790/guerilla-jungle-strings-nørrebro-market-square-copenhagen/>)

⁷⁵The FutureEverything Award can be seen as an important step in facilitating this recognition. The award celebrates creative projects that offer a new and unique way to experience or see the world. It offers the winner a 10,000 cash prize, the FutureEverything Trophy, introduction to the network of stakeholders and the wider public nationally and internationally, as well as new partnership opportunities.

5. PART II: FESTIVALS-AS-LABS

As Metropolis is not an integrated part of the urban regime, it is harder for them to provide the artists with the same opportunities for partnerships and recognition as FutureEverything. The artist Karoline Larsen points out that the lack of continuity in the labs is one of the problems in this regard. According to her, one week of network-meetings once a year is not sufficient in order to build up sufficient networks⁷⁶. Furthermore, Metropolis lab and the festival should be more closely integrated. It is for example not given that the artists participating in the lab, also participate in the festival. Thus the interface between the producers and consumers, which is making the more academic debates of the lab more tangible by testing it out in real life, is lost. In turn this may be a contributing factor to Metropolis being perceived solely as an event where the performances tend to be misunderstood by its audience.

SOHO emphasizes the social aspect of an exchange between artists as an important factor. Schneider underlines the festival's low-key approach and open curatorial directions that make sure local actors are not excluded because they don't fulfil "neutral" artistic expectations (Schneider 2008). In doing this Schneider tries to counter the criticisms of using art in urban development that artists tend to be "shipped in" and therefore having little knowledge of the communities with which they are working (Sharp et al 2005). Furthermore, this refers to the general critique of the use of art in urban development that "presumes the task of democracy is to settle, rather than sustain conflict" (Sharp et al 2005: 1004). As Sharp et al and Mokre (quote 44) points out, the role of public art should be to encourage the sound of contradictory voices that represents the diversity of the people using the space. SOHO can be seen as facilitating a space for this diversity and thus provides the urban regime with the opportunity to discover new ways to use the arts and artists as a vehicle for convening diverse groups of fellow citizens. Thus, the festival advocates increased participation in, rather than consumption of, cultural activities as an important way to reignite collective endeavour and restore civic engagement, as opposed



Fig. 33: Sound workshop organized by SOHO, source: AK Wien Kultur

to the social inclusion logic and its economic perspective that favours the latter.

5.4 Results and discussions PART II

When concluding on PART I, I called for a holistic perspective on cultural policy, which identified competing policy rationales as making difficult the operational conditions of heterotopic festivals. This call is linked with the need to reconsider two other competing policy rationales; that of consumption and production, that are important factors in the call for a more holistic cultural policy.

According to my framework model, the focus on cultural consumption is, as already mentioned, linked with C2, while cultural production is linked with C1 and its enlightenment rationale, where artistic production is regarded as both a product and an expression of critical thinking and reflection, which foster the development of a mature, critical and democratic individual (Dähnke 2005). Garcia (2004) identifies an "economic development dilemma" which points to the difficult balance between stimulating cultural consumption and supporting

⁷⁶ Private mail correspondence with Karoline H. Larsen

5. PART II: FESTIVALS-AS-LABS

cultural production. This is reflected in the case of Metropolis, where there is a lack of balance between budgeting for activity that would be presented during the festival and investing in the conditions that would allow further activity to be produced and distributed through Metropolis lab. According to Garcia (2004) and Pratt (2004) this dilemma lays not so much in an opposition between investing in consumption and investing in production, as in a reconsideration of how to approach either of these investments as interlinked processes.

A common critique of the consumption perspective is that the aspect of the festival “of the people and by the people” is all too often neglected or ignored (Waterman 1998:58). Also, in line with a major critique of Florida’s creative class (see i.e. Pratt 2008, Miles & Paddison 2005), it is often dependent on imported creative capital, implying serial production and limited accessibility for those individuals that are less mobile and has got a low(er) financial capital (Richard & Wilson 2006). In order to avoid this, Garcia (2004) and Pratt (2004) asserts that cultural investment must not merely be seen as a matter of importing world-class products, but rather as a way to facilitate the creation and production of local culture based on home grown capital. As illustrated, the festival-as-lab as an interface between production and consumption is important in developing this home grown capital. But, as reflected in the case studies, the function of the festival as this interface depends on the level of integration of the festival in the urban regime.

As FutureEverything and LysLyd exemplify, a high level of integration in the urban regime gives the festivals access to home grown creative capital through a broad range of strategic partners that makes it possible to establish co-creation across different governmental departments through a shared focus. The resulting projects have proved influential in providing alternative urban development strategies in the form of a holistic and interdisciplinary approach to urban planning, and a focus on connecting people at different levels in the planning process.

This approach risks excluding certain groups that do not take part in the festival-framework, and thus require initiatives aiming to reach out to these communities and actors as well.

The mixed level of integration of SOHO points to a more subtle impact in terms of being able to critique current strategies, and at the same time being taken into account as a valuable input by the urban regime, and not being depreciated as solely an event as Metropolis. Thus, as manifested in the study “Kunst macht Stadt!?”, SOHO managed to pose an alternative to the social inclusion objectives of the cultural policy of Vienna, by exemplifying the importance of local actors, participation in the local cultural activities and being a forum for a diversity of voices. The case of Metropolis exemplifies how a low level of integration in the urban regime impedes a proper carrying out of the production aspect of the festival, and its function as an interface between production and consumption was lost. Thus, the festival was perceived solely as an event and the co-creation with the urban regime and strategic partnerships became hard to establish.

As Waterman concludes: “a successful festival involves the active processing of culture” and is “therefore much more than just an event to be mapped or judged by its impact on the economy, just as it is more than a place for offering commodities on a market” (1998:63). Heterotopic festivals emphasises this potential of festivals, but as shown through my case studies the political impact of this potential is dependent upon a cultural policy that, in line with the conclusion reached in PART I, realizes that the potential lies in the dialectic between different rationales, in this case between consumption and production.

6.1 Final conclusion

In the present thesis I have addressed current imbalanced conceptualisations of arts festivals within urban policy frameworks. The research has been guided by a research interest in the degree of integration or marginalization of heterotopic festivals in the urban regime, and how this affect the former's operational conditions and impact on urban development in terms of creating alternative urban and cultural strategies.

The research was based on case studies of three heterotopic festivals representing varying degrees of integration in the urban regime: FutureEverything (Manchester), Metropolis (Copenhagen) and SOHO (Vienna).

A distinction was made between instrumentalized and heterotopic festivals. This was done in order to categorize the case studies as alternatives to the dominant instrumentalized festivals that tend to view festivals as economic assets, and does not recognize their potential to experiment with new and alternative urban development strategies. A model illustrating the relations between implicit and explicit cultural strategies, cultural policy proper (C1) and cultural policy as display (C2), was made in order to place the case studies in an overall framework of cultural policies and from this analyse their level of integration in the urban regime.

PART I outlined a contextual understanding of the national and local cultural policies in which the case studies are situated. The analysis shows that there has been a general move to C2 on both national and local levels, implying a convergence of the traditional C1 rationales of enlightenment and empowerment with the now dominant economic impact and entertainment rationales. The analysis points to how this convergence may lead to competing policy objectives and loss of dialectic between the cultural policy rationales, making difficult the operational conditions for heterotopic festivals that are not sharing the same rationales as the cities in which they are located, i.e. Metropolis

and SOHO. Based on this analysis the degree of integration or marginalization of the case studies in the urban regime was established:

- FutureEverything: high level of integration
- Metropolis: low level of integration
- SOHO: mixed level of integration

Considering the instrumental approach to culture and arts in Britain, it was surprising to find that FutureEverything shows the highest level of integration. This can be explained by the encouragement of innovation and experimentation that was enhanced by the increased focus on the strategic significance of art and culture in British cultural policy. FutureEverything took advantage of the openings this focus provided for their work in terms of developing strategic partnerships, and year-round labs based on technological and artistic innovation. By convincing the urban regime of Manchester of the city's and festival's corresponding cultural aims and visions, the festival developed a high level of integration in the urban regime.

In Denmark, on the contrary, regionalization and increased territorial competition put a focus on the elite art forms on a national level, and more popular art forms on a regional level, leaving little or no space for experimental art initiatives like Metropolis. Moreover, Metropolis was at odds with the cultural policy of Copenhagen by challenging its aim of branding the city as the leading metropolis of Northern-Europe, and rather wanted to emphasize the intimate qualities of the city. Thus Metropolis was marginalized by the urban regime, as it was solely looked upon as an event and not as a strategic partner of the city.

The mixed level of integration of SOHO reflects how the urban regime tried to take over the aims and visions of the festival and replace them with their social inclusion and economic development objectives as they regarded the festival as an effective tool for an economic "upgrade" of an area suffering from

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a lack of investment. In order to keep their own objectives of social cohesion and empowerment of marginalized communities, the festival positioned itself critically to the objectives of the urban regime and thus distanced themselves from them.

These analyses show that the integration or marginalization of the festival in the urban regime depends on the festivals' correspondence with the prevailing cultural policies of the cities. In order to better the operational conditions for heterotopic festivals, there is therefore a call for a more holistic cultural policy framework with room for both competing rationales and the dialectics between them.

In PART II the functions of the festivals as laboratories were examined in order to detect the festivals' impact on urban development in terms of new and alternative strategies, according to the level of integration or marginalization. It is argued that the function of the festivals-as-lab is crucial in order to develop and test out new and alternative approaches to urban development, as it facilitates an interface for both production and consumption where new ideas might be applied, tested and operationalized among a wide range of participants. The festivals-as-labs was identified as important for countering the dominant consumption approach in cultural policies that favours imported creative capital, with a production approach that develops home grown capital.

The key factor that was identified in order to make the festivals function as labs, was that the urban regime recognized the festival as a forum where the city may gain new perspectives and competences. It was shown that this recognition depends on the integration of the festival in the urban regime: In the case where the festival was marginalized by the urban regime, represented by Metropolis, its function as a lab was not recognized, and co-creation and strategic partnerships with the urban regime was hard to establish as the festival was perceived solely as an event. A high level of integration in the urban regime, on the other hand, provided a broad range of strategic partners

making possible co-creation across different governmental departments through a shared focus, as represented by FutureEverything. The resulting projects proved influential in providing alternative urban development strategies in the form of a holistic and interdisciplinary approach to urban planning and a focus on connecting people at different levels in the planning process. Being in between integration and marginalization, as was the case for SOHO, enabled the festival-as-lab to function as a critical forum where current strategies were criticized and alternatives were posed, and taken into account as valuable input by the urban regime.

It was also shown that the varying level of integration of the festivals affects the legitimacy of the artists in the development debate. The festivals provide the participating artists with easier access to public space, greater publicity and acknowledgment from urban stakeholders and the professional society, opportunities for experimentation, the making of pilot projects, as well as networking and collaborations with national and international artists. However, it is illustrated that the maximum yield of these benefits for the artists depends on the continuity of the labs and a close integration of the labs and the festival itself. These aspects were well developed in FutureEverything, the festival with high level of integration in the urban regime, while they were poor in Metropolis, the marginalized festival, thus it was hard for the artists in the latter to develop a broad range of partnerships and recognition.

It was concluded that reconsiderations of cultural production and consumption as interlinked processes are important factors in the call for a more holistic cultural policy framework.

6.2 Further development

Differences between the festivals in terms of numbers measuring the length of the festival period, budget, audiences and local/global scope have not been explicitly treated in the present thesis

due to its limited scope and the fact that these aspects were considered less relevant regarding my research question and focus, than the heterotopic aspects of the festivals. Nevertheless, this represents a limitation in the comparison between the cases, and I would therefore suggest an analysis of these aspects of the festivals and their influence on the festivals' level of integration or marginalization in the urban regime, if the topic is to be developed further.

Furthermore, the case studies of this research cannot be seen as representative for or generalized to all heterotopic arts festivals; the integration of each festival in the urban regime is dependent on individual characteristics. Nevertheless, the research points to some issues and recommendations, which should be considered regarding future research and development of new cultural policy frameworks. Below I will bring in these issues and recommendations, according to the different actors to whom they are addressed.

Policy makers

The research points to the need for implementing a holistic, non-instrumental cultural policy in order to optimize the operational conditions for heterotopic festivals. This call implies the following recommendations and needs:

- **The need for collaboration across the different departments** in the City Council, for example the planning and culture department, as the complexity of the work of heterotopic festivals and the use of art in urban development requires integral and integrated instruments for action that can go beyond classical departmental structures.
- **Mobilizing the city's own cultural resources** by connecting resources and potentials instead of copying models developed elsewhere.
- **Investing in production and the development of artistic and cultural competences**, and not only finished results and individual

projects. Barcelona is an example of a city that has implemented the promotion of cultural production and development as a singular policy in their Strategic Plan for Culture in 2006.

- **Adopting a long-term funding perspective** for developing competences, collaborations and projects. The three-year funding of FutureEverything shows how long-term funding helps developing the leverage of the festival in terms of year-round digital innovation and a broad range of strategic partners.

Artists/festival organizers

Artists and festival organizers naturally have their responsibility in order to better their own operational conditions. This responsibility implies the following recommendations:

- **Engage potential partners early in the process** in order to enable them to see their place in the project and facilitate good communication and mutual understanding between the actors involved.
- **Make the work of the festival transparent** by making visible the effort that is required to organize the festival, which is normally hidden from other than the festival organizers. Making this work visible, may open up for partnerships and collaborations, as exemplified by FutureEverything's year-round innovation labs.
- **Have structured and well-defined concepts and visions** that are communicated to potential partners so that the festival is recognized as a forum to gain new perspectives and competences. A critique of artists and arts organizations is that they tend to hide behind their artistic freedom and behaviour, making it hard for potential partners to understand the artistic projects and also for funders to support them.

Research

A central question for further development and research is how to provide a holistic approach to cultural policy? This question

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implies two important further questions:

- How may the experience rationale contribute to a holistic cultural policy?

The suggestion of the fifth rationale of experience needs to be further developed, defined and discussed in the context of cultural policy in this regard.

- How to evolve new frameworks for the evaluation of the quality of content taking the context of arts production and performance, and not only economic imperatives, into consideration?

Developing the concept of experience as a way of evaluating the work of heterotopic festivals may prove useful here, as it sees art as experience and not as an impact that can be measured. Interviews conducted in Manchester, Copenhagen and Vienna underlined the problems with present evaluation criteria of the festivals; city authorities demands measurable results such as financial and audience number, neglecting the production aspect of the festivals as well as what it meant for the public to participate as this cannot be measured in numbers. Thus quantitative and qualitative indicators of experience on the level of heterotopic festivals need to be constructed.

6.3 Final remarks

My hope is that the present research has helped proposing a re-thinking of festivals as Heterotopias with the potential to experiment with city spaces and challenge societal understandings about what constitutes appropriate and acceptable cultural and urban spaces and in the process act as powerful advocates for change. As Foucault (1997:356) concludes:

“In civilizations where [Heterotopia] is lacking, dreams dry up, espionage takes the place of adventure, and privateers by the police.”

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1. LIST OF PARTNERS – FUTUREEVERYTHING

(source: <http://2010.futureeverything.org/partners>)

Paul Hamlyn Foundation	Beacons For Public Engagement
Arts Council England	Band On The Wall
British Council	Kiosk
Manchester City Council	Source Creative
ImaginationLancaster	Barefoot Wine
Lancaster University	Blitz
NorthernNet	Kopparberg
Experimentality	City Inn
Transmediale Festival	Northwest Vision and Media
Star and Shadow	Futureworks
Sound and Music	Contact Theatre
Open University	Motherboard
Manchester Business School	Manchester Digital Development Agency
Manchester Science Festival	MIDAS
Manchester Digital	BBC
MadLab	TAPE
MADF (Manchester Architecture and Design Festival)	Thehive
MA NET	FACT Magazin
Larkin About	
Fab Lab	
ERDF (European Regional Development Fund)	
EASA	
Distance Lab	
Cube	
Cornerhouse	
Chinese Arts Centre	
Castlefield Gallery	
British Computing Society	
Boomkat	
Blank Media Collective	

2. LIST OF SPECIFIC INTERVIEW QUOTES REFERRED TO IN THE CORE TEXT

Quote 1:

Ula Schneider (V1:Q1): "From my personal point of view I had a feeling that artists doesn't collaborate a lot, so I thought it would be a good thing to have a space where artists could show their work and collaborate more."

Quote 2:

Trevor Davies (C1:Q3): "Relationships where hard to build up in that level. It also has to do with the nature of the organisation. It is seen to be an individual organisation, and not a strategic partner for the city at all. We were a far too low level for the city to work with."

Quote 3:

Monika Mokre (V11:Q6): "And what is also interesting: The city put a lot of money to the arts, but the other cities of the provinces don't. So the state is the main financer in spite that it is supposed to be dealt with in the provinces."

Quote 4:

Julian Tait (M4:Q6): "Head of the Open Data Cities project at FutureEverything: Manchester had a strategy and FutureEverything had an idea of where things should go, and these were corresponding more and more and became two similar paths. (...) So the two paths have emerged and the city worked more and more closely with the organisation to implement the strategic agenda."

Quote 5:

Margareth Stephenson (M7:Q1): "In the case of FutureEverything it has got a pillar event status, which is an agreement to fund the event for a three year period that allows the organisers to leverage in to additional funding because the Arts Council look favourable on organisations that has got this agreement with the City Council. We ask the festivals and events to fulfil and tell us how they meet a lot of criteria's

that we (the City Council) in Manchester value. FutureEverything is very successful in bringing investment into the city. So they are very adept generating an income, so from that point of view we have an event group and we always look favourable on events that bring in a good amount of investment. We are also looking for something that complies with our cultural ambition plan, being for example cultural distinction etc.”

Quote 6:

Julian Tait (M6:Q7): “The Art Council finds FutureEverything interesting because this won’t exist if it didn’t come from an art focus. The thing with art is that it allows you to look at things in a different way. The whole innovation could not come from anywhere else. The idea of looking at some things and imagining the potential outcomes. And that takes a lot of creativity.”

Quote 7:

Margaret Stephenson (M7:Q3): “[FutureEverything] is very much representative of attack brand stuff about new technologies like digital arts. It is a brand as a festival that is synonymous with Manchester and it attracts international speakers etc. (...) The reason why we have been nurturing it is that it is getting more and more investment from other sources and therefore we regard it as a success story for Manchester.”

Quote 8:

Andy Brydon (C7:Q6/7): “In politics you need to approach with an object saying that you are doing it for them, to fit their aims –then they have an easier job justifying why they signed that check.”

Quote 9:

ACE (2010): “In Manchester, figures from this year’s FutureEverything festival reveal that it reached 50,000 people across 40 venues, with 15% of delegates coming from outside of the UK, and 660,000 unique visits online, once again affirming the festival’s huge draw as a key destination for all things digital.”

Quote 10:

Andreas Lieberoth (C7:Q7): “We want to create growth and life quality. Creative industries are growth, just as in Richard Florida. (...) His basic principles are the base of our work. “

Quote 11:

Trevor Davies (C1:Q13): “As an art organisation we are not allowed to do anything else than art. You have the city to do popular festivals and the state to do art, and this division limits us. (...) the funders look at you as something that doesn’t fit with what you do as you are really something else. (...) you cannot expand what a cultural institution or a festival is, then they say you have to try again. But we don’t dare to do that as we are already locked in a box.”

Quote 12:

Hans Kiib (C9:Q4): “[Metropolis] push the municipality away by falling foul of- and not sharing their visions” (author’s translation¹).

Quote 13:

Trevor Davies (C1:Q13): “Metropolis and the Light and Sound project are two different scenarios and produce different results. And the work with the Light and Sound project generates not only that local authorities now are designed to work together on urban space for the next five years, it is also set up an association of light producers. So this project has really worked, which is interesting. In that we had the same role as Metropolis, but in addition we had the strength of having the network support. As opposed to Metropolis, this project was not threatening for the cities and other authorities, we were not challenging their ways of doing things.”

Quote 14/15:

Hans Kiib (C9:Q2): “It’s hard because [Metropolis] chose to be avant-garde. (...) Metropolis is for a narrower group of people” (author’s translation²).

¹ Original quote: “De skubber kommunen fra seg ved å være på kant og ikke ha de samme visjonene som kommunen har.”

Dorte Skot-Hansen (C10:Q9): "One of the challenges of Metropolis is to spread it out and create more popular events. (...) Both PR and the locations of the festival is more avant-garde" (author's translation³)

Quote 16/17:

Trevor Davies (C1:Q8): "[T]he idea that festivals has to be mainstream and entertaining ... can't get us very far. I'm not saying that it can't and won't be more popular, but it is important to keep it in balance. ... [The festival] is a testing ground and it defeats its own points to do a grand opening, it would be schizophrenic. It has to be in keeping with the event."

Katrien Verwilt (C2:Q6): "[The municipality] is more willing to support if a lot of people are participating at the opening of the festival –and of course that is important- but these are projects that are more like events. It has nothing to do with urban development" (author's translation⁴).

Quote 18:

Trevor Davies (C1:Q2): "We remain an independent project with the freedom, but then you have a static financial backing. Our financial situation has stayed the same for the whole period of Metropolis, which is not a favourable situation as this is very low."

Quote 19:

Monika Mokre (V11:Q7): "[T]he promotion of creative industries is completely different from subsidising the arts. (...) [I]t is related to the fact that smaller cultural initiatives fight harder and harder for money. (...) You have the flagship institutions that you cannot touch, but the small initiatives have to close down. So the money

² Original quote: "Det er vanskelig fordi KIT velger å være avant gardister (...) Metropolis er for en mer snever gruppe".

³ Original quote: "Det er kanskje en av utfordringene til Metropolis, det å bre det ut og skape mer folkelige events (...) både PR-messig og de steder det har foregått er mer avant garde."

⁴ Original quote: "De går også mer inn hvis det er mange mennesker til en åpning av festivalen -og det er også viktig-, men det er prosjekter som blir mer som et event. Det har ikke noe med byutvikling å gjøre."

goes to cultural industries and not small cultural initiatives –this is a sign of commodification.”

Quote 20:

Ula Schneider (V1:Q5): “[T]he politicians like our projects because for them it is also a platform they could use. We try to keep a distance, but it is not so easy because they know that the projects we do doesn’t cost so much so they get a lot of output. However, we try to argue that the output is great, but what flows back to us is too little.”

Quote 21:

Karin Rich (V4:Q3): “[SOHO] is a part of the European URBAN program that has as its goal to improve infrastructure in European districts that had been abandoned in the last decades. (...) The idea of Soho Ottakring came ... in relation to all of the empty shops in the area. So the idea was to put artistic work in the empty shops for some days and to have open-air events by artists.”

Quote 22:

Philip Rode (V5:Q5): “[Schneider] had a lot of struggles to fight and articulate against other interests, in order to keep her vision clear: her project is her project. With the success many actors like the chamber of commerce, the urban renewal office and the politicians come and say that this is our festival.”

Quote 23:

Ula Schneider (V1:Q13): “And I think it is important -and that is where the municipality have problems- that we are a grass root project. Our projects are bottom up, while the municipality want to implement something top down. And that doesn’t have the same effect. And then you lose the motivation too.”

Quote 24:

Drew Hemment (M1:Q3): “I would say that the main contribution [to the urban development of Manchester] is the Open Data City. You can say that

FutureEverything work on two levels. On the one as a cultural destination, but also on the other the festival as lab –the festival as a testing ground. I think the most valuable level is in creating the eco system and connectivity (...)"

Quote 25:

Erinma Ochu (M12:Q6): "When [FutureEverything] link to people who us who want to involve in the local community they try to reach out. One of the project managers was working with us making these things and he also worked for FutureEverything. There are links between people in Manchester. There are these networks of people working together. Because our value is involving local people, it provides an opportunity to do this. And part of the thing for me is sometimes you can perceive it as something not that accessible, people cannot afford technology, so we could help with reaching audiences they may not reach."

Quote 26/27:

Pia Allerslev (C4:Q7): "[Metropolis' strength regarding urban development] is their quality -that they challenge the experience of going to the theatre, and get the audience to be more reflective and interactive regarding going to the theatre" (author's translation⁵).

Erik Skibsted-Hey (C8:Q14): "One may say that one of the challenges is to be perceived as solely an event. Metropolis is good at this, but what they should be good at is getting involved in more long-term projects. Use 25% of their economy on longer-term projects –that would be beneficial. And manage more strategic partnerships. LysLyd shows that this is possible, here they really managed to generate funds, several millions I think it was. So this is the way to go for Metropolis: establish more strategic partnership and get hold of bigger actors (...)" (author's translation⁶)

⁵ Original quote: "Det er deres kvalitet -at de udfordrer vår opplevelse av å gå i teatret, og får tilskuerne til å være mer reflekterende og interagerende i det å gå i teatret."

⁶ Original quote: "Man kan si at den ene utfordringer vi kjenner til er å bli oppfattet kun som event. Det er Metropolis gode til, men det de burde være gode til er å involvere seg i prosjekter på den lange bane. Bruke 25% av økonomien deres til lengrevarende prosjekter -det ville være godt. Også få til flere strategiske samarbeider. Det viser Lys og Lyd prosjekter, der fikk de virkelig generert noen

Quote 28:

Katrien Verwilt (C2:Q5): "We cannot use the funding for our performance art on stuff that has to do with architecture. So this is a basic impediment. The money we get for performance art, has to be used for performance art. So we have to convince the Performance art committee that Rimini Protokoll is performance art, even though they are driving through the city in a lorry. But with Architects of air it was, for example, impossible to convince them that it was performance art" (author's translation⁷).

Quote 29/30:

Drew Hemment (M1:Q2): "Because we were independent and coming from the outside we could be an intermediary that the government could blame if it went wrong. We also were lucky in that we had champions who understood us and helped make our case. And the successes of those projects have made us looked upon as credible and trustworthy."

Julian Tait (M6:Q1): "We are not part of any political party, we are independent and people value that. They see that we don't have any secret agenda."

Quote 31:

Marianne Hovmand (C5:Q8/9): "What [LysLyd] did was that it started a process in the minds of the municipalities. To start thinking within this field –that's the greatest achievement of LysLyd. So that people like me gets new perspectives, new collaborators and work more goal-oriented with this project. (...) It opened up for collaboration between culture- and leisure and urban planning. Now we look at each other as closer colleagues" (author's translation⁸).

midler, flere millioner tror jeg det var. Så det er en vei for Metropolis: å inngå strategiske partnerskap og få inn større aktører (...)"

⁷ Original quote: "For oss er det også litt angående det praktiske, vi kan ikke bruke våre scenekunst penger på arkitekt ting. Så dette er en helt grunnleggende hindring. Våre scenekunst penger skal brukes på scenekunst. Så må vi overbevise Scenekunstutvalget om at Rimini Protokoll er scenekunst selv om de kjører rundt i byen i en lastebil. Men Architects of air får vi for eksempel ikke overbevist dem om at er scenekunst."

⁸ Original quote: "Men det det gjorde mest var at det satt noe i gang i hodene på kommunene. Det er det å tenke inn i dette feltet, det er det som er Lyslyds største resultat. Sånn at sånne som meg har

Quote 32:

Trevor Davies (C1:Q13): “[A]t the moment it is like Metropolis is not Light Sound, but in reality it is, only not formally. But it is the same people working on the project, but it had to be put in another context to get the funding. That is hard as an art organisation, we are not allowed to do anything else than art.”

Quote 33:

Marianne Hovmand (C5:Q11): “[It was important] that it was a project that we could be a part of this directly and that we could take part in the developing process. If we were to be presented for a finished product it wouldn't have worked, we have to see our place in this. (...) So it is very important that there is a table we can sit around – metaphorically speaking- so that we can discuss our thoughts according to who we are” (author's translation⁹).

Quote 34:

Trevor Davies (C1:Q3): “To go in to a ten year whole, as Metropolis does, is very unusual, hard and difficult to do for a city. Why take one organisation and say you have to be a main partner. We had hoped that we would be so well known that that would be possible, but it turned out it is not the case. (...)The problem with Metropolis is that the same people cannot cope with the aspect of 10 years –it's too much. So one must think every two years and find new partners and projects to work with. We have to be clever to find a new point of departure for each project, work more in harmony for opening up to partnerships, rather than thinking in long term.”

fått nye synspunkter, nye samarbeidspartnere og arbeide mer målrettet i dette prosjektet. (...) Det har åpnet opp for et samarbeid mellom kultur og fritid og byplanlegning. Vi ser nå hverandre som tettere kollegaer.”

⁹ Original quote: [Det var viktig] at det var et prosjekt som vi gikk så direkte inn i som gjorde at vi kunne være med å utvikle det underveis. Hvis vi ble presentert for en ferdig pakke så gikk det ikke, vi må kunne se vår plass i dette. (...) Så det er super viktig at det er et bord vi kan sitte rundt -i overført betydning- så vi kan diskutere våre tanker i forhold til der vi er.

Quote 35:

Philip Rode (V5:Q8): “[N]owadays because it is so well evaluated many ideas are growing like mushrooms. So for any problematic situation in the city, the first idea is to make artistic interventions there or establish creative clusters there. So in a way it has become too successful and it is not enough critically discussed.”

Quote 36:

Ula Schneider (V1:Q12): “The city decided that 16th district (where Soho Ottakring takes place) is developed, so let’s go to the 15th and continue the project there. They decided this without asking me. So we were kind of perplex. And then the Urban Renewal Office decided to make this study. The study proved that you can’t just take a project and move it to somewhere else. You have to change the concept according to the area. In this study they clearly stated that this is not possible. So in a way it was good.”

Quote 37:

Philip Rode (V5:Q4): “That is a strength of Soho Ottakring, that Ula and her partners are going into the discussion of gentrification quite critically. In the beginning she wasn’t aware that there could be some criticism, but then it was forwarded in discussions and she integrated it into the concept by asking questions like: What does upgrading mean? What is the responsibility of the artist in this project?”

Quote 38/39/40:

Karoline H. Larsen (C3:Q4): “What has been cool with Metropolis is that there has been an openness to use parts of the city in different ways for a period. So they have helped with getting permissions, which is really hard here in Copenhagen, and hence giving me the opportunity to make pilot projects” (author’s translation¹⁰)

¹⁰ Original quote: “Det som har vært felt med Metropolis er at det har vært en åpenhet for å bruke deler av byen på en annerledes måte i en periode. Så de har hjulpet med tillatelser, som er vanskelig her i København, og dermed har jeg hatt mulighet for å lage pilotprosjekter.”

Drew Hemment (M1:Q6): “The offer we present to artists is that they can play with the DNA of the city. Because we have this relationship of trust with different stakeholders in the city, we can for example give them access to people who have the infrastructure to control public spaces. So we do provide that with artists, because we use a long time to build up relationships. But of course it depends on the artist and the context, some artists do not want to work in this way, they’d rather present nice and aesthetic experiences. And we respect that also of course.”

Ula Schneider (V1:Q11): “It takes a lot of time to get permission [to do interventions in public space]. The authorities here in Vienna are very strict. We have these empty spaces, but without infrastructure to work with them. So we just try to do everything they want us to do. And once we’ve getting the permission they don’t control us afterwards.”

Quote 41:

Karoline H. Larsen (C3:Q4): “[It’s] cool that Metropolis work with temporary space. And that it is room for experimenting, as for example in Metropolis lab. They do not curate, and that gives a lot of freedom. It was during lab that I made ‘Junglestrings’, and not during the biennale. I have gotten a place, and they ask what I want to do here. So I can think freely” (author’s translation¹¹).

Quote 42/43:

Tricia Coleman (M6:Q4/5): “[B]ecause it is a big research festival and an academic festival it attracts all that international exchange. We got 50 people to participate and a lot of them were from out of town, which was very good because we mostly work with locals. (...) So we got 50 people. And that was nice because it was a non-Manchester audience. (...) [Participating in FutureEverything] raised our profile. They know about us now. They saw us in the brochure of FutureEverything

¹¹ Original quote: “Men felt at Metropolis er med til å ta det midlertidige rom. Og at det er plass til å lage eksperimenter, som for eksempel i Metropolis lab. De kuraterer ikke, og det gir en stor frihet. Det var for eksempel under lab at jeg lagde “Junglestrings”, og ikke under en biennale. Jeg har fått en plass og de sier hva kan du tenke deg å gjøre her: så det at jeg kan tenke fritt. ”

so they knew about us. It is fun because we now have people who haven't experienced our work, but still knows about us because they have read about us in the brochure."

Jack Hale (M5:Q4): "[I]t is good for us to be part of this vibrant, well attended and publicized event."

Quote 44:

Monika Mokre (V11:Q4): "The question is what art can contribute with. In a way I think that what it can do is rather pointing to and showing conflicts than solving them."

3. INTERVIEW GUIDE

MAIN THEMES

CENTRAL QUESTIONS

Positioning of the city within cultural policies

- What are the cultural policies of the cities?
- How have these policies changed during the years?
- What kinds of festivals/cultural projects are prioritized for support?

Festivals/arts and urban development

-
- How does the city regard using art as a part of the urban development?
- How have this view changed during the years?
- What are the strengths/weaknesses of the festival in terms of urban development?
- What is the actual contribution of the festival to urban development, if any?
- Is there collaboration between the different departments, such as i.e. the cultural and the planning department, in the City Council?
- Has the interest for these kinds of collaborations increased in recent times?

Cultural/urban strategy for festivals

- What are the cultural/urban strategies for festivals, if any?
- How have these strategies changed during the years?
- What implications do these strategies have for the festivals?
- How to create a sufficient support structure for festivals?
- How are the festivals evaluated?

Relationship between urban regime/festivals

- To what degree is the festival an integrated part of the urban/cultural policies?
- How does this affect the work of the festivals; their aims, visions, financial support etc.?
- If there is collaboration between the festival and the urban regime: What are the challenges of this collaboration?
- If there is no collaboration: What challenges does this pose for the festival/urban regime?

4. LIST OF INTERVIEWEES

MANCHESTER

	No.	NAME	FUNCTION	INSTITUTION	SECTOR
FESTIVAL	M1	Drew Hemment	Artistic director of FutureEverything	Future-Everything	Third sector
	M2	Joanne Wain	General manager of FutureEverything	Future-Everything	Third sector
	M3	Andy Brydon	Festival producer of FutureEverything	Future-Everything	Third sector
	M4	Julian Tait	Head of the Open Data Cities project at Future-Everything	Future-Everything	Third sector
	M5	Jack Hale	Artist participating at FutureEverything	Manchester Modernist Society	Third sector
	M6	Tricia Coleman	Artist participating at FutureEverything	Larkin' About	Third sector
CITY	M7	Margareth Stephenson / Rachel Clarke	Head of festival and events unit/ member of Cultural Strategy Team at the cultural department in Manchester City Council	City of Manchester	Public sector
	M8	Paul Mason/ John Whyard	Group managers at Design, conversation and projects at the Planning and building control department in Manchester City Council	City of Manchester	Public sector
	M9	Martin Wain	Delivery manager at Manchester New Economy	City of Manchester	Public/private sector
	M10	Kit Turner/ Koichi Chikuh	Former employees at FutureEverything	Cube / Spearfish	Third sector
OBSERVERS	M11	Kevin Smith	PhD at Lancaster University	HighWire, Digital Economy Doctoral training centre	Public/private sector
	M12	Erinma Ochu	Strategic partner of FutureEverything	Manchester Beacon for Public Engagement	Public sector

COPENHAGEN

	No.	NAME	FUNCTION	INSTITUTION	SECTOR
FESTIVAL	C1	Trevor Davies	Artistic director of Metropolis	Copenhagen International Theatre	Third sector
	C2	Katrien Verwilt	Administrative director of Metropolis	Copenhagen International Theatre	Third sector
	C3	Karoline H. Larsen	Artist participating in the festival	Independent	Third sector
CITY	C4	Pia Allerslev	Cultural Mayor of Copenhagen	Copenhagen municipality	Public sector
	C5	Marianne Hovmand	Strategy consultant of culture in Frederiksberg municipality	Frederiksberg municipality	Public sector
	C6	Mette Prag & Eva Christensen	Working with urban development projects focusing on art as integral part in the Technical and Environmental department	Copenhagen municipality	Public sector
	C7	Andreas Lieberoth	Working with collaboration between Technical/Environment, Economy and Culture/Leisure department	Copenhagen municipality	Public sector
	C8	Erik Skibsted Hey	Cultural planner	Cph City and Port development	Public/private sector
OBSERVERS	C9	Hans Kiib	Researcher on conditions for and consequences of new hybrid cultural projects like Metropolis	Aalborg University	Public sector
	C10	Dorte Skot-Hansen	Leader for the Centre of Cultural Political Studies in Copenhagen, in the board of KIT	Centre of Cultural Political Studies	Public sector

VIENNA

	NO.	NAME	FUNCTION	INSTITUTION	SECTOR
FESTIVAL	V1	Ula Schneider	Artistic director of Soho Oltakring	Soho Oltakring	Third sector
	V2	Elisabeth Shack	Dramaturg at the Wiener Festwochen	Wiener Festwochen	Public sector
	V3	Stefan Wollman	Leader for the marketing apartment at Wiener Festwochen	Wiener Festwochen	Public sector
CITY	V4	Karin Rick	Cultural department	City of Vienna	Public sector
	V5	Phillip Rode	Researcher at Vienna housing research	City of Vienna	Public sector
	V6	Udo Häberlin	Department of Urban Planning	City of Vienna	Public sector
	V7	Rudolf Scholten	Former Cultural Minister of Austria	Austrian Centralbank	Private sector
OBSERVERS	V8	Karin Cerny	Independent cultural journalist	Independent	
	V9	Thomas Weber & Stefan Niederwieser	Director and Music Director at The Gap Magazin	The Gap	Private sector
	V10	Elias Berner	Researcher for the Euro-Festival project: "Arts festivals and the European Public Culture"	ICCR (the Interdisciplinary Centre for Comparative Research in Social Sciences)	Third Sector
	V11	Monika Mokre	Researcher at European Institute of Progressive Cultural Policies (EIPCP)	EIPCP	Third sector

5. TRANSCRIPTION OF INTERVIEWS

No.	Sample group	Name	Institution	Function	Date/ time	Location
M1	FESTIVAL	Drew Hemment	Future-Everything	Director and founder of FutureEverything	09.06.11 19.30-20.15	Skype

Q1: What I am interested in is the level of integration of FutureEverything in the urban regime. What would you say were your most strategic steps in order to become integrated in the urban regime?

Well, if I should start with the background: I think it has grown out of the artistic and curatorial interest from a long time ago. 8 years ago we did a lot of work with mobile and locative media and we got interested in architectural space and the city as a playground. So we explored this as a curatorial theme. And over the years that theme of interest matured, and because we spend a lot of time in one city we had the benefit of time to develop conversations and relationships with different actors in the city. So we drew on this knowledge on how the city functions, and we used this knowledge to create arts projects that responded to the challenges the city faced. Here I mean all kinds of actors/stake holders, and we find interesting allies: for example stake holders like transport executives that you may not expect to be interested in art, but they think it was interesting with someone with fresh ideas and new perspectives.

I'd like to say that there was some grand master plan behind it, but it really wasn't. It just evolved from a long period of time and from these deep relationships. And also it was based on the FutureEverything model: The way we understand elegant partnerships. And the importance of understanding the challenges people are facing.

Another thing to say is that it hasn't all been easy. And I think the reason it has been difficult is because FutureEverything as a project has been seen as edgy and something on the outside. The reason for this is that the organisation was not

established from a political reason, it rather had this kind of activist background. So as we came from the outside we had to work harder to win the argument to convince people to trust us. So for many years we were seen as a mutant and an outsider. And that was carried out for a long time, and we had to work hard to prove to people that we were trustworthy by delivering good and professional projects. We had to prove that we were bringing in new ideas. And that took a lot of time and we have had setbacks and where we had worked hard and gotten support. Now we are officially more acknowledged, as seen for example through our project on Open Data Cities.

Q2: And now it is seen as a force that you are coming from the outside, isn't that right? So your weakness has become your force?

Yes, that's right. Like we wrote in the brochure regarding Open Data City: it was some kind of disruptive innovation. One of the reasons why that project was successful was that before that we had no money and we were not funded. And what usually happens when projects have no money, they usually give in. But we were determined we wouldn't give up any ways. So we were holding on, and the next day we were still there any ways. It was a process of attrition, and because of this we changed from being someone that was a threat because we worked quickly and differently and we spoke a different language, to an organisation that could take the risk away from the government. Because we were independent and coming from the outside we could be an inter mediator that the government could blame if it went wrong. We also were lucky in that we had champions who understood us and helped make our case. And the successes of those projects have made us looked upon as credible and trustworthy. As people they understand and have an important role, they understand that without FutureEverything the ecosystem wouldn't work. We keep the ideas flowing and we keep connectivity. We create that trust and connectivity because we are a neutral player.

Q3: What would you say is the main contribution of FutureEverything to the city of Manchester?

I would say that the main contribution is the Open Data City. You can say that FutureEverything work on two levels. On the one as a cultural destination, but also on the other the festival as lab –the festival as a testing ground. I think the most valuable level is in creating the eco system and connectivity because people now increasingly understand that the old way of doing urban, business or technological planning was very linear: In urban planning you had a plan and then a number of steps going in one direction, or in the business plan you had a model and it was all about having people to buy your service. In technology you have the technology and then you roll it out. But people realized that that linear system didn't work. To make it work you need to engage the entire connectivity/the whole infrastructure at once: you have to include both users, producers and services at once. And also in terms of having citizens and also all these different actors feeding back into the development process. So you need the whole ecosystem in order for new services to be devised and tested. This is relevant for both business and culture. I always say that art and creativity emerges out from the community. I wrote this article for the Guardian: Community is king –and that is what it is all about.

Q4: Do you think that your high level of integration in the urban regime impedes you from challenging the status quo of present urban development of Manchester?

We are autonomous, not anyone controls what we do or say. -I hope! However, of course, in order to have these conversations you have to come closer to other people/stake holders. Ten years ago I was more extreme in my views and I didn't for example want to have conversations with business. So you can say that as an individual I have taken a journey of compromise, not in the sense of selling out, but in the realisation that to have an impact, you have to work with the people who have the levers of power, people that work with real technology as well as citizens. So the festival and myself have become closer to people in power, but we are still independent and give voice to citizens.

Q5: Do you think you manage to get your debates down from an academic level and reach the "man in the street"? (With Metropolis it

is for example a problem that the debates stay in academic levels without having a real impact on the politic field etc.)

Well I am an academic as well. But in the conference we were talking about FutureEverything and academia and we argued that what FutureEverything can do is that we are very close to the users - we speak their language. So one of the values is that we take academic subjects and make them tangible. We do this by art programs, and through this we make it relevant to peoples lives.

Q6: Would you say that artists participating in the festival gain a voice in the urban development debate due to the legitimacy of the festival?

Yes, I think so. The offer we present to artists is that they can play with the DNA of the city. Because we have this relationship of trust with different stakeholders in the city, we can for example give them access to people who have the infrastructure to control public spaces. So we do provide that with artists, because we use a long time to build up relationships. But of course it depends on the artist and the context, some artists do not want to work in this way, they'd rather present nice and aesthetic experiences. And we respect that also of course.

Q7: What would you say is the weakness of the festival regarding contributing to urban development?

Generally one of the things we grasp with is that a festival forces you to work with novelty rather than with long term developments. This is not only a challenge of the festival, but also the new media sector. So you could say that we work at different speeds, and we always want to do more than we have resource for. We can always get better at these things.

Q8: What would you say is the biggest challenge in working with the city of Manchester?

There has been an interesting development in Manchester recently. We have a new region: the Manchester region. It's really hard to define what Manchester is as there are 10 different city councils but there has been some structural change from

having a city and the region to have a city-region. That has been a big opportunity because it has been a structural change where we can interfere. But of course, the fact that it is ten different authorities has made it a very stressful process. But there are many big developments going on, for example that of the Media City in which I am very involved. But the biggest challenge I would say, is the complexity.

Q8: Could elaborate a bit more on you strategic partnership with Lancaster University?

We have a very close collaborative partnership with Lancaster University, but we work with other universities too. So there is a reciprocal relationship: we gain because we have access to world.class thinking and technology. So FutureEverything benefits from that. In the other direction Lancaster University benefits from the access to industry and cities, various publics, the profile and cudos of the association. And FutureEverything forms the interface between the university and the outward world. So we help the university reaching different stakeholders.

Q9: How do you get the funding for this process? I mean since you work both in the cultural sphere, but also with this more process oriented side. With Metropolis I know, for example, that it is a problem getting sufficient funding for the lab side of the festival.

Yes, of course, funders want to fund the big-impacts thing. I think what is unusual for FutureEverything is because we set up the organisation with two sides: the cultural side and the digital innovation side. Our background has been in culture, so the longest relationship has been with cultural funders. So when we talk with people in Manchester from the cultural sphere they want us as a contributor to cultural tourism and branding etc., they don't care with the innovation side. But from the beginning we were very aware of developing relationships with the other layers in the city as well. We manage these different layers of stakeholders and funders, by doing one project with many outputs. For example if it is a cultural funder, we produce a new art work, if it is the city it might be tourism or a new way of implementation, or if it is the academics it is a report. If you work with funders with

different partners you have to make sure that each partner get the outcome that they expect. And that is ok. You just have to manage that. It is challenging and you need to manage the expertise. And going back to Lancaster it adds a lot, but also some complexity on my life, so it does create challenges, and you have to be aware of them.

Q10: Would you say that you are an integrated part of the cultural policies of Manchester?

We have become more integrated. In Manchester we have pillar events and we were one of these pillar events a long time ago. Because we deal a lot with the digital sector, it was very obscure, but now people understand our interests. And Manchester was brave in supporting us and building us in to their cultural strategy from early on. But we have been a lot of an outsider. At the same time as we have a lot of credibility, we had to work for it as we were not developed by the city. It was a mixed story: we had to fight to get a lot of recognition. And we see policies coming out that completely ignores us...

Drew has to leave the building as it is closing down for the night.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M2	FESTIVAL	Joanne Wain	Future-Everything	General manager of FutureEverything	01.02.11 12.00-13.00	Swan building, Manchester

Q1: What would you say is the main aim of FutureEverything?

We are a community interest company, that's our legal status. We're not quite charity or profit, we are to represent a community. We are producing projects, events and art works on behalf of a community such as the arts community, technologists etc. So our output is the annual festival. When I came on board that was what FutureEverything did. But over the three last years, we changed our business model. Now 50% of our time is to produce an annual festival, the other 50% is to produce digital innovation projects that can run the year around. So it's no longer just the peak in May and then everything drops up. The problem with that is that the staff disappears as well, so instead we need staff all year around. This would help sustain that model, we can retain staff from the festival and they can develop projects and concepts for the next festival. And we can fundraise to have people all the time. So we are shifting our focus to digital innovation. This is not something new, but something we've always done, only we are re-packaging it now so that people would comprehend it. We have different themes each year. Last year it was the City Experiment. Next year, now in 2011, is Mobilities and Transport. But we do have lots of other, smaller themes, we tend to have too many themes that it is hard to remember them all... But then, for example, the City Experiment was the theme and it would have been developed for at least two years either through Drew and Lancaster University, so therefore workshops would have happened throughout the year, so we can re-package that for being a digital innovation process, and the output is the project we show as part of the festival.

Q2: So this re-packaging is a way to get more support and money?

It is a way to program the festival and add more value to it. A digital innovation project doesn't have to be displayed through the festival, but it makes sense for us to do that to make it seem diverse. But we tend to put everything on the festival, but we also want projects to happen outside the festival. We are moving towards that slowly. Now we've got people working for us from September onwards. The aim is to give them year-round contracts, that is something we can build on. So with regards to digital innovation we did the Environment theme with a lots of projects with the Mets office and the Natural History Museum, and workshops and bringing artists together. So the actual digital innovation project is running around, but the output is that it has a platform in the festival. It's a way of mass participation and we use our audience to deliver the outputs. So in a way it is re-packaging, making it more comprehensive to partners, clients and audience.

Q3: Has this re-packaging made the festival more recognised by the urban regime?

Yes. We started developing that business model last year. And now we need to deliver that plan. We hope to unravel and present this business plan. We need to market what we are doing and make it clear. To develop a theme of experts to deliver that project. We need to have a shift in how we are presenting ourselves. It is important than when people look at our web-site they don't any longer just see the festival, but also our other projects. So if we are looking to get partners, funders etc. we need to do that through other marketing tools. We are on the start of that journey so maybe in some years we would make our company into two separate entities: one half for charity with the festival, and the other half for trading providing digital projects that may produce profit to be put in the festival. So a lot of changes ...

Q4: But why these changes, what caused them?

An evolution of ideas. You are constantly shifting and changing. We are very much on the cutting edge of digital technology, we are small enough and un bureaucratic enough to react to change. If we get an idea we can move with that fast, and discard our other ideas. The catalyst over the last years is that we have had to look at how to generate income to support us, and make people understand what we

do. And technology and digital innovations are starting to become the norm, so people are catching up with us, so what we are communicating are getting more understandable. If we always have to think of different income strings, we have to look for many. We do not get a lot of funding from the Arts Council in relation to other organisations. So we are more going in an entrepreneurial direction. We're looking at sponsorships. We focus now towards elegant partnerships with people with a shared interest. At the moment we talk to IBM and Greater Manchester Transport Organisation because of the mobility theme. So that is our mission at the moment: To promote our digital innovation project through elegant partnerships that can provide profit. Either high impact or high income, one or the other. You can be seeking high impact projects to promote what we are about etc. but it might generate little income, but we might still chose to go with it.

Q5: Would you say that the festival is integrated in the urban regime?

Yes. Our unique selling point is digital innovation and technology and we bring this together with art, music, ideas and conference. We have a very societal remit, we are interested in societal issues and are therefore bound to be relevant to an urban environment. Whether it is environment, social networking or mobilities. So we have a very strong focus on issues that are relevant to society today, and we try to look at those issues by bringing together digital innovation projects. So we have to engage with the urban environment whether it is artists, decisions makers etc. -the whole city chain. We are very embedded in an urban society.

Q6: Do politicians understand and participate in the festival when you ask them to come?

In the past 3 years ago we had problems connecting with the urban regime, but during the last three years we have become more imbedded because digital innovations have become bigger and we are better at communicating what we do. Politicians have started to listen to us and take us seriously because we are leading on important projects like the Open Data Cities where we have engaged all the ten city regions. So we are working with the majority of them in convincing them that making all data open is the way to go for a future city. We are also quite

instrumental on Smart Cities. The Guardian has released two supplements for Smart Cities where we were in both of them. Drew was depicted on the front side as *the* leading thinker in this field. Making city smarter and that you have to engage with cities etc. So because we are very much on the forefront of these two very political movements, we are becoming important and the important decision makers know who we are. And the fact that we did the City Debate. We brought together infrastructures of the city (architects, politicians, civil servants etc.) and we engaged them in a debate in what Manchester should be in the future. We will do that again this year, but this time we will do it with Manchester's with the future leaders. So we still engage with them. And we engage with them now, which is also a bit shroud mode because we put ourselves before these future decision makers that will then know who we are. We also did an award for innovation and again our festival is the platform and we engage with different communities. This puts Manchester on the map as a city that recognises innovation, which makes the city leaders proud that they host these things. And we set a benchmark. So we are raising our game. So you become very visible to city leaders, we work with hotels and restaurants as well, all the benefits that a festival brings to a city e.g. through cultural tourism.

Q7: Would you say that you have become an integrated part of the urban development strategies of Manchester?

Talk to Drew about that. We will be involved in certain processes, but I don't know if we are then stating to get extorted. For instance the Victorian swimming hall is converted into an arts centre where Drew was asked to be in the board. So he was asked to be part of a long term vision of urban strategies. So we will be, but the question is whether we will be there yet. So I'm not sure. But we want to be there. You would want to be consulted in this. We are a unique festival because we have academic links and have the festival platform, so we are quite a political body. But luckily we are looked as quite independent. It is definitely where we want to go, but we are still young in that thinking. We are definitely taken more seriously by our founders. But we still have a long way to go in the commercial world. For instance Manchester International Festival has a massive budget, we just don't have that

level of impact with money. So all potential funders and partners now what the Manchester International Festival is, whereas as they've never heard of. But we are waking waves of that. We won the Lever prize and were put in the top 30 businesses of the North West, but still they didn't know what we were. So we have a long way to go in this case. But they are sceptical of funding us because they are used to funding opera etc. And now people are tight on money, so we have to show them what we are doing and then talk to them and make them come.

Q8: So it is possible making them come and participate?

Yes they come. We've got a relationship manager. You could do much more, but we have limited resources, but considering the size of the organisation we are taken big small steps. We have a good reputation internationally, even more than nationally. People locally take an interest in you when they see that people external are looking in. Last year we engaged a London press agency whose remit is to make inroads for use nationally. But that is the long game. They got us articles in the Guardian , BBC etc. Drew was put front page as a lead thinker. So that is massive impact for the size of an organization. It just takes time, you have to have several ways to attack: "a mixed bag of goodies". And we have a fantastic supportive board, and team of people.

Q9: What would you say are the biggest challenge in having an impact on the city council?

It is resource. To be able to deliver all year around and generate enough minimum sort of income, to have a constant year-around impact. And after money it is communication: how do you communicate who you are and what you do. We have a business plan now and one of the new things is that we now have a permanent marketing manager all year-around. We didn't have that before. We were only communicating things around the festival, but now we have one who can communicate around the ECAS network, the organisation, etc. We get support from the ECAS network so with that we can now afford a marketing manager. Another one of the mixed attacks: London press agency, marketing manager at a time when money is shrinking as well, you need a minimum amount of people. So

resources are the biggest challenge, and communicating what you are about on a very limited budget. Our strength is that we are limited small and flexible and can adapt quickly. We can just choose to drop things and move on, while City Councils or larger organisations cannot work like that. So we can be hands on and move things around quickly. But at the same time that is stressful.

The turnover has increased substantially since I've been on board. And our reliance on the Arts Council funding is reduced. So the reliance is going down and at the same time our income goes up, so obviously we are generating income from different sources. The festival this year will have less money, so we still have to deliver quality even though it would be less of it. So that is challenges. Other challenges are that because you cannot maintain staff all year around you loose them. So you waste a lot of money on training and re-training. So we need to try and retain people. You have to risk it and give them a 12 years contract and hope that it pays off. And the managing change is happening so quickly.

Q10: How would you say Manchester look at using art in urban development?

I don't know, I'm less involved in this. I would say that it probably was slow to catch on. Manchester has had a music reputation and history, and perhaps it has been slower to catch on. Other cities are more head on, for instance Glasgow, which for one has got an internationally famous art school. But Manchester is moving in the right direction, and urban developers recognize that they need to look at art for what they do.

Q11: But what about in relation to cultural policies and the marketing aspect for instance. Is marketing important for the use of art in urban development in Manchester?

Yes, that is the city's perspective. The city supports art and culture, but they don't buy in to it. They are rather following than leading. They dumped everything into Manchester International Festival in order to boost tourism. But us smaller festivals are the ones who create the cultural landscape. If you didn't support those it would be a dull place to live. But the city doesn't really buy into it in the way that they

should. In the UK leaders in the field are festivals like Edinburgh -UK cannot produce any festival more successful than that. And Manchester is investing in an equivalent festival, the Manchester International Festival... For example Manchester didn't understand the importance of its musical heritage, and allowed Hacienda to be torn down! That's one aspect of art. The money we get from the city is tiny.

Q12: How would you say FutureEverything is influenced by the cultural policies of Manchester?

It depends whose cultural policy you are taking about. If you get public funding you have to look at the different policies. They different policies tend to support people that are bringing people into the city and free events for families. To a certain degree we don't take that box, but we do as well as we put on free art exhibitions. We can package our work the way that we are doing that. However, you cannot be too influenced about that because then you loose your independence, but still you have to show that you are part of it. It's a fine line between what box they are taking. They want to bring people into the city who use money here, and we've got the statistics to say that a significant proportion of our delegates going to the conference are doing this. But our number is low, max 700 people for the conference and maybe 50.000 that may experience some of the art events -it depends if you do it in a large public realm. But we have to convince the city that what we are doing is innovative and social work. We are more niche than Manchester International Festival, but we have a big effect anyway. When I came onboard the city didn't understand who we were and what we did. But now they understand what we do. The person I talk with in the city council promised us money if there were. The public spending is cut with 30% everywhere. A lot of unemployment.

The new government in the UK does not believe in public spending. But the last three months with the new government the economy has gone down. So the last months the labour were in power it went up, and when the Tory party is voting in it has dropped.

Q13: When you are in contact with the City Council you are only speaking with the cultural department? You don't have any contact with the planning department?

No. We deal with different public sector bodies that change from one year to the next. Talk to Drew about that. We are talking to different elements. But on certain issues.

Q14: Have you experienced any problems with the fact that the planning and cultural department does not cooperate?

I don't know. That might be an afterthought. I think there could be more consultation on that. There will be things that do happen. Some things come through the office. So there are some things that go through. For instance with the Manchester International Festival, what was the consultation with the city? I know it met with a lot of resistance because the people wasn't consulted. I think things will have moved on but not as much as they should do.

We are part of this festival network in Manchester called FOG (Festival Organisers Group). It was born out of the fact that the city wanted to invest a lot of money in a festival that didn't yet exist (the Manchester International Festival), so then other festival makers were offended that the city leaders didn't value them. So they decided to joint together as a group, an informal group, and work together and have more power. It is very loose and informal, we meet and try to make it more formal. We try to promote the joint benefits about what we are all doing together. We try to cooperate with other festivals and with festivals going on at the same time. For instance we needed a volunteer coordinator, but couldn't afford one. So we try to reach other festivals going on at the same time and then purpose that we could share a volunteer coordinator. So there are ways to share resources. We could potentially engage a market research company, instead of paying festival once etc. But collaborating and sharing is quite hard to manage. So we are involved in one local festival network and one international, we are doing similar things on different levels.

Q15: What would you say is the most important partnership of FutureEverything?

Can I say more than one? Lancaster University is very important. First of all because it funds Drew's job, and second: it is the connection with the technology aspect of what we do. If we talk about partnership in term of funder it is the Arts Council because they are the core funder. Without them we would struggle. We are a regular funded organisation. And you never had to apply and then the lead officer build a case for you, so we became regular funded organisation three years ago. But now they want to cut in public funding, so they get rid of the regular funding and is now calling it the new national port folio. So we had to apply again. The challenge is also that we are a small organisation competing with the big one. But we have to do the same reporting as the big ones...

No.	Sample group	Name	Institution	Function	Date/ time	Location
M3	FESTIVAL	Andy Brydon	Future-Everything	Producer of FutureEverything	01.02.11 10.30-12.00	Swan building, Manchester

Q1: Could you start to tell a bit about your work at Urbis (exhibition centre focusing on city life) through which you have been closely imbedded in the urban regime of Manchester?

So regarding my work at Urbis. The project involves academics and the council coming together to do a millennium project, -a 40 mill. pound project. They came up with the idea of a museum of city life. The project was full of problems for the start. It opened in 2002, and did not have a great start. It was supposed to be a permanent museum, but I ripped out all of the installations and turned it into a rolling gallery. If we wanted to tell the story of a fluid and organic city we had to have a fluid exhibition. My background is in art, contemporary culture and social history. And then I am also very familiar with the digital stuff. I've experienced the difference when you take a different cultural product to the power brokers in the city.

Q2: So what is the difference between a cultural project like Urbis and FutureEverything?

There is a lot of good will for FutureEverything. But the people who hold the financial strings don't know what they're in to, they just think digital innovation is a thing they have to support. It helps them look good. Whereas Urbis is an enormous gallery building, almost an architectural sculpture, and had a lot of buy-in from various actors in the city (like politicians, academics etc.) by being seen in the building they would show that they made it into the gallery world. But with FutureEverything it is more about being associated with a future-facing attitude. At the minute it is difficult to get money because of the general recession. The Arts Council, which is our core funders, have reshaped how they fund their core projects. Normally they would give money to a permanent staff, but that was cut by the new government and

every regular funded organisation, like FutureEverything, had to re apply for this funding, and that deadline was last Monday. They are cutting this support from 800 to 600 organisations. They've also changed the name to National portfolio funding. So we are in a precarious financial situation, we don't know if we will get core funding until they reveal it. The other thing is that Manchester City Council who put in a substantial amount of money in the festival, are reducing the funding for public sector by one-fifth, and culture and the arts is the first to go. So we are increasingly looking for private sector funding now, as opposed to public funding.

Q3: Would you say that FutureEverything is an integrated part of the urban development strategies of Manchester?

Yes, they regard the festival as one of their pillar events, one of the preferred annual events that happen in the city. And there are many festivals happening here.

Q4: I heard about the Manchester International Festival, do you regard this as a competition for FutureEverything?

Maybe for money. But most people in the cultural field look at them rather as potential partners. It is a product of the conservative government to put art organisations against each other. But we are all familiar with each other and where the funding difficulties are. So in a sense yes, it's a competition for money, but they don't do what we do, they are all about international high art names. We are very focused on digital culture and being the world first in this. And then there is the Euroculture festival, which is more about music and hip hop. But if they came to us and wanted to do a project we would do that if it fit their remit. We are more than happy to make a stronger cultural product.

Q5: Would you say that FutureEverything is a niche festival, or do you reach out to a broad audience?

Yes and no. We have got the different strands. The award and conference are quite close knitted together, and also with art. These strands bring academics and digital coach people together. And with these strands we are trying to experiment with the festival format. The art strands try to demonstrate where things are going and being

able to reflect on this in the culture. The award-strand celebrates both. The music-strand sits more on the outside. The conference is niche, the award is very niche, and the art is for the art audience. And the music audience doesn't know about the other parts of the festival. But the music-programme makes people interested in other things. But the music is more of a luxury element for the festival. It either gets dropped or we start trying to integrate it more in the conference and art strands. The audience is so separate. And experimental music is difficult to listen to.

Q6: But it started as a music festival, didn't it? How come it changed?

It has changed along with Drew's academic carrier. He started as a rave DJ and then started writing his Ph.d at the same time. He and some friends went to a conference in Germany and then they tried to do the same concept here. It was a rave and people talking about a rave culture. But as he grew older and more academic he is more interested in engaging with the ideas of the conference. It is definitely Drew's thing the whole festival.

Q7: Would you say that the festival contribute to any alternative urban development strategies of Manchester?

Yes. The Open Data strand is the strongest in that sense. But at the moment the festival doesn't have real political impact. It is a great thing to have as Manchester PLC (public limited company), but the action level is minimal. The Open Data project is backed by Trafford City Council. Manchester has always been ruled by labour and socialist. But Trafford is much more wealthier (in the south end) and has got a more right centred government. They are backing the Open Data City to look at ways to back up (right side) their political view of society.

Q8: So there are no real political impact or collaboration with the City Council, they are more contributing with money and that's it?

Well, last year there was an event called the City Debate. The political impact is increasing, but with the changes this year that may change it. But the City Debate was led by the head of the City Council, which is a really powerful guy. He didn't show up though, but just sent a video, which I find is quite telling. But there were a

lot of influential people in the room, like political players etc. The debate was hosted by Gill Murray, a very established BBC journalist. And people were discussing where Manchester's future lies. We are trying to do that again this year, but it's hard to get people doing it again. Like if you have a peak of activity moving from talking to action you need resources, and nobody want to be the first to give money. Only commercial businesses do, and they want results. That is why most of the talk stays in the academic circles. The universities work out these sides, while the commercial businesses will be innovative, but in the bottom line they want to make money. We could commercialize more, and find different way of undercutting roots to the market, but that would jeopardize our position as being impartial. So there is a... Particular with Open Data Cities, there is increasingly a leverage from the festival into political circles, but it is hard to be played out because so many decisions are not discussed on that level. The council keep it inside their walls. And all councils in the UK over-use their budgets knowing that many of their projects would never happen. So with the Council is difficult to guess what political decisions will be made. It contains carrier politicians who have got different alliances and different agendas. The agenda appear to be that they want to support the cultural, but it could be really that they want to attract retail etc.

Q9: Would you say that FutureEverything is influenced by the cultural policy of Manchester?

Yeah, you have to be. In order to get their support you have to talk their language. You have to lay out what you're doing to fit their goals. You need to frame it in the right way. You never deal with an individual, but a chain of commands. In politics you need to approach with an object saying that you are doing it for them, to fit their aims -then they have an easier job justifying why they signed that check. Or making a public announcement of their support.

Q10: So the cultural department are your point of contact, do you have contact at all with the planning department?

I don't think the cultural department have got cooperation with planning at all. They work on their own. It is more about zoning. Most departments in UK Councils

operate on their own. But no, we don't have any direct communication with planning.

Q11: How do Manchester look at art in terms of urban development?

They put money in dreadfully art projects. They have a boulevard with ten sculptures on it. It is rubbish. You ask anybody in the city involved in the arts. They don't know why it is there, no artists in Manchester had the opportunity to do this. Do not know what it relates to. I imagine the developer worked it in. I don't know if culture had a hand in deciding that. In the minute cultural strategy is more interested in seeing how culture can increase tourism, retail and business spend. They are under a lot of pressure to justify their existence by people staying in Manchester one night at a hotel etc.

Q12: What about art in social work?

In Trafford we had to justify why doing a photography project would contribute to sustainable housing and social care. We had to write that in to the application because they asked for it in the form. So there are more and more questions like this asked. I think there are strong long-term reasons for having a strong cultural scene, for example in order to having people use public space. But at the minute with the age of austerity it is about short-term goals and immediate savings, to make long-term social aims is more about what can we use.

Q13: Would you say that marketing the city is more important?

Yes, it is huge. The Manchester International festival is an attempt to replicate some of the success the Edinburgh festival had. The guy that runs it was brought in to Manchester by the Council to direct it. But Edinburgh is an entire different city, it is not a post industrial modern town like Manchester. It has got much more history. And I don't think you can capture that in Manchester.

Q14: But you do cooperate with marketing Manchester?

Yeah, these organisations are all part of the City Council. But they are most interested in the festival as a conference. They are interesting in maintaining the

Manchester visibility internationally, to make Manchester stay in the top 50 of international conference cities. So that is any conference coming in Manchester with more than 50 international delegates. It's all about attracting the business coming with the conference. So the only way to attract that market is to prove that the festival contributes to people spending more nights at the hotels, spending more in restaurants and thus also increase the tax income. So that is the pressure the festival is put under. That is why Edinburgh is the cultural grail of festivals –it is attracting thousands of people. But the FutureEverything does not. We have 50.000 going to events, but they are not individuals, they are visitors attending several different shows and thus may be counted many times. The impact isn't that massive: people who come for the festival are staying in discount hostels or with friends. But Manchester want people spending more in the city, and anything that can make them in the international press they want. So it is both measured against the success of visitor numbers, but also more on how Manchester is broadcasted internationally.

Q15: Yeah, this thing with being measured in visitor numbers only is often mentioned as a problem when it comes to measuring the impacts of festivals, as their impact is less tangible. Do you experience this?

We are measure on numbers, but not on the experience. It is hard to do an evaluation on anything of this. It tends to be this softer knock-on effect. It is difficult to measure that when people does not express it. So the Council is glad to have us as a corner stone event, but when it comes to influencing policy there are bigger forces at work like Apple, Google and Facebook in the digital realm. We don't register high on their [City Council's] political agenda.

Q16: Could you propose any alternative ways of measuring the impacts of festivals?

I think it is about building a healthy ecology for a city's culture to be expressed through. Something unique coming from a city, globalisation removed from being something geographic to being something academic. It's not any longer the

moving of goods, but the moving of ideas. By having a healthy cultural scene you have a space to create new movements and thinking. Sadly cultural organisations are measured on success by market forces. The general tendency is that you find something that work, and then you sell it to more and more people. That doesn't create anything new, you just refine an idea who is already there. But now you have things like art galleries and museums. If you are not financially sustainable they ask: then what are you for? There should be a place where people can safely fail and return -a safe environment. It's hard to put a number on this because it cannot be put in a graph. There needs to be an investment by... an element of authorities, funders and commercial organisations judging creatives and cultural inputs on the merits that they see in it. A culture where people are available to back something just because they like the idea of it. We always try to find quantity marks to justify our festival: we did this, we contacted all these people etc., but it is getting more fluid. We don't have money to put in to this. We can only provide an environment where different people come together that otherwise wouldn't. But IBM is doing a lot of work on softer commercial impacts, so this is something the big corporations are looking at to measure, and they have got more money than any other cultural organisation. We had conversations with them about this. But this is not something we have access to because we cannot afford IBM...

Q17: What would you say are the strengths and weaknesses of FutureEverything when it comes to urban development?

Our strength is ambition, and not being so embedded in the political and planning processes that our view point is coloured by that. We are allowing ideas to flourish and see where connections can be made. The biggest challenge is the sustainability of it. It's always a fine line to see how to solidify your existence, you quickly can be sold out and lose your independence from that world. It is about justifying your existence in a way that doesn't become cynical or box-checking.

The biggest problem with a festival is that you work so much towards it and when it is done everyone is exhausted. So the biggest challenge is to make talk into action. With an academic conference people from the university can use the conference as a base for research that can spring out from it, but with a festival you have a

more diverse audience where people do not work with the themes presented at the festival, they have got a different life and job than the festival. The importance isn't to inform change. But festival as lab is this.... But we're all contracted until June, so if the festival can't pay us, we cannot do it as a hobby. There isn't that sustainability built into it, yes. What is the incentive to stick around beyond the festival? Something better could come out of it, but it is difficult to find. Festivals are all about building up this great thing, you need to have the best of the best to not just be a magazine. This is different than if you do something year around, because then you rather need a steady mile stone. It is a different way of organizing the company. It is all a bit of gamble... But the challenge is to translate the carnival moment to something that feeds back into society. You cannot say that doing the festival you can sell 500 t-shirts, but that's what the society (market) wants. It is important to identify what you mean with "festival".

No.	Sample group	Name	Institution	Function	Date/ time	Location
M4	FESTIVAL	Julian Tait	Future-Everything	Head of Future-Everything's Open Data Cities project	02.02.11 09.00-10.00	North Tea Power, Tib Street, Manchester

Q1: Could you start by telling a bit about your role in FutureEverything?

Originally I started in FutureEverything as part of the program, I took a lead on strategic programs. Digital innovation is my field. I did a program called Open Data Cities. And I'm also involved with European proposals. We tried to remodel what FutureEverything did, trying to take what was formulated in the conference to make a positive change. So the end of the conference in 2009 was postulated as: How would the city evolve if all data was open? Would there still be the same challenges? And then we took it further and looked at examples of what was happening around the world, for instance in cities like Vancouver and American cities that were beginning to adopt these practices. But there was nothing like this going on in Europe. So we worked on an argument as to why all data should be open. And it was based on an innovation case. The argument was based on the civil case, the innovation case, and with regard to the sufficiency that could be made. So by this we wanted to make an argument that the local government could understand. The whole idea was that the bigger Manchester region would adopt these practices and have a more efficient data sharing society for authorities, businesses and citizens. We got funding for that, and through growing the project we now work with all 10 governments in the Manchester region and different sectors police, fire stations, transport etc. So the project was coming out of the conference and had a real impact on the environment. So from that we developed a more strategic city impact. We are not part of any political party, we are independent and people value that. They see that we don't have any secret agenda. So the project will improve and make a more healthy economy in the region for citizens etc. And then we also have Smart Cities, which is based around infrastructure and the

question: how do people engage with the new economy? So it's about social change, which is far beyond what a normal festival would do.

We sound bigger than we are. We are trying to change things. It's a quite positive environment to be in. The realisation for me was that the unique thing with FutureEverything was the community of people. There was a huge wealth of knowledge and expertise and a lot of willingness to bring around change. So people were very socially aware. Generally people coming to the festival are aware of this technology, and we realise we have an opportunity to do so. And Drew's energy and passion have driven things forward. The stuff we are doing within innovation, we are delivering on that region.

Q2: Has there been any problems in connecting these ideas from the conference with real life? (How to avoid it being solely academic discussions without no further political impact?)

Although I am involved in the conference I use it as a mean to leverage. So the Open Data Cities successfully used the conference in this regard. The problem I had was how to engage people in the city. We have no right to change policy and how local people work, so how we used the conference was to make a whole strand on the Open Data. We got in internationally recognised people to talk about Open Data City. So we put to the fore people on the fore of the movement, and this gave us legitimacy from the local government. So the thing with the conference is that if used strategically it is a huge lever of what you want to do. Cities work in a strange way, they are quite insular in how they work: They have their own agendas and strategies. And when you bring people from the outside (internationally known speakers for example), then it makes people take notice. A lot of people we knew... we worked with the central government, a guy called Nigel Shapron who is an adviser from the central government, so people like this have a lot of credibility. The conference is a big event that attracts people. So in that way the conference can work for the organization.

FutureEverything have been doing Living Lab for a long time: this kind of testing out things and showcase that at the festival. But there was this idea that there had to be

continuity: The problem with festivals is that it has got one period of activity, and that is not sustainable. If you want to create change you cannot have all activities in one place at one time, so the question is how to spread that out throughout the year. So we should use the festival as a showcase and allowing that kind of extra prominence from being in the festival, and this would create events for activities the rest of the year. The festival allows you to build up an amazing range of contacts. Through the Open Data project we have all this kind of networks... we could speak to the Graceland authority, the people of the capital of London, the mayor office of London. Through Open Data I invited a guy from here to the conference and now we have a good relationship. She brought me to the chief executive of London, the step right under the mayor, and he came to speak with the executives in Manchester and so we made this relationship. And people see that what we are doing is with integrity. It is hard to keep that integrity sometimes, especially in the political sphere. So we have those contacts, and the festival allows us to create these contacts. Drew was at a festival in London where we met this guy from Canada who knew about what we were about. You won't be able to get that if you just have a lobby group or pressure group, it is through having that festival environment and being able to showcase stuff –this has been crucial.

Q3: Have there been any challenges in trying to reach out to/collaborate with the city council?

Yes, there are constant problems. One of the problems with Manchester is that there is this conceptual idea of what Manchester is administratively. So what you have is the citizens of Manchester who see Manchester as the whole Manchester county of 2,8 mill inhabitants. The city itself is only 484.000 people. It is almost like a slice of a pie, the region is a pie and Manchester city is a slice of it. There are ten of these slices with their own democratically elected bodies. And the problem is that you have to negotiate how you deal with each body. They don't like each other mostly. The whole city is dysfunctional in that way. One local authority will not work well with another. It's not the same space, and they're trying to be competitive against each other –especially regarding funding. With Open Data Cities we are working with Trafford bureau council. Trafford starts 1,5 km from here and Salford

1,5 km from here. So the city sits strange. We work with Trafford Greater Manchester Datastore. But because we work with Trafford it creates difficulties working with the other authorities. And Manchester City wants to be seen as leading everything. So we're dealing with these different impacts. If you try to bring around regional change you have to make everyone work together.

Q4: What departments do you work with at the council?

We work with... the level we work on is executive. Especially with the datastore. All the ten boroughs have a datastore and are making implementation, and through working with Trafford from their executive level they have told the other boroughs that they need an executive level involved as well. When we started the project it was very keen on working across as many communities as possible. I define three groups we had to bring together: one was to create a user base working with the developer community: people who understood open data or understood the potential of it. This was supposed to create the demand for the change. So you go back to local authorities and show that there are people here opening up for this. And then it feeds back into the cyclic project. They are civically minded people trying to bring around change. Then we talked to data managers: people who work with this every day -because local authorities don't really understand, so we needed conversations with IT managers. And then we had to try to engage with the executives. We were working with the executives when we started the project, so all these three at the same time. And that worked well.

Q5: So by working with these three groups it helped the authorities to understand the project and need for it better?

We were lucky because when we were starting it there wasn't much happening in this space. So this was a change that is happening generally, and we said we could do this. We were at the right time and in the right field. So it was all good stuff. But there are still challenges...

Q6: Has this led to FutureEverything being a strategic part of the urban development of Manchester?

The greater Manchester has always had a vision of what we should do and how to get there. Greater Manchester had a strategy and FutureEverything had an idea of where things should go. And these were corresponding more and more and became two similar paths, but they didn't talk to each other about it. The problem with Manchester City Council is that they don't tell others about it (what they are discussing). While FutureEverything makes it visible and tells people about it. So the two parts have emerged, the city worked more and more closely with the organisations to implement that strategic agenda. We are invited to be in advising panels. So we are getting more and more recognized. This is a unique opportunity and one that we have to ask ourselves: what we are doing here? Two weeks ago I was invited by the transit authority to a presentation with them about open data to the national travel-line board (timetables etc.) So we were invited to present to that board about what we do in Manchester. So that was a weird space to be in: there were people actually listening to what we were doing! So we are getting into more and more interesting places. And we got more and more respect. We wrote an article in the Guardian Smart City supplement which is sponsored by IBM, so we have contact with IBM now who see us as reliable. But the difficulties are that we had to be careful in this. We're chronically underfunded, and a lot of stuff that we want to do we are not able to because of lack of funding. We have to be careful with working with large commercial organisations so that we maintain our integrity and identity, that we don't become subsumed by this. The unique thing with FutureEverything is that it is community based, and we have to be careful to be seen to be sold out. As soon as we get that perception we lose the things that get you going. So it is a really difficult balancing act that we have to play. And we have yet to see how that manifests itself. The majority of funding comes from grants and trusts which allows us to have a non-partial effect. If we start getting sponsorships from larger cooperatives the challenge will be to remain our integrity.

Q7: Are there other sources for you to get funding? I mean it is quite impressive that you get so much funding from the Arts Council...

The Art Council finds FutureEverything interesting because this won't exist if it didn't come from an art focus. The thing with art is that it allows you to look at things in a

different way. The whole innovation could not come from anywhere else. The idea of looking at some things and imagining the potential outcomes. And that takes a lot of creativity. And there are a lot of people involved. The thing with digital space is that it is hard to see where one community starts and another ends. And I do think they see the value of that. FutureEverything is part of innovative change, and that brings a model of sustainability within the organisations. We become attractive to other potential funders, and not purely art. And by doing this activity we create a way, as we are not for profit... And a lot with the civic change, it has to be visualized, it has to be a thing that people could comprehend and people get. A lot of visualization comes into this. This is an art form itself -the sort of complexity. Visualisation as an art in itself. So that has not been let behind. And I think that is what the Arts Council sees. We are changing approach because we have to survive, but there is also a need for that kind of change. And they like us a lot. And also the Hamlyn organisation from whom we get funding –it is one of our main funders. It is all about positive change, the whole idea of making a difference and it is informed and involves art practice, but you wouldn't necessarily think that it is art. But it all relates to each other.

The key to any organisation such as ours is that you have to be very agile in the sense that you have to be able to adapt very quickly to the changes in the environment. We are open to anything. We don't go "no no no – yes", we are generally aware of what is going on and that also comes from the community -the community is a sensor for the organisation we can always sense what is happening and where we are going. It allows you to be very aware of where changes are going to happen. FutureEverything is an amazingly reactive organization, if things start changing we are very aware of where this changes should be. It was pretty much near the front. We have been doing it for years, but from the profile of the conference and festival it was seen as we were setting an agenda. It is also that strange mix of artists, academics, architects ... you get to sense where things are going to happen. And it allows us to... that is the theme the next years, this year it is mobilities, the next year it is food, so it allows you to predict. Also because it is tied up with some long research at Lancaster university. It always seems relevant.

Q8: How does the collaboration with Lancaster work?

Traditionally it creates a critical opinion to a lot of what FutureEverything does. Also as Drew is an academic. It gives us access to very cutting edge thinking that can be expressed through the festival. In the Open Data projects, there are Phd students working with tracking the project. Lancaster University gets a lot out of Futureeverything. FutureEverything is a research assessment exercise; the courses are selected out from the effectiveness of what they do. FutureEverything is very valid as a piece of research. It's an intricate relationship. But we have to be careful to have this relationship exclude relations to others. Because Lancaster is not based in Manchester, it is 50 miles away. It creates its own challenges. But without this relationship the festival wouldn't exist. Lancaster University supports Drew and without Drew the festival wouldn't exist.

But the problem with a lot of universities is that universities are good at research, building up a body of knowledge, but they are poor at expressing that. There has to be an interpretation and somewhere where that work can be made accessible to a wider public. And FutureEverything does that. If you go to an academic conference there are very defined sectors of knowledge, either it is about mapping, cartography or whatever -it is very niche. Everything is internalized within the academic world and it has to be a way of interpreting what is happening in university and making it available to a wider public. It is a disconnection between the concept of universities and what they do. Like Manchester University: they have a lot of cool things happenings, but no one hears about it. Everybody else does not have this knowledge. That is why we value the connections with the university. The cool stuff has to engage with a wider community. Otherwise it has no relevance. That is where I think FutureEverything is very important.

Q9: How do you involve the citizens of Manchester in your work?

FutureEverything obviously has the form of the festival and a lot of what happens within the festival is public facing. So there is that kind of engagement. Technology and practicing public domain: exhibitions, performances etc in public space. There are projects such as environment labs that have a mass participation element to it.

But the problem with mass participation is that it is intensive and requires a lot of resources. Relationships have to be created and there has to be trust within that. This year there is at least one mass participation project. It is true that these projects are engaging with people. And projects like the Open Data Cities. It has a bit of local press about it. The majority of people would not be aware of it, but the local newspaper had a coverage when the government released data and that was quite a story. That is the level of awareness. Obviously it would be great of making people more aware. But most of what we are doing are cutting edge and you cannot expect everyone to be aware of this especially with a organisation that has a lack of funding -it is expensive with this level of awareness.

It's great that you have this impact...

We had to develop a plan. Every project you start with, you can never be sure of how things are going to play. You have to be able to adapt. It was a learning experience. We are in no way experts in engaging with government or local government, but we have come such a long way very quickly that we have an awareness in how to engage these people now. They work in a very strange way. They have certain structures that might seem random and arbitrary. And that was a learning experience. I am still not total aware. One thing with what is great is that you do learn. You learn a lot. And there is no defined way of learning. I don't know whether it is survival or how these things happen...

Regarding how FutureEverything is perceived in terms of the greater Manchester Strategy, is Manchester New Economy, they are implementing the development of the greater Manchester. It is a huge task, and they mandated through.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M5	FESTIVAL	Jack Hale	Future-Everything/ Manchester Modernist Society	Artist participating at FutureEverything	02.02.11 15.00-16.00	142 Chapel Street, Salford

Q1: Could you start with telling a bit about your urban interventions in Manchester?

Our [Manchester Modernist Society's] main aim is to raise awareness of 20th century architecture. Partly because Manchester is perceived as a very Victorian 19th century city, and also because it is going through a lot of regeneration. The 20th century bit is forgotten. There is not as much love for it. So that is what we do. The obvious way to do this is doing a tour and a talk, but both me and Maureen comes from an art program. We prefer commissioning artworks and doing happenings rather than a standard guided tour. However, we have no money, we are voluntary, so often it is gathering people together in a way that is free to attend like Facebook. We arrange things like having a little tea party by the Town Hall because it was a space never used for these things. We use space that are perceived as private even though it is in the centre. So it is mini protesting. So we do things like that.

Q2: Are there any cultural projects that you prefer working with?

We do small things anyway. We are always looking for bigger projects that might have impact and work in a bigger type of way. For instance the telephone project we did with FutureEverything. We noticed there were only four red phone boxes left in Manchester since the phone companies was privatized. Some were listed, but they are very neglected, people don't use them that much any more. The phone company don't really want them. They are more heritage buildings than useful phone boxes. We thought that kind of phone box symbolize the 20th century built environment, much of it is considered not fit for purpose. Often the city council and developers want to get rid of it and built something new instead of refurbishing it.

The phone boxes symbolize that. No one is taking interest in that and we wanted to raise awareness about that. We thought it is more interesting to create some public artwork so we applied for funding from the arts council and we put out a call for suggestions. We didn't decide what the work would be, we thought it would be more interesting to leave it to artists. At the same time we got into FutureEverything.

Q3: How did this happen?

They were interested in another project we were doing, and when we met them we started talking about things we would like to do, and they said they wanted to do that phone box project as part of the festival. Actually we were thinking our project were too old-fashioned for them, the idea of relating to a heritage item, but that particular year the theme was something like the city so it fitted in. And we wanted a contemporary artist to do the piece. In my head FutureEverything would prefer something more digital. But we ended up choosing a sound piece by a composer working with voice and string and piano. So the end result I wouldn't have thought would fit with FutureEverything, but it's just a interesting happening. That was it really. We kept in touch and made sure they would get the information they needed for the program etc. And we asked Drew to be on the selection panel to chose the artist. They have a sort of almost like a fringe event, they have selected scenes and bodies of work that goes on as a part of the festival, and then they invite artists to participate in that. It's going on in tandem with the festival. But they didn't fund us, they just helped us. So it was really that we knew we could make it happen. We like to drop into events that are happening like that because it helps with publicity, rather than doing something on our own in December. So it was beneficial for us to be part of the bigger thing although we did it all by ourselves and it would have happened anyways. What we would have liked was to use one of the live phone boxes in the street. We always suspected that the phone company that owns them didn't want us to do something inside it. They also would want them to remain in use as phone boxes naturally. We got in touch with them, but it was hard finding the right persons to talk with, so we forgot about it. And we rather worked with the Science Industry Museum who had one of these phone boxes in their court yard as a museum piece. So we could use that.

Q4: What did it mean to you to be part of FutureEverything?

Not so much really. It meant something in that it is always good to be part of a bigger event. But it means more to me to be part of the Architecture festival for instance. I do think of FutureEverything as a digital art event, but that is not necessarily something we are. If it had been any art heritage event at the right time we would have joined in. But it is good for us to be part of this vibrant, well attended and publicized event.

It was another project that drew us together: an online map of the city. We were logging 20th century buildings. We thought it could be a good way for people identifying where they are through an online map. So we were sponsored by an architectural company to do this. It was simple a map with dots. As a digital project to do with the city it fell into FutureEverything's themes and we talked with them about that, and so it was included in their program. They have events all over the place, but they also have a exhibition place where people could look at visual art works. So that was the original link and it made more sense.

Q5: Where there any challenges with collaborating with them?

No. We didn't have to device the project together. The only thing was getting the information to them in time for the publicity. They wanted to make sure that it was going to happen. They have a very good publicity from enormous billboards banners to printed catalogue brochures. So that was all we were doing: making sure they had the right words and pictures, and that doesn't always fit time wise. And the presentation at the FutureEverything space, we didn't have to do anything. If it was more complicated we had to deal with the curators, but all we needed was a lap top and a screen. Our project was very simple for them to present. And the phone thing was left entirely to us because we were working in a different site. So it was that kind of getting the permissions to do something in their phone box. So having a curator looking over our shoulders making sure we did the right thing was more to do with the museum, they weren't really dictating how we should do it.

Q6: How would you say Manchester regard art as part of urban development?

I would say they would say it is very important. But I don't think they think it is important. Of course they like things to happen, they are proud of FutureEverything who is a big event. And they like to say how cool and creative the city is. But trying to get them support something financially is impossible. I find them hard. I've worked as art manager, curator and creative producer for 20 years. One example is that many times people and ourselves send things to the City Council saying that they want to use a building or borrow a space, and you think it is not that hard for them to say that you could have it for a few weeks, but it is actually very hard to persuade them in what might appear to be easy. If anyone has the power, it is still difficult. The problem is that everyone says that that it is not our road. This is one of the things that should be within their power, but it is difficult. The last year it has been a lot of talk of using empty buildings, having art happening in them. So the problem is to get permission from the person who owns the building. But the issue is that if you occupy a building you pay tax to the city. The council has the opportunity if you are non for profit, they have the option of not charging the business rate, so you would think that would be the first thing they would do. But they don't. You can ask them, but you have to go through many departments. You have to make the project in the building first and then apply for them to not take taxes. The different departments don't necessarily speak together. So they could reduce the taxes on the space. In the longer term if you are an ongoing project like this, we go to the normal charts and do the applications and hope we get it. And we didn't, we were turned down. We think they turned us down because they misunderstood our application, they are very used to a certain kind of thing so if they get something they don't know they just deny it. So hopefully we will get it next time. If you are registered charity you don't have to go through that process, it is not easy.

I used to work for the Manchester Design Centre. They were located in a building where now design centres are occupying it. It was set up in collaboration with the city, they wanted it used in a creative way. So it was always with their will that it happened in the first place. But all of the time, throughout the 20 years it has gone on they always found it impossible to deal with the different departments. The cultural department would say yes as they've got a policy of creating employment through culture. This is good as economic benefit. Then some departments talk

about the districts of the city, they want it to be full of creative businesses rather than commercial stores. They wanted it to be different. So what we've got is two departments saying sort of the same thing. But the rent was paid to the property department, so the people working for that department are property people (lawyers, accountants etc.) so when they considered the building they see that there is no rent coming from the building (and that was the intention) but it was the obligation of the property department of creating this. So one department was giving it to us unofficially like the cultural department, and the other, the property department, wanted rent. So although it benefitted from an informal agreement, we could never get the roof repaired or the floor fixed because you then go in circles. Because there were no lease. So for 7 years it went on and on. So this is an example of the different priorities of the different departments working against each other.

Q7: How would you say FutureEverything contributes to the urban development of Manchester?

I think it gives quite a high profile on the impression that the city has got a lot of creative activity going on. So it might draw attention to creative and academic types. I think it attracts an interest to the city. Whether in any genuine practical or economic terms it contributes to urban development, they would probably prove that they do. But a lot of activity would maybe happen anyways: it wasn't because of FutureEverything that our project was funded. That is not to say that having been involved in it, that adds to our reputation which might enable us to do more projects, to make people notice us and see that we are worth working with. So the networks they create between artists and academics etc. -it sparks off stuff on more events happening etc. But whether it can be quantified as the whole urban development... It's especially in terms of economic benefit.

Q8: What would you say are the strengths and weaknesses of FutureEverything?

I think it is too confusing and too wide ranging. Many people don't really know what it is. There are bits of it that I get involved in, but it also seems that the debates and

seminars about technology isn't necessarily related to art... and then there is the music strand... I can't really see the connection. It is not always an obvious connection. It is hard for people to get a grip of what it is, some people go to something and never see the other things. At the conference there are stuff I would never dream of going to. That would be one thing. But things happen and they make it happen. It is incredible well organized -to make such a visible event is fantastic. To pull something together that is so visible and wide ranging in terms of the number of events that happen is a phenomenal feature. We all know how hard it is to get money to these things. So to make it work is a good thing. I think because of that high profile then they start to attract the support of others that make it appear more important and visible than it might be. But they have enormous funding, billboards as big as walls! They manage to persuade that the event is so big that it is worth supporting. It is hard to get business people understand the value of supporting a thing like that. It might be marketing Manchester, in the other organisations they find it hard to get a similar support like that. So to pay for something as big as that in one project a lot of other organisations would kill for.

I don't know how much resources they have but it can't be vast. And very few cultural events get that massive big billboard posters. So it must be given to them free, but the work it involves to get that is hard work. It must be a clever trick because they can't spend cash on that.

You have the Manchester International Festival which is the only similar thing that has this huge adverts. That's one of those that have the similar big billboards. I think these billboards are owned by marketing Manchester, so I think they have powerful friends.

Q9: How integrated would you say that FutureEverything is in the urban regime?

I think that they have done very well in that. They would often have someone important and powerful at their opening event, it is always someone who is key to the city or the economy rather than a token-person. So persuading them to turn up means that they have persuaded them that something good is going on. So I think,

yes, there is a level of inner networking or networks that they are in with that are powerful, whether it is marketing wise or making things happen. I would guess that the chief executive of the council would know what it is. I think the city of Manchester feels that FutureEverything is a quite good thing. And once they know of you in those circles, you are in. If you speak directly to one of them, I think it is more shaking hands etc. So once you're in you are in, and FutureEverything is in there.

I think no funder can support everything. So there will always be a backlash against that. It must be because they prove to those people that they deliver.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M6	FESTIVAL	Tricia Coleman	Future-Everything/ Larkin' About ¹²	Artist participating at FutureEverything	03.02.11 14.15-15.15	Corner-house, Oxford Road, Manchester

Q1: Could you start by telling a bit about how you work with site specific interventions in Manchester?

I graduated from Lancaster University, from theatre. I graduated with Andrew Craft who worked with a site specific piece through Lancaster centre. And when he graduated he worked with Beligan theatre. We moved to Manchester and I started working with them. So now it is me and Crofty (Andrew Craft). We did a piece of work in 2007 called "No format" influenced by pop culture. Crofty is interested in video games and computer games, I was more interested in cinema. So he wanted a live size computer games, and I like the interactivity of video games. So we made this project "No format", where a character met the audience in a park selling dodgy DVDs. And it got people really involved, and then he gives them a map and a carrot and they have to visit another character. These characters don't fit into their surroundings. Basically they lost something and the audience have to find out what this is. So it is really interactive. And we did a community piece the year after with the Greenroom festival. And then Crofty told me about Hide and Seek in London. I went there and didn't have any expectations, and it was amazing. And that was where we could think more game-wise projects, pervasive gaming. So now Larkin' About is very much about pervasive gaming. But one piece in each program would have a more active participation by characters. We are at the forth event at Greenroom. Every festival is an experience, we got limited information as to what the clientele is, but when we do an event we know more about those participating.

¹² Street theatre focusing on Pervasive Gaming

Q2: How did you come to work with FutureEverything?

Sandra Anderson was the marketing manager in Greenroom, she used to be in the music industry and her connections were quite impressive and she knew Drew and just know this guy and this guy. She said it could be good to get Larkin' About seen by a different audience. So it is good to be part of a festival. So she got in touch, and we talked with one of the producers. We were very low key in the festival, the event run by itself, which is good because the festival is quite disorganized and has got little resources. So we weren't one of the massive important events, we were more quirky supportive.

Q3: In what ways did you find the festival chaotic?

People not responding to e-mails. We wanted to design a map. The idea was a little journey that could compliment the festival and send people to the different sites, but we wanted to make the program in advance to get it in the program, so we were calling back and forth. Not because she (our producer at FutureEverything) was disorganized, but because she was occupied with bigger events. They are nice people but the problem is that what happens with a lot of these festivals is because they are only funded for a certain time period, and it takes time getting the stuff up and running. Drew is extremely intelligent but not necessarily a good organiser. So I think issues with him as a manger, and because we wasn't a big key event we didn't get prioritized. And that happens across the arts as well as things get cut and cut.

Q4:Has it meant anything for you to participate in the festival? Where there any benefits?

Yes definitiely. In my mind FutureEverything is not something the locals have interest in, it is more about international interest. Other festivals are more friendly towards locals, and I think that because it is a big research festival and an academic festival it attracts all that international exchange. We got 50 people to participate and a lot of them were from out of town which was very good because we mostly work with locals. You get a postcard with a bit of text. We took them around some really quirky weird things in Manchester. It was making fun of Manchester's achievement

over the years. FutureEverything is more about data and technology and the future, so it was about looking back at the crazy ideas for 100 years ago.

So we got 50 people. And that was nice because it was a non-Manchester audience. People who were visiting at that time are more willing to do something experimental while people from Manchester is more cynical.

Q5: Do you feel that you have become more acknowledge after participating in FutureEverything?

Yes, it raised our profile. They know about us now. They saw us in the brochure of FutureEverything so they knew about us. It is fun because we now have people who haven't experienced our work, but still knows about us because they have read about us in the brochure.

Hide and seek did a sand pit. This was also part of FutureEverything.

Q6: How would you say FutureEverything contributes to the urban development of Manchester?

I don't know enough about it. It is sooo many events happening. As far as I understand 60% of the funding goes to Manchester International Festival and the rest to FutureEverything. This is because they both put Manchester on the map internationally. But I think they could focus more on involving local artists. Manchester is an exciting city in terms of developments, industry and technology, and it needs to recognise that it is still a thing that need to be supported. So they need to commission more local things. And this is more the case for the Manchester International Festival. It is incredible expensive. The good thing with FutureEverything happenings is that they are for free and it makes it more accessible.

Q7: How do you experience working with/in the cultural field in Manchester?

We get commissioned for two events a year. The general manager have this deal that ... AGMA funding from the 10 different governments, but to justify you have to

say that people from every single 10 boroughs goes to this event. So they pay us to go to a community event in a place where people are from that are not participating in the event on before hand. That's council funding but in a different way.

We are invited to do a presentation at the Council to make them understand what we are doing. But the council in Manchester is not particularly progressive. But there is still a need to do things outside the city centre.

Normally when I do something in public space I just contact the police in forehand and then it is no problem getting permission. So as long as I talk to the police it is fine. But one time we did a piece where one of the characters was to be located in a park. So we were funded by the cultural department to do things in this park, and then suddenly another woman from the park department in the council approached to us and wanted a fee from us since we were using the park. This was completely ridiculous as the council had commissioned us to do the piece in the park in the first place. So this is a good example on how the different departments in the City Council don't cooperate.

Q8: What projects are prioritized for funding?

Manchester International Festival and FutureEverything because they attract investment to Manchester. A fringe festival to the Manchester International festival does not get any support at all. The program is very good, a lot of things happening -63 pages program. It is almost easier to work with commercial businesses. There is still bureaucracy, but they are more open. We worked with Arndale shopping centre and they really see the benefit of our work. Important to get hold of a person from the marketing department who understand, but the councils don't really see the benefits. Salford is better at this. Salford is very deprived, a lot of regeneration money is invested in it. BBC is for instance moving to Salford, and they are much more open to ideas, so we will try to work more with them next year.

Manchester does not take any financial risks, but clearly the managers of Manchester International Festival is very cutting edge -the program is incredible

exiting. Also with FutureEverything. It takes risks, but the councils are not taking risks with supporting smaller events.

FutureEverything is creating a platform for very interesting work. But it is still very focused, and the objectives are very focused and not very open. So it is very niche in a way.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M7	CITY (culture)	Margareth Stephenson	Manchester City Council (culture department)	Head of the Festival and Events Unit and is the contact person between FutureEverything and the cultural department	02.02.11 13.00-14.00	Number One First Street, Manchester
		Rachel Clarke	Manchester City Council (culture department)	Working in the Cultural Strategy team		

Q1: Could you start by describing the cultural strategy of Manchester?

Margareth: I am head of the Events unit and our remit is to supports events and festivals on an application basis. In the summer each year we have an advertisement on the different websites soliciting event organizers to come with their ideas. In the case of FutureEverything it has got a pillar event status, which is an agreement to fund the event for a three year period that allows the organisers to leverage in to additional funding because the Arts Council look favourable on organisations that has got this agreement with the City Council. We ask the festivals and events to fulfil and tell us how they meet a lot of criteria's that we (the City Council) in Manchester value. FutuerEverything is very successful in bringing investment into the city. So they are very adapt generating an income, so from that point of view we have an event group and we always look favourable on events that bring in a good amount of investment. We are also looking for something that complies with our cultural ambition plan, being for example cultural distinction etc.

Rachel: Manchester had a cultural strategy formulated in 2002 building on a program sport-event. It was a ten-years strategy, but in 2009 it was recognized that it needed refreshing. So different cultural organisations got together to employ a consultant who have does quite some work on creative industries and as economist, and as a result we produced "Manchester cultural ambition" to refresh

the strategy and put a new challenge. We talked about what an impressive culture we have, but it needs to be more distinctive, and more high profile, better quality. The strategy has got five points, you can read about in our report. The point regarding Cultural distinctiveness fits with events. We want high profile events in the city that links to creative events and talent in the city. We also have a range of neighbourhood events and festivals more about social cohesion etc. We try to set a separate profile from other cities. You have to know it is from Manchester. Because of those central events as Manchester International Festival it gives the city a level of quality. We have a cultural partnership –all the major organisations... they make sure we meet the ambitions. We look at the heritage of the city, and the whole history offer. And that result in looking at a festival last year: Manchester histories, stimulated a lot of interest. Industrial parts are also important. How we were the first industrial city is a key part of our branding. All the firsts that has happens in Manchester and the scientific innovations coming from here. So FutureEverything pays its heritage to that because it captures the innovation and technology in the city.

Q2: Have you got a distinctive cultural strategy for festivals?

Rachel: No not as such. But the major events need to be promoting the city and fit with our ambition. So if it does not fit, we would change it. The overall ambition is the driver. We also need to consider other strategies: community strategy: to make the city healthier and happier etc.

Margaret: Through our event funding applications we ask how the event complies with the community strategies and that we track that through. When we get the evaluation we check that it is in line. The best example of a strategy for festivals would be the Manchester International Festival, which is authored with new commissions etc. That is the iconic event that overarches anything else that goes on. But we are not responsible for every event happening, but those we fund would represent a broad range of activities. It is tied into three levels: 1. The pillar event (like FutureEverything, the Jazz festival, the Comedy festival etc.) These are not iconic brands, but we look for something distinctive in terms of what they do. There are 6-7 festivals in that range. We recognize that they are not unique to

Manchester, whereas the Manchester International Festival is more unique to Manchester. 2. The community festivals by cultural groups. They tend to be not economic drivers for the city but rather a representation of the diversity. 3. Other large scale events like the Manchester run etc., but these are tied to the healthy living aspect.

Q3: Would you say that FutureEverything is an integrated part of the cultural strategy of Manchester?

Margaret: Yes. It is very much representative of attack brand stuff about new technologies like digital arts. It is a brand as a festival that is synonymous with Manchester, it attracts international speakers etc. But if you mean by integrated in the sense that it is something people flock to, it is not. It is a bit niche, but we think it is worthy of nurturing and the reason why we have been nurturing it is that it is getting more and more investment from other sources and therefore we regard it as a success story for Manchester. So yes. But it is not for the accessible.

Rachel: If that technology thing is your thing then it is great, but some aspects are very niche. So it is not integrated in that way. And we would look at other organisations in terms of developing artists.

Q4: So the festivals you prefer to support are those who bring something to the city?

Margaret: FutureEverything has contributed to the Manchester International Festival. If you look at the festivals happening year around they tend to be of the kind of that there is always something going on, and something for everyone. I would suggest that FutureEverything has a huge following of academics and students, unlikely to appeal to the general family. But we would encourage FutureEverything to make that happen. But at the moment it's not quite there. But there is an audience.

Q5: How do you in the cultural department look at art as a tool for urban development?

Rachel: It depends on what approach you are taking. In a number of ways Manchester has heavily invested in cultural capital: Buildings and organisations to

attract wealth to the city centre, like for example the Urbis building to attract people to the city and being an economic driver. This can be seen as a response to the bomb in the 90ies. The same with the Bridgewater hall, which is an iconic building. It is important for the city centre to have a vibrancy and investment to it. More locally we have approaches like public art in the public realm. We have creative approaches with communities about how to create public art. So we try to influence the re-development of that estate in the design process. On the people level we have cultural regeneration offices based in the regeneration areas and their jobs is to ensure that communities are linked with regeneration, here we see culture and art as a tool for engagement. And then we have popular things like events and festivals. The intervention point is different if it is physical regeneration we are talking about, or if it is about the iconic infrastructure such as with Manchester International Festival, which is a big economic driver. We want to generate entrepreneurship. We also fund in the city a music festival. It has a brand-awareness about identifying new talent and bringing it to the music industry. To have the world to see the music industry of Manchester.

Q6: Would you say that the main purpose is to build up a good reputation of Manchester?

Margaret: Yes.

Q7: How do you think FutureEverything contributes to the urban development of Manchester?

Margaret: I'm not sure that it does or will. It does fulfil some of our criteria's for this, as stated in their own words in the application. We mentioned neighbourhoods of choice, and FutureEverything states that it does support vulnerable groups in terms of giving them opportunity for education and to get to know technology. But this aspect is very small the organisation. But it has improved its standing intellectually and regarding audience building. As well as raising the brand and persuade others to invest in it. It is in a crossroad now, it is stronger than it has ever been, it is clear what they will do, and we ask it to do more. But this has not been an overnight sensation. It has taken 3-5 years.

Rachel: It is too niche in this respect. A lot of the focus for the festival is about the best of the technology, and not the best of Manchester. So it doesn't matter so much for the festival where it comes from. I think their mindset isn't about that. It is more about fantastic people doing fantastic things with technology, it doesn't relate directly to the city per se. But it doesn't have to because it does the job that they do. So this is not something negative, but it is just something they don't do.

Margaret: And then there's the conference part of it, but it is very on the fringes.

Q8: What art do you consider most important in terms of urban development?

Margaret: I don't know. It's not in my remit.

Rachel: You'll never please anybody. It has to be a balance between accessible art forms and challenging new audiences. And how you do that is the crux. It depends on what you want to do. Manchester International Festival has got Opera as its headline. It is very high brow, but however they use some innovative techniques. It is very spectacular, so it is about educating the audience. So we do have to challenge, but on a different scale it is how you translate that. Any organisation has a responsibility to translate this. There was this exhibition by digital artist in Cornerhouse, which was amazing because it was made accessible. Because we want to be culturally distinctive we have to look at innovative programs. So yes, we take risks, it is that balance between providing an accessible program, and merge that with innovative works.

Margaret: Manchester International Festival has been a major success in this term. It is building anticipation and desire, and is then more receptive to newer things on the market as well as the traditional. Manchester is well served and getting better in knitting it together.

Q9: Do you collaborate with planning department?

Margaret: Ha ha, we try to avoid that, ha ha...

Rachel: On some things. But my personal view is that Manchester is poor regarding the connection between planning, art and public space. Those statues on the boulevard right outside the windows are for example are hideous, but no one came to talk to us about it.

Margaret: The only piece of public art I like is the pedel (?) outside the Bridgewater hall and the remembrance tree. It's a part of Piccadilly gardens. We won't necessarily do things with planning in terms of events and festivals beyond the exchange of public spaces with permissions for big screens etc. Most other things we do are temporary; like FutureEverything might do an installation, but if it is there for less than 28 days you don't need to consult with planning about it. So our interaction is poor. But interestingly enough it is starting to be more. We are thinking about doing something at the St. Peter square with the Peace Gardens -it is gone out for competition. But integral to that competition is a new piece of public art and consultation for the first time ever with us with what events and festivals we could do here. I have been around for a time, and none of the new spaces were we ever consulted about in terms of events and festivals. We were consulted around our basic needs. So our public spaces, we haven't got any big public spaces. Albert square is the only, but none of the spaces are like other UK cities. But so we have been good at moving people around, where we moved people around and have a different experience in different spaces. But we look with envy at cities with big public spaces.

Q10: Why do you think there is this change that planning has suddenly incorporated you more in their work?

Margaret: Simply that more and more events and festivals are recognized as economic drivers. Everybody is competing for that kind of business, that's what everybody wants so the easier you could make it the more it will come to you. We had success with the conference centre. Acknowledge that we also need to support outside festivals more and more.

Rachel: Yes, it is about enabling event programs to happen to animate spaces.

Margaret: And how to maintain the public realm. How do you create re-investment in the public realm? And you can do that through events and festivals. So there is beginning to be greater understanding.

Q11: Could you imagine that the planning and cultural department could start cooperating more closely?

Margaret: Yes, it is happening slowly. The dialogue has started and is already happening. We talk with colleagues in the public realm on what we would like to do.

Q12: What would you say are the strengths and weaknesses of FutureEverything in terms of urban development?

Margaret: The strength is the brand. Most definitely. People know it internationally. And the weakness is that there was a time when didn't have a clue what it was about. Everything Drew said went right through my head. But the weakness is that it is not obvious at first glance what it is about. But on the other side that is also what is interesting. It has a way to go with capacity building of the audience.

Q13: How do you evaluate festivals?

Margaret: The starting point is that everything we fund they need to complete a post self-evaluation. And of course since it is written by them selves, you can question some of the figures. The more robust way is independent evaluations. We are to do another one on the pillar event. In 2005 we commissioned an independent evaluation of our pillar events (this was before FutureEverything became a pillar event) and benchmarked it in 2006 and 2007. We did have some solid data which told us everything you could want to know, not only the economic factors, also the social impact like what it meant to the audience: for this we had different focus groups. So in these evaluations we were saying things as bold as Manchester is a better place to live because of these festivals. We started a new event called Manchester day. It involved over 90 community groups etc. and that evaluation was not just about the economic impact. But what was as important was the social impact how people felt about Manchester. So generally the ones we quote and rely most heavily on are the independent evaluations. Manchester International Festival

is evaluated through the independent evaluation. So that is the only way to get the best structure as to how to support it.

Rachel: This is increasingly relevant as to why we found: and that is economic impact and how it feel for the city. As it's public funding we have to be transparent.

Margaret: Un-doubtly events and festivals will be dismaneaeer(?), but happily now they represent a growth sector, not for the community festivals but in terms of social impact.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M8	CITY (planning)	Paul Mason & John Whyard	Manchester City Council, Planning and Building Control department	Group managers at Design, Conservation and Projects	03.02.11 13.00-14.00	Number One First Street, Manchester

Q1: Could you start by telling a bit about how you in the planning department regard art as a tool for urban development?

John: There are different strategies. In terms of built development we would usually work with people to integrate people as part of that. There is no formal policy requiring art works. We try to have high quality as well, we like innovative architecture. So we're talking about art in its broadest sense.

Q2: Do you incorporate festivals in these strategies?

Paul: No, not in planning terms. What we have control of is public art like the sculptures. And our strategy as developers is to increase activity inside the buildings. We would have an influence of the quality in the public realm. We've got a lot of interest in this building (the one we are sitting in: Number 1 first street). Public art in lighting, one-off pieces. But in terms of ephemeral festival sort of type we don't have a type of strategy incorporating that as part of the development process.

John: What we have is to work with other departments to make sure that they can accommodate a range of activities. But that it as cooperate initiative and planning plays a role in that. In terms of managing those events, that is not our concern. Our effort is to make sure that the space can accommodate flexibility.

Paul: We have a Christmas market, and we want a range of activities without compromising the space. If we can accommodate that flexibility. We are not directly guiding. From a pine point of view. And for our side it relates more to the buildings around it. The space relate to its context better.

John: Like with the Albert square... We made it so that the furniture can be moved. That is part of the overall design process. But it comes from a range of directions. And it does work well and accommodates quite a range of activities.

Q3: So you've got no opinions regarding what sort of events you want to have filling the public spaces?

John: In terms of public space we look at it from an application point of view. We want quality and how to relate to buildings around. So it is about working with others. We want to be as flexible as possible. It might be something proposed that we have to approve of. But this is a procedural issue, it's not a point of principle. Planning permission is to come.

Q4: Have you experienced that it has become more events/festivals going on in public space?

John: Yes, but that picked up quite a few years ago. Manchester had a fore range of events, and every time a place was refurbished the events spread. And the Christmas market is an example: It was started at some key locations and then spread out in the streets.

Paul: We in the planning department don't want to control that because it generates tourism and economy. We want better quality to get across the quality city. But it's more on the event side.

John: There are still elements of a lighting scheme. So it needs to be a planning permission to install that. But if it is an agreed strategy and sufficient quality then the Council is supporting and we will play our part.

Q5: So would you say that tourism is one of the main benefits of these kinds of events?

Paul: Yes.

John: Well, it depends. Tourism and economic drive is also something, but the market is also about encouraging healthy living and eating, this is also the case for

sporting events. The different departments would look at events in different ways. From a planning point of view we don't determine.

Q6: You mentioned that you do cooperate with other departments to be sure of a range of activities, which departments are you cooperating with? The cultural department?

John: Not so much, because events don't really need planning permission. Before I went to meetings with Manchester Management company and there different departments would come. So we are more aware of this cooperation now..

Paul: If they say that they had to chop down trees in order to do the event, then of course we would react.

Q7: Would you say that there is a bigger awareness of working across the different departments?

John: The mechanisms of communications change and the mechanisms change. The sort of system that is now is that the people organising events know when to involve us, when we are to be involved. But usually no formal planning approval is needed because structures are very temporary. It is only for something that is going to be left behind this is necessary.

Q8: So it's not hard to get permission to do events/festivals in public space?

Where it is an event that is being supported by the council or organised by it, and where there is no permanent effect or impact in physical terms there is no reason not to support them. It is good that it is being made. We are just part of a bigger cooperate machine.

Q9: Could you see the planning department having a bigger saying in these matters?

As long as the impact on the environment is temporary it is no reason to be more involved. We've got too much to do in other things. No need to be in places where we don't need to be involved. One time there were no residents in the city centre, 15

years ago there were 400 persons and now we are 20000. So there are new issues in terms of events mainly around noise. Most residents are fine and quite tolerant. Before it was more if you had loud music that went on longer than they should. But that's controlled by other organisers, and organisers are more aware of that. So there are limits on times and noise. But again it is not a planning issue.

Q10: What are the benefits of these events/festivals seen from a planning perspective?

John: Planning is involved in how spaces are used. So from my point of view it is that if events are properly organised then they can contribute to how space functions and vitality in the city centre.

And even if it is informal events, demonstrations etc. that is quite positive to see as long as they don't get out of hand. That's the idea of public space that it is being used. Making sure the city can accommodate a whole range of uses.

Q11: What do you know about FutureEverything in terms of urban development?

John: In terms of the city centre there are opportunities to create new public spaces. The most recent area is Spinningfields. That was a large area of land comprehensively re-developed, containing old and new buildings. As part of the development they wanted to create new areas of public urban space, areas that could be used for film screening. The idea was to make it into a cultural hub. So there are ideas bubbling around and the idea of creating spaces.

Q12: But how can FutureEverything contribute to that?

John: Sometimes it's useful to get an outside perspective. Within the planning process with a possibility for public engagement, the earlier they can get involved the better.

Q13: So you do think that FutureEverything can contribute to this?

I was involved when a big development company would have an event and let student going on a course and students would go to a city around the world and

look at an area needed regenerating, and they looked at the eastern area At the end of their week they used a proposed documents. What I am saying is that an event can influence and create ideas.

Q14: So FutureEverything can do this?

I don't know how the FutureEverything concept can work. It is about fuelling ideas.

Q15: Do have anything to do with FutureEverything?

No, it could be interesting though. Interesting to see how we could be drawn into that.

Q16: Yeah, because you work with policy and FutureEverything wants to influence this...?

John: The planning policy is to be removed to another place, so there's a lot of changes ahead, and a lot of talk about how reducing costs and works, so how to work with other events.

Q17: But there are no one from the planning department participating in the FutureEverything conferences?

Depends who the invitations went to. Depends on who you use as contact and how you promote the event. It's all to do with what we can offer as well. My personal point of view would be that it is interesting, but in day to day work it would be difficult to link it.

Q18: Would you say that FutureEverything is an integral part of the planning policies of Manchester?

John: I don't work in the policy section... I have not heard it mentioned. If they want to be involved they have to do it quickly, there's a new policy document coming. And it is principally a planning document policy, but broader as well. It would have a greater influence on not just planning, it is supposed to be more holistic, all departments contribute: local development framework. Some time a complete draft of the whole policy would be produced and put out for consultation.

Q19: What would you say are the main goals for urban development in Manchester?

John: There is a lot going on. There is still a gentle undercurrent. There were some key re-generation themes. There are some individual building proposals. But outside the centre there is a lot of regeneration work needed. But with the recession we have to work out where it is going. How to deliver change.

The main goal is to continue regenerate the city centre. The key focus of the council is the citizens of Manchester and the delivery of services of them in the widest possible meaning. Planning is just a part of it. We want to deliver a high quality environment. Sustainable in its broadest terms. Trying to do everything. A broad range of key principles. In the website it used to set out the key principles for the council and I think those are being changed recently and a whole new way of looking at what those are and the services are focused.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M9	CITY (planning)	Martin Wain	Manchester New Economy	Delivery manager for Manchester Innovation Investment Fund, working closely with FutureEverything	25.02.11 15.00-16.00	Skype

Q1: I read on your web-page that New Economy's purpose is to create economic growth and prosperity for the people of Manchester, how is FutureEverything a part of that strategy?

FutureEverything does the bits that other people don't do. They are useful to have in terms of for example the Open Data work. It would be difficult to find anyone else being able to do this and also implement it. And also the people I've worked with from the festival, particularly Julian and Drew, they're so different from other people that I've worked with. It is useful to have them around in terms of looking at things outside the economics like the social factors and also their networks to social medias are very valuable. (It is good to have people around that have to talk.)

Q2: Who initiated the collaboration with FutureEverything, you or them?

I am most involved in the Manchester Innovation Investment Funds that is designed to fund experimental projects that wouldn't receive traditional funding streams. This is a partnership between Northwest Regional Development Agency (NWDA), National Endowment for Science, Technology and the Arts (NESTA) and Manchester City Council. We got introduced to FutureEverything through NESTA who did a feasibility study on the Open Data City project. That's quite funny really, we (Manchester New Economy) are based in Manchester and so is FutureEverything but we were introduced by someone from London. So it was through the Open Data feasibility study -we funded it to them, and then we got

interested in their work as to for example how to set up an Open Data Store for Manchester. And we funded them to set that up as well. So following up from that I brought Julian and Drew into my work and I am hoping that that carries on: like with participating in the IBM Smarter Cities Challenge and other projects like that.

Q3: You said that FutureEverything was different than other people you've worked with, could you elaborate a bit more on that? How were they different?

Our work focuses upon economy, and my background is working with European funded projects, so the circle that I've been working with have been close up with people doing the same work as me. And FutureEverything stood out from the others because they have a different view. It's embarrassingly simplistic really, they are based in the Northern Quarter that is to do with creatives, medias and digitals, and we never cross these people in our work, we only talk to economics and academics, and we don't get into contacts with these creative and artistic communities. And the fact that they don't do things for the sake of economic growth, they have other perspectives that we don't normally have.

Q4: What projects do you prefer working with?

I like the sort of projects that has gone through the Manchester Innovation Investment fund because they are experimental and not necessarily solely aimed at being successful, but they are trying new things out. I prefer that before those projects that presents a bunch of numbers saying that they will increase dwellings with so much and so much and generate this and this much income etc., these projects seems so regulated and squared, I'm more interested in experimental projects.

Q5: Where there any challenges with collaborating with FutureEverything?

I think there were more challenges from their point of view than ours. It was a mini clash of cultures. When I started working with Julian, I had already worked with several similar projects, so I was prepared for the different working methods etc.

The main difficulty was for the initial collaboration that we were still trying to find a balance between meeting the accountability requirements for our public projects, and at the same time not come across with the project's visions. We work very constrained normally and we tried to find the balance and not "taking over" the project we were collaborating with. So when Julian came in that was still happening, so it was more chock programme for Julian, I was already learning with several other programmes.

Q6: How would you say that FutureEverything is integrated in the Greater Manchester Strategy?

The interesting thing with this strategy is that it is a unifying document aiming for particular goals and then trying to bring in the right people to do it. So the people from FutureEverything come in at various parts across the strategy, they don't constitute a particular bit, but they come across the strategy in some of their work, for example with their work with digital innovation, transport and infrastructure –they have a small part to play in each bit. But they're definitely an integrated part of it. I really try to deepen the relationship with them, because the collaboration with all these things is really beneficial. Not only on the things where they know best, they can also come in and offer a different opinion on "our" projects. So it is involving them in the bits and also the things we think we can do as well.

Q7: How would you say that FutureEverything contribute to the urban development of Manchester?

Obviously the festival contributes a great deal as it is bringing a lot of people together. I have yet to visit any of the events, but bringing different communities together is very useful. And the festival has got such a good reputation, Manchester puts it out as one of the main things they do. And then of course there is also the data infrastructure and opening up the data infrastructure. In public sector funding there is such a complex government structure, you have MIDAS, Marketing Manchester, the ten 10 local governments ++ -all these kinds of different providers and deliverers, 7 strategic commissions, and all these different bodies floating around, and on top of that the transport body, the policy, the fire and rescue, and

what particularly Julian does on the open data infrastructure will be ridiculously valuable and bring the government structures better together. Even though Manchester sells itself on the capacity of working together, we realize that we were not so close as we thought we were. But the Open Data project has a steering group every month that makes us speak with people we don't normally speak with. There are many bodies so it is very beneficial encouraging people to focus on a particular focus and make them work together. This will not only create economic benefits, but also governmental benefits. And if they work better together, that will benefit the greater development of Manchester.

Q8: How do you in Manchester New Economy work with Manchester City Council?

We have a close working relationship with the senior strategy, but we are not a part of it. The policy area I work with, innovation, has a group of people represented in the council called the Manchester Innovation group, so they feed their views into that. We present our things to them, and they pass judgement on it. So we work on a strategic level with the city council. We also do that with other councils in greater Manchester. We are one of the 7 strategic commissions, so we all work together in various thematic areas, to make it strong partnerships. We also got to be careful that we deliver what the councils want. We are owned by the councils, so we are there to take forward greater Manchester economy on behalf of the councils.

Q9: You mentioned that you liked working with FutureEverything as their goals were not necessarily economic, so you can work with other goals than just better the economy?

Yeah, we can do that. It does not only unify all the people delivering it, it also aligns social and economic factors. There's a realisation that you can't just make Manchester economic competitive, you also have to look at quality of life etc. You know Richard Florida? Personally I'm a big fan of him, and I think his theories are the best way to illustrate it: You have to make people wanting to live here, you have to have a good education system, a good living quality etc. That is why we got a remit to look at the social factors as well.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M10	OBSERVERS	Koichi Chikui & Kit Turner	Seapfish festival/ CUBE (Centre for Urban Built Environ-ment)	Former FutureEverything employees	31.01.11 15.30-16.00	Corner-house, Oxford Road, Manchester

Q1: Could you start by telling a bit about how you think Manchester look upon the use of art in urban development?

Kit: Manchester is very aware of its music history..

Koichi: And sports...

Kit: Yeah. And the famous record company Hacienda sprung out from Manchester in the 80ies and is a big source of pride. It is their musical heritage. Manchester is known for being proud and wanting to separate itself from London. Their identity is that of being the underdogs. They have their working element and the music. So there are very much band oriented music. It is valued a lot.

Q2: What about using art for the purpose of urban development?

Kit: There is this development agency called Urban Splash that are big developers and very successful in Manchester. Their developments are new contemporary and urban. They've used events as parts of their developments in the past..

Koichi: They tried to use art to create a better image, but somehow it went wrong. I don't know what happened.

Kit: This new part of Manchester, called New Islington, is an Urban Splash development. But it has stagnated. They tried to launch a festival to help, but I don't think it did. So they use festivals for the image. And then there's Manchester International Festival that happens every second year in Manchester. The city of

Manchester supports it with a lot of money. But the art is very high end, so it's not a festival for many people. They've got opera and performance art. Manchester launched it to help improve the identity of the city outside Manchester in order to increase tourism. Manchester is a very money-oriented city. The council is always interested in rising land prices. They're always money-driven. The art is not for the people who live here, but to get a good reputation.

Koichi: But there are also some small organisations like Spearfish. More independent initiatives, like FutureEverything who is also more independent.

Q3: Are you of the impression that FutureEverything is trying to take these tendencies (money and image-orientation in the use of art) in another direction?

Kit: FutureEverything is somewhere between Manchester International Festival and Spearfish. You know it is 20 years old. It may have started like a very independent initiative like Spearfish, but as it expanded it realized that they have to follow the objectives of its funders and the council.

Koichi: From my point of view it is more alternative. It is quite different compared to Manchester International Festival. Manchester International Festival has got a lot of money compared to FutureEverything. But arts festivals here are not so dependent on the resident. For instance if you ask people in the street, they don't know what FutureEverything is. It is a niche.

Q4: But what about the social dimension of the festival. Drew mentions as his vision that he wants to work with social media and how we interact with each other.

Kit: But that kind of art doesn't relate so much to people. It is still niche.

Q5: So why do you think it is that they get so much financial support?

Koichi: FutureEverything was first. They were before the AND festival and started at a time when Manchester did not have so many festivals. So FutureEverything was

the first digital happening. So they have a good argument: We are the pioneer. We were here first.

Kit: Their segment is 20 – 35 year old people. I don't know about the support. But I don't think they have a lot of money.

Koichi: When we worked for them, it was before they got the Lever prize. At that time it was more underground. But now they are bigger and may reach out to more people.

Kit: And also the fact that the artists they show are international. And they've also got this academic perspective. The council has got confidence in Drew as he is from imagination Lancaster.

Koichi : But now, in Manchester, there are more digital festivals. FutureEverything is not the only one anymore.

Q6: Does Manchester have a specific strategy for festivals?

Kit: There is a cultural strategy. But it is all about rising Manchester's profile internationally and nationally. You don't hear about community festivals in Manchester. There are not so many small festivals being supported.

Q7: How is it working with festivals here in Manchester?

Kit: Cube has worked with FutureEverything twice. This has helped positioning Cube because we were hosting events for FutureEverything. So we had access to their audience. We started from purely architectural perspective, and then evolved to the wider capacity through art and design as well. So having FutureEverything as part of our program supported this. They helped us moving our reputation more in the direction of art and design. Practically, collaborating with them went very smooth as they are very professional. We helped each other with marketing.

Q8: Who initiated the collaboration?

I initiated it. They were looking for exhibition spaces and I recommended Cube. And the second year the relationship was already there, and by then I had start working for Cube, so it continued naturally. So the two fields worked together. And

Cube was a nice space for them to have a small exhibition. It was of the size FutureEverything wanted. Because FutureEverything do a lot of site specific work out on different locations, but it is good for them to have a gallery space to exhibit all the work they do. It is good to house art in a gallery space, as opposed to in separate venues.

Koichi: For instance they had an exhibition at the basement of that hotel over there. But they liked to have a gallery space.

Q9: Where there no challenges in collaborating with FutureEverything?

Kit: Yeah, there were some difficulties. You work with an organisation that is changing. It is different working with a festival with a small team that suddenly at that particular week expands in number of people and venues. So obviously things come up. Things go wrong and you have to work that out. But the second year they had a production manager who took care of all of the coordination and communication with Cube. So that worked very well.

Q10: Could you influence what kind of art they brought to you?

No, but the program was passed by my creative director. We talked about how it should be curated because we know the space. And they passed the program to us, so if we disagreed they've would listen to us. So in that way they left it open to us.

Koichi: FutureEverything also has got music. It is a partnership. When I was working there they tried to make partnership with local event organisers in the music industry. But because of their lack of a production manager, the music organisers were not so happy to work for them. Because there is no really communication between them, FutureEverything just say that this event is happening. I.e. my friend was confused, no one came to see the band. They saw it difficult to see the benefit of being a part of FutureEverything. So it is hard to see the collaboration between local organizers and FutureEverything.

Kit: I think the focus has changed. It was more about music before, but now music is less curated and the art scene is taking over. That is also why he changed the name from Futuresonic to FutureEverything. It is less connotated to music.

Koichi: Drew was thinking that the purpose with the musical events was to get money, to use for the art events. They dictate the curatorship from where they can get money. Whereas the art side you don't paid to be part of it, because art is free. Now a new team of music is going to work there. So the music part may change. The relationship between art and music will be changed. Music is for business, but art is for the concept and image. This might also be seen in connection to that the music industry is not as good as before, so maybe this influences this decision.

Q11: In what ways would you say that FutureEverything contribute to the urban development of Manchester? (If any?)

Kit: It does help... but I don't know... I would like to think that it helps the cultural infrastructure..

Koichi: There is an old cathedral outside Manchester where FutureEverything were trying to do some musical concert with a cutting edge artist to inform the Manchester people that these forms of events can happen in an unexpected historical place. So some projects are definitely contributing to urban development. But that project didn't happen.

Kit: Generally they try to use alternative venues, and change the perception of these places.

Koichi: So some of the projects are definitely contributing.

Kit: People do travel to see FutureEverything. So when they come to the city they believe that it is more culturally rich, than if they came at another time of the year. It helps the perceived urban identity. Furthermore they work with the arts community, small artist collectives and music collectives to give them a platform. It helps them develop. And develops their identity.

Koichi: And then there was this Myspace project...

Kit: Yeah, we had this project called Myspace where we had people/audience create shoeboxes with personal things as their own space. This was very good for involving the audience. And then we exhibited it in a window by a very busy shopping street. It created more attention and participation from the audience.

Koichi: But community projects is not the main part of the festival. Audience participation is not the main part.

Kit: But there are also some projects that require participation -in a small scale. And the people taking part in these workshops are those who normally would participate in these kinds of workshops. They do not reach out to people who is not already part of an arts scene. But the Myspace project really worked.

Koichi: The AND festival is more doing these sorts of activities. It compared the relationship with community.

It's funny because Metropolis and FutureEverything are starting to seem more and more similar. But Metropolis has not managed to be a part of the urban development or anything at all. It is just considered very elite now...Compared to FutureEverything they are a lot more on the outside...

Kit: But FutureEverything was like that in the beginning. But the present general manager is very structured and that have helped it. And that Drew is so charismatic.

Q12: Would you say that FutureEverything ha got any particular weaknesses regarding contribution to the urban development of Manchester?

Koichi: I think the strength that Drew is such a charismatic guy is also a weakness. He has strong opinions, so he is a strong leader and he decides everything. When I worked there I felt a lack of communication between the workers and the boss. He decides everything. It is Drew's festival, not Manchester's festival.

Kit: He is good on the arts side, but the music side is that the people you get is for the money. Musically it does not have the same curatorship as the art scene, also because they don't think they have enough audience. They should go more the experimental in the music side so that it fits the art side.

Koichi: FutureEverything was aimed at being like the Sonar festival in Barcelona and Transmediale festival in Berlin. But these festivals are very consistent in what they do, FutureEverything is more broad, trying to grasp, well, everything.

Kit: The identity of FutureEverything is not quite clear. I think they idea is to have a massive festival, but they do not know how to manage that. He (Drew) tried to make it so big. And sometimes these events is not so well attended. There are so much happening, but it is not enough audience to go to everything.

Koichi: A comparison with Transmediale and Sonar would be good. Transmediale is very wellsupported by the city council, and the same with Sonar. Maybe FutureEverything has to be more explicit in their vision.

Kit: But they do have a high quality and bring artists never seen in Manchester before. But the umbrella and the events suffer sometimes.

Q13: But do you think the festival could be moved to another city? Or is it well rooted in Manchester?

Kit: No, the festival is rooted in the networks of Manchester. It couldn't just be moved to another city. And there is this identity thing.

Koichi: The difficulty is that the Manchester audience doesn't want this high end electronic music and arts, it sounds like noise to them. So the ticket must be 10-20 pounds and more. Manchester people are happy to pay for a party, but it is difficult niche market and more party. The balance is very difficult.

Q14: Is the festival well covered by the press?

Kit: Yes, especially by the Guardian guide to culture which is covering it very well. And the BBC covers it with interviews. But not so much TV, it is more the local radio.

But if I think of the media scene, the Manchester International festival has got such a massive coverage. They've got the media partners.

Q15: Would you say that FutureEverything is very integrated in the urban regime of Manchester?

Kit: For the band scene there is other festivals etc. but maybe for the electronic scene. But the music scene as a whole...

Q16: But I mean, what about the politicians, do they recognize the festival?

Kit: They have started to look at it now that it has gotten all of these awards. But Manchester International Festival is getting all the money and attention. And the two festivals take place around the same time. So if you are a national paper you don't cover both cause you can't put Manchester in half of the paper. So Manchester International Festival is prioritized.

Koichi: You can say that FutureEverything and Manchester is not so close. Because if they were, the city wouldn't start this other festival.

Kit: Drew said that maybe people looked at FutureEverything as a rave, and therefore they don't understand the festival and the digital side of things. But the Manchester digital society is a part of the council, and they see the importance. But the council is full of old people... But they are starting to look more towards it now because of the global profile of FutureEverything. And the festival has been clever to put a lot of focus on the environment, and this gets the attention of the politicians.

Koichi: The festival is growing up. The situation has changed. Drew is getting more serious.

Kit: FutureEverything is quite good in this, they have these three stands. They have the conference side that for most people from the global network is the main thing. But it feels as if the three stands have three totally different audiences.

Koichi: The audience that come to the conference also go to see the art as it is a package in the ticket. But they go home very quickly.

Kit: The conference is very expensive. So people who are going to the music and art is not going to the conference, because it is another and cheaper ticket. And maybe, if the conference was a bigger part of it, people would more think of the festival as a high end. So maybe it is good that it is this separation.

Koichi: Drew's main interest is the conference. But he is also just one man and most interested in the international audience.

Kit: The collaboration with the university helps very much economically. Drew couldn't work so much on the festival if he hadn't gotten these money from Imagination Lancaster. But it should be more incorporated in the festival. So that is the influence of the conference.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M11	OBSERVERS	Kevin Smith	Lancaster University	Phd student at HighWire, Digital Economy Doctoral Training Centre, working with FutureEverything to create a partnership between the festival and the centre	03.02.11 11.00-12.00	North Tea Power, Tib Street, Manchester

Q1: Could you start by telling me a bit about HighWire?

HighWire is a doctorate centre. It is cross-disciplinary between management, design and computer. Drew is associate director of Imagination Lancaster who is a design school. My background is design. The centre is fairly new, I am in my second year and so I've been working with Drew to form a partnership so that we can act as a think-tank, a research resource for them (FutureEverything). The program is funded for 5 years, with 10 students every year. This means that after 5 years 50 students will be graduating. So the centre and FutureEverything could be fantastic resources for each other.

Q2: How did the program come about?

It is now running in second year. It is funded by the Research Councils, so HighWire at Lancaster.

Q3: So this is your link with FutureEverything?

Yes, I started speaking with Drew and we bring in international people. The festival is a great resource for us. This year I helped them co-curate the art-exhibition Proftam, so that is one example of partnership. I'm helping with the main expertise: suggesting artists etc. and I get the opportunity to meet top people and speak about their work.

Q4: So the relationship is two-ways, both the centre and the festival gains from it?

Yes, we both gain from it.

Q5: Are there any challenges with this partnership?

It is fairly new. The first is a master stage and the three last are Phds. This is the first year HighWire and FutureEverything is working together. But so far, I just think our objectives are so similar that it just works well. It's a quite open and flexible relationship. There are no boundaries except from deadlines from the festival because of the program etc., but it's very flexible.

Drew is obviously an academic and running the festival, and he is interested in Imagination Lancaster, so he connects the two.

Q6: What would you say are the greatest benefits with this partnership?

From my perspective it is exposure for our work. I do a lot of literature reviews but instead of it just being for the supervisors I can show it to the festival and the public. FutureEverything has got a high profile, and it creates networks.

Q7: Isn't there a danger that it can become too locked in academic circles, that the discussions generated are not creating any impact on "real life"?

That is why I see the partnership with FutureEverything as a great opportunity, because it reaches out, it doesn't stuck in the ivory tower.

Q8: So you do reach out to a broader audience?

Yes, definitely, we get it out of the academic domain. It is not just the academic model, it is about working with real partnerships and linking problems with the real world. There's a lot of focus on public engagement.

Q9: How do you work with this?

The first year is the master stage, where we work with small enterprises on innovations problems around Manchester. Another longer project happens over the summer where you work with another partnership organisation. For example did we work with the BBC to start with. But there were problems, they are such a big organisation, their decision-making takes long, it took too long, so we moved away from them. And also there is FutureEvryhing, which is a public engagement project. The HighWire program provides partner organisations for these kinds of programs. Drew has talked about the city debate, where interested parts come together and discuss future directions for the city. Here we could look for project partners, and build on the ideas coming out. This also points to further collaboration in the future.

Q10: Would FutureEverything have existed without Lancaster University?

From what I know it was gaining momentum before Imagination Lancaster came into being. Rachel Cooper (Director of Imagination Lancaster) allowed Drew the space to develop FutureEverything. So she allowed him to develop it, cause she could see the value in developing it. FutureEverything existed before the partnership with Imagination Lancaster, but Drew brought it to Lancaster University and they could see the value of it. So a lot comes down to imagination. But Imagination Lancaster is also very new, and Rachel started Imagination Lancaster which is a design and research school. And that helped enabling the opportunity to integrate with FurutreEverything. Futureeverything has got its own wing of the building.

Q11: How would you say FutureEverything contributes to urban development?

It is about ideas. About having ideas and thinking about the future. You need someone to do that. Having those ideas. And the academic partnerships to take ideas through tests and developments. And bringing people together to think about these issues. I think the name is well-held. The councillors likes the name: FutureEverything: as it is about the future we have to help them out.

Q12: Would you say that FutureEverything is an integrated part of the urban development strategies of Manchester?

No, not integral, but it is very well networked. London is big but it happens in different pockets, Manchester is a place where things can happen city wide. Because of that Manchester has a good opportunity... they had this program called Manchester Knowledge Capital where they tried to make innovation networks. So Manchester has always been pushing new knowledge models, and FutureEverything can be part of developing these new models.

Q13: I got the impression that the cultural department didn't know/understand what FutureEverything is all about?

Well, this might be positive because it gives Drew space and big freedom.

Q14: I've experienced that the cultural- and planning department is not working together, how to do this?

Regarding the Open Data Cities project, that was a striking example of how difficult it is. These ideas are great on paper, but sitting in meetings where different councils sits together and discussing it. It was all the different opinions and perspectives. And of course the cuts in money. You can see the different departments have different priorities; they don't really see the big picture.

Q15: How to make them see that?

I don't know. Visualisation, data visualisation. If you could visualize this knowledge network you could zoom in and focus on different details. That could work. But it's not just in the councils, it is all across society. The banking crisis with people working on their own in their own bubble, and don't see the consequences of their actions.

Q16: The digital innovations of the festival, what importance would you say that they have got for Manchester?

One of the cities today are Smart Cities, where we can extract more data, see structures and patterns. If we can see those we can see more informed decisions.

So that is one example. And if we can get beyond, double the same standards for working, we will enable those collaborations across departments.

Q17: What do you write about for your Phd?

I'm looking at visualising complexity: how to extract data from a context and display it back in the second we need to make decision. But it is a more small scale in my project in the festival, attaching information to objects rather than having static information on centralized displays. The long term vision is to move beyond screens to future scenarios with everything around us.

Q18: Has your topic been influenced by FutureEverything?

Ehm... I have not considered that. Last year there was a lot on Open Data, we attended the festival last year and went to the events and conference. There is a lot of influence, it must have influenced. You start to look at Phd proposals in May, and by the City Debate some projects emerges, so there could be a real synergy between academia and FutureEverything.

Q19: So the fact that the festival also is in May is good timing?

Yes. I've been the key to push it. It can't just be on an adult basis, it has to meet academic landmarks, you have to fit with the course, you have to do certain things at certain times. So we look at overlaps between HighWire and FutureEverything, so if you could formalize that network... Drew is formalizing this now: for the festival to suggest projects for the students to work with and then sow this in the festival. And it is not just one year, but a 4 year program, so we have a long time to develop different agendas. Like Julian and the Open Data Cities project, and I can use the time in visualisation. So the way FutureEverything is sat up allows you to do that. So it makes the festival more sustainable.

Q20: How would you say that Manchester regard art as a tool for urban development?

For the visual arts it is quite poor. But for the other art forms, music especially, there is more opportunity. Around here, the northern quarter, it is a lot about art. I think the

council has let this space evolve and keep it as a cultural core. They want to give it an independent spirit. That gives the arts a focus. And then there are also the universities, there are big universities here, the arts and culture and creativity is focused on the universities.

Q21: But do you think the Council actively use art for urban development purposes?

Yes, by leaving the northern quarter independent. By having that you encourage that. So yes. It is part of their strategy. A lot of urban development has been based on retail, so that has segmented the city. You have the retail core and the cultural core, that is their strategy.

Q22: Do you think the partnership between Lancaster University and FutureEverything has made the festival more accepted by the city?

Well, first of all there is the fact that Lancaster is a different city from Manchester. It is strange that it is not Manchester university, but this is because of the design school in Lancaster which is new, and Manchester Metropolitan design school was more established. So there was more opportunity in Lancaster. Having a university associated with the program helps giving it validity. Lancaster also has a good reputation in computing and management schools. And especially with computers Drew has had partnerships in the past. So because they have got their reputation it has helped FutureEverything as well. Especially regarding computers. So it has helped for the FutureEverything profile.

Q23: What would you say are the strengths and weaknesses of the partnership?

FutureEverything is new. The strength is the resonance in our objectives; the partnership is strong because we want to do the same things. We want to do interesting things in the digital economy. The weaknesses come about with the loop in deliverables, the academic deliverables. Hopefully in the future FutureEverything will be more a part of the HighWire program. If FutureEverything moves this model where it is working with partners, the integral consultancies idea. As a Phd student

you got a lot to read, so FutureEverything would have certain demands and their partners would have certain demands. So there are challenges with deliverables and how to manage that.

No.	Sample group	Name	Institution	Function	Date/ time	Location
M12	OBSERVERS	Erinma Ochu	Manchester Beacon for Public Engagement	Creative director	02.02.11 11.00-12.00	Manchester University

Q1: What is your main ways of working with public engagement?

Specifically we are located in deprived areas of Manchester, so we focus on how the university can collaborate more with local community. There has been a Cultural change initiative for the universities to interact more with local community.

Q2: How did this change come about?

Traditionally universities does public engagements works but we think it is important to do partnerships with people outside that hooks in local audiences. It is about how to make the knowledge in the university reach out broader.

Q3: Is Manchester City Council engaged in the establishment of Manchester Beacon?

No, it was set out in 2008. It is UK wide. And Manchester is just one of many beacons. But the idea was to get the benefit of what higher education do, how to make it more relevant and to respond to the public. There was a cultural change in terms of the values in students, the public etc. We do projects that encompass these values -cultural diverse projects. We try to do it within an experience.

Q4: What kind of cultural projects do you prefer working with?

The arts is a way of engage people in a different way. It open people's mind and makes them engage. It is a way of engaging people. The usual point of disseminating information doesn't work. We had a project where we had cultural

organisations, universities (in other words the arts and humanities) and community organisations to do a knowledge exchange based on the question of how to make them work closer together. And their way of doing it was to use the arts, whether it was excluded young people, certain community groups, they use it to detect a need. There is an enabling access through the art. It makes people active and responsive. It's a two-way exchange and creates knowledge.

Q5: How come you started to work with FutureEverything?

With FutureEverything it is a spot light in the city that brings a focus. They are good at new technologies, and are having a conference around what is going on. And a number of our projects, through these cultural awards... one of our projects are for instance looking at urban space in a cultural way: We had container to have people coming in to talk about space. We did that in the centre in this cargo container, and FutureEverything could see that as a good opportunity to work with urban space and architecture. There are a lot of things happening in May in Manchester, and FutureEverything tie that together. You get more interest and attention because it is apart of FuterEverything.

They came to us. We've work with them before. We do it in a gradual way, talking with them on what we are doing. How to get people not usually engaged in the conference involved. Digital workshop for excluded people to get involved. To engage young people who maybe don't have access to technology to engage with it. For people without connection to technology it is hard to take part. Rather than being passive. There is a lot of interactive things happening, but you have to get people. And also with the three universities involved in the beacon. There was a couple of the events in the festival that were been selected for the program that give support for the people who put on that events. And last year we were part of the event called Play everything: it was a whole day of digital fun and games at the Contact theatre. And we developed a way to do a dialogue that involves artists, academics and the public, where you co-create knowledge through conversation. We recorded the conversations and then we remixed them and played with them in a creative way. This way we could make the implicit things in the conversations

explicit through art. The themes that were talked about emerged through the re-mixing. So we develop a creative approach with the audience.

Q6: Do you think FutureEverything seem like a niche festival?

When they link to people who us who want to involve in the local community they try to reach out. One of the project managers was working with us making these things and he also worked for FutureEverything. There are links between people in Manchester. There are these networks of people working together. Because our value is involving local people, it provides an opportunity to do this. And part of the thing for me is sometimes you can perceive it as something not that accessible, people cannot afford technology, so we could help with reaching audiences they may not reach.

Q7: Are there any challenges in trying to reach out to people?

There needs to be more cultural diversity. Manchester is quite grass root, people are doing their own things. Not everybody wants to do something in the centre of the city. So how to reach out to other parts of the city and attract people from there? The festival does interesting things in venues like in Longsite for example, the Victorian bath they opened up there and made a fantastic concert there. Imagine they did that in a church in a local community! How to take something in the city that draws people in. They could be doing more during the year here. How can other stuff link into this? –there is a lot of things happening in Manchester. What was useful with us was that we did creative projects, they become aware of us and recognized us as useful for FutureEverything. We are doing stuff already that fits their concept. They do their awards but people do not always think to into them.

Q8: How would you say Manchester regard the use of art in urban development?

Manchester is a very creative city and the art features highly. But there is a tension between how to use art to inform regeneration and policy. The strategy behind arts is not done the same way as could be done through FutureEverything. It is a way to engage policy makers in a different way. Decisions are done very logically, but

design is more about how you navigate through space. Manchester suffers from regeneration done in a not very creative people kind of way.

Q9: So what would you say is the focus for the urban development in Manchester?

There is lots of locked space in Manchester, and developments that start and stop. The space is locked in development that has not happened. That development doesn't fit into what kind of development people would want. It is not done in a joint way. And Manchester is carved up with the tree different centres and there are tensions in it. They need to join up various ways of making a decision. They don't participate in how to design the city -that emerge into a more creative people. Concrete (asphalt) seems to be a big feature, we want more green space and spaces that make sense.

Q10: Has there been any challenges in working with FutureEverything?

For me the challenges are the same with all organisations: One partner has got one agenda: for instance the arts need to look good, to be renowned and have good reputation, whereas for us it is about the possibility of people learning. The technology mustn't be a barrier. So there is always a tension between what one partner wants and another partner wants, and then make sure you have a mutual benefit. But we have that with anybody. Because of the way that we work and they trust our quality they would work with us. But if we had approached with the projects by themselves, they wouldn't look in to it. The reason why they (the festival) engage is more because it is us doing it -because of our reputation. There's something about reputation: you need to have reputation to work with FutureEverything: you have to demonstrate that you have done something that fits their boxes. You know the criteria of the festival when you see it, but it's hard to know on before hand. One day there was an event happening in Hulme, and FutureEverything was happening all day and another event around the same things. It is different to do things real if it is not done in a space that is an actual urban space that people use as opposed to the conference venue. So some of the conferences are a bit dry. I got a bit bored

after a few of them. So how to translate the ideas into the project? Some of them did, but they're for instance not helping people to set up partnerships etc.

Q11: So you help them with doing this?

Yes, it is what we do. When we did the event -the comics dialogue event- some of the tension were that we wanted to provide people with food. We think that is important regarding the act of sharing, but FutureEverything didn't want that. They are not thinking about what makes an environment to make people share and connect. So there is a cultural difference. You have to have an experience around feeding people, make the environment more conducive. So some of the things we would put the money towards, FutureEverything won't think is important. We can't influence if they don't do it for their other projects. We did it anyways, but there's a difference...

Q12: So you couldn't really influence as to have to engage people more in the conference?

But they have a tight budget so it is not possible, but we would want it in an event that we're doing. It is where you draw the line on the budget. There's different ways to do these things.

Q13: How do you think FutureEverything contribute to community engagement?

I'm not sure that it does. But because we have taken the approach that we want to involve communities in the last year more so it is getting better. Because of the relationships with us and the Contact Theatre. They are starting to connect with those partners. But it could be part of a policy as it is with ours. We look at the benefit in impact of public engagement projects. You could for instance have a community award to do something more about that. The technology is more up front. And also the thing with creating the cultural experience is a very male way of doing things. If more women were involved in the curation that stuff would be more thought about. It is a bit of a male environment I would say.

Q14: What would you say are the advantages of the festival-form regarding public engagement?

It engages the public because it brings audience in. Many audiences attend. But whether it goes beyond the people that would come to those things anyway, I don't know. The music element is the thing that will attract more people. But even the music is very niche. It is bringing people that is attracted by this from before. It is providing something for these people in Manchester that we wouldn't otherwise have. Like for instance amazing artists that make noise. But does it go beyond attracting people that would experience that already? I don't know.

Q15: What is your (Manchester Beacon's) relationship with the city of Manchester?

It always comes down to the reputation. Now that we've demonstrated that we have made an impact, we had a project by a local development agency and the evaluations looked at how we made the universities and local people more connected. And that we have build capacity with local people, for instance we had this leadership program at the university that enables people to be part of decisions that can be made. This can feed into more local people being active citizens. A lot of the way the decisions are made you have to know when a consultation is coming. You need to want to make a difference. There is room to do more around people being able to make decisions. One project FutureEverything is working on is the Open Data City. But is it a project of doing something creative with the data, or will it enable policies to change? Fun things will happen with the data but how to turn it on its head and enable policies to be changed. That is what I am more interested in: How to engage these policy makers with local people and others that have relations to these policies.

Shefford did a project about how art could have an impact on regeneration. It is about trust. Many local people don't always trust people in power, so therefore if you don't associate with them they won't trust them. Art is a different way of bringing those elements together. There's a lot changing in Manchester so it is a really good time to influence.

Q16: Why is it a really good time to influence?

One because there is no money. Two because supposedly local people will have more to say in how the money is spent –that’s at least what the authorities says. It presents an opportunity that the city is held account for what the public wants. Other creative things will emerge.

Q17: Do you think FutureEverything try to influence these policies?

I don’t know. They did one event at the business school lining up people with key influences with local politicians. We were invited to give a three minute speech, and they invited me to come. But rather than have me talk, we thought a women with more local roots should do it. So, rather than reputation, they should rather think who has got something important to say that needs to be heard and that are speaking on the behalf of the right people? But then again it is also the question: to what extent will people listen to this person? Not cultural diverse who the decision makers are. People need to actively listen to what people are saying. One thing is putting on an event, but what is the follow up? I don’t know if there were any (maybe there was but I don’t know it) because I who was invited to the event do not know if it made a difference. There is incredible things they could be doing around disability and access and knowledge that enables it around Manchester as a driver for change in the policy for change in the city. So there is a position they could use as being in a position with reputation.

Q18: Why do you think public engagement is important for urban development?

Because it is a mess. The urban development here is a mess. We need a sustainable city. How to reduce carbon by having a more joined up infrastructure? Where is that aspect? London does it. There is a lot of things that privatization breaks all these narratives that enables a cityscape that people can live in. Here it is hard to have access to green space, hard to bike etc. a lot of things that could be encouraged in relation to this. But a lot of citizens that are trying to do stuff, but the city council wouldn’t necessarily know about it. The city doesn’t make it possible for them to survive.

So public engagement that can demonstrate that people's decisions are taken seriously in the policies. The excuse now is that it is no money.

Lots of groups now trying to work on an exchange basis and using recycling in a creative way to create products, thinking of that kind of trade through a festival. Using art to create products that are sustainable products. That is what the festival needs to be doing. That is all quite prominent, will be interesting to see if FutureEverything would be able to do this in the long run...

Q19: Are you (Manchester Beacon) an integral part of the urban strategies of/in Manchester?

No, we are working with people who should be an integral part of urban development strategies. So there is a link, but it cannot be consolidated until people get more aware of what to do. We will get involved in consultations, but you cannot drag all these people to get involved when it makes no difference. So there is a link with people that we work with and the city. But our role is about building capacity to make people take more active part. It all depends on the policy makers. Manchester has got a huge collective, they work in a very networked way. A lot of collective action can be harnessed here. It is that kind of city. And these festivals can be ways to pull that together. So there are interesting partnerships and links between FutureEverything and that environment. There is thing that people need as opposed to art. How to make it relevant? And the arts can do that.

They bring in the expertise that they need. You have to make people have ownership and engage people a lot earlier, so they can do the stuff they want to do. What is the common and shared people and FutureEverything? What could the shared visions be?

Q20: What could this vision be?

In the organisation of the festival itself you would have to have coproduction of what is happening in the festival with local partners and local groups that will shape with something that is there. That is how you get people involved. You have a co-curated festival. Our approach is to help this. So that vision would be good. It has

tangible benefit for local people to get some stuff done that they want done and get involved in the curation of that. FutureEverything right now is very “skinny white boy”, but there are other interesting stuff here that people would like to see, and there are incredible possibilities.

Manchester is a very insular city, it needs to open up and technology is a way to connect with other cities. So this Drew does, he goes around all over the world. He connects with international networks, have a dialogue and exchange with cities in India, Canada, etc. There is stuff that the festival is doing that would really help those cultural diverse perspectives that have heritage links somewhere else. But it won't be thought about, because of the “skinny white boy attitude”.

No.	Sample group	Name	Institution	Function	Date/time	Location
C1	FESTIVAL	Trevor Davies	Copenhagen International Theatre	Director and founder of Copenhagen International Theatre, and artistic director and initiator of Metropolis.	04.12.10 16.00-17.00	Vestergade 17, Copenhagen

Q1: Could you start by describing the cultural policy of Copenhagen? (When I interviewed you the last time you said that Denmark looks at art as something belonging in the institutions, do you think this observation still is relevant?)

I think on a whole it is valid. If you look from the state it is the same, but from local authorities there are signs for a changing understanding for the nature of how things are complex and interact with each other. But I think this change is driven by the urban strategies rather than the cultural strategies. The realisation that the models used are not delivering, and the urban problems that are arising are just as much in the social field: segregation, social difference, lack of communication, the rise of urban conflict etc. And this has meant that the division between the planning department and the department responsible for young people and integration are forced to speak together. In Copenhagen the whole saga around Ungdomshuset is one thing. And also there is this notion of city branding that is also quite significant in the fact that one realises that the branding exercise is not one-off, but an ongoing strategy pumped up all the time, and have to be visible. So the other driver of integration is the tourist organizations, as that of Wonderful Copenhagen. They have for a number of years developed ideas of event driven attraction value. And they are investing a lot of money in attracting cultural events to the city. For example the music event Womex, World Expo for Music, was attracted and has been here for three years. It is attracting these conferences for the professional tourism industry. The same with the Outgames. So this is done from a profiling point of view and things that are visible and reflects the city's values is in focus. So in that way it is,

but how much it locks into the cultural institutions -I questions that. Because we haven't felt that at all. Investments are controlled by the city or the tourism organisation and not the independent initiatives, so there is still this divide. So in saying you are putting money into it, yes that is true for public events and planners are getting more aware of these things.

But whether the cultural sector is the driver is another question, they are very limited benefitted from it. In our case I think this has to do with ownership of content and how to do it. To keep your own arena. And to keep arms length. Not that we would object to a strategic partnership, but it is hard to generate. So we are not trying to be integrated anymore. We've had meetings with the planning department in the last years, but now we've dropped it. There were some openings when we spoke to people responsible for urban design, but it turned out it got a low priority. They didn't venture to go into it. Maybe we were too early, but the problem was also that we were coming with our own project rather than generating it together with the town hall. That way you could say that there are projects that are projects initiated by the city hall and the tourist organization that are prioritized. There is a strong relationship between the tourist organisation and the city hall. The city hall look at the tourist organisation to organize things.

Q2: How does this affect Metropolis?

We remain an independent project with the freedom, but then you have a static financial backing. Our financial situation has stayed the same for the whole period of Metropolis, which is not a favourable situation as this is very low. So we would have to be driven by the state or do other kinds of projects like the Light and Sound project, which was a huge development, and show how you could develop in a larger sphere. The Light and Sound project was possible because of Metropolis and because we perhaps diversified our strategic partners and worked with local authorities -that wouldn't have worked with the Copenhagen city council. So this project gave us the possibility to work strategically. You have to find partners that works to different projects. Metropolis and the Light and Sound project are two different scenarios and produce different results. And the work with the Light and Sound project generates not only that local authorities now are designed to work

together on urban space for the next five years, it is also set up an association of light producers. So this project has really worked, which is interesting. In that we had the same role as Metropolis, but in addition we had the strength of having the network support. As opposed to Metropolis, this project was not threatening for the cities and other authorities, we were not challenging their ways of doing things.

Q3: So you are saying that the reason why it does not work for Metropolis is because it is threatening for the authorities?

To go in to a ten year whole, as Metropolis does, is very unusual, hard and difficult to do for a city. Why take one organisation and say you have to be a main partner? We had hoped that we would be so well known that that would be possible, but it turned out it is not the case. Not that we have been refused, but the whole communication has faded out. So I'm not saying that it was a definitive yes or no, it just faded out. Relationships were hard to build up in that level. It also has to do with the nature of the organisation. It is seen to be an individual organisation, and not a strategic partner for the city at all. We were a far too low level for the city to work with. This is for instance not the case with the Danish Design centre with whom they would gladly work, but we do not represent a whole sector.

Q4: Pia Allerslev mentioned that she and Ritt Bjerregaard made a Festival pot of 5 mill. to support festivals more long term, isn't this a sign of making the situation better?

This money was spent before they were given, so it is not an open field. It was decided who would get these money on before hand. We didn't apply for this money because we were told we wouldn't get any. So this was a deliberate strategy by the city.

Q5: Would say that Metropolis is marginalized by the urban regime in Copenhagen?

Yes.

Q6: How to change this?

It is not that we cannot have an affect, but the city functions in a different forum. We collaborate with Nørrebro, the North West quarter, Sydhavnen etc., so there are certain programs you could access, and that is fine. We do specific projects and collaborate on specific programmes. In that level it is an interest. But to put it as a strategic program to develop longer term urban strategies, maybe we were naïve to think that it might be possible. We have to bring it to a more specific level. I don't think it is because the city doesn't think our work is valuable: they estimate 2 mill DKK as a lot of money to support us even though it is far from enough. But if that is their appreciation, it is hard to work against that. This situation hasn't changed, and it might not change.

Q7: In what ways would you say that Metropolis is a product of the cultural policies of Copenhagen?

It is not a product, it is a void. It is an attempt to create a link between both departments. Between the arts community and the communities engaged in architectural design. And also with regard to looking at how events can be drivers in a more social context. It's more than a festival, it's a hybrid product. And that is a problem. Cities are attracted to celebratory things, as soon as you get to something questioning something they become sceptic. And the times on the art side is that if you look at the chair of the national art council, it is a designer [Per Arnoldi]. He doesn't think art should create debate or provoke, it should rather celebrate. You get stranded between increasingly the need to be positive, the role that arts should be a sort of celebration, the art should be clean cut and reflect the values of cities rather than provoke or investigate -a situation that put you between a discourse within research and artistic community, and the reality which is a very result oriented cultural policy that wants events to profile and celebrate. We are stranded between these two ideologies. There are things that are happening against this, but it always takes time. And the question is whether we are doing something now and then subsequently get supported and then it is too late, but we have also other people to support it. We are not only interested in the financial support, but rather structuring some processes that might benefit.

Q8: Metropolis has been criticized for being "invisible" and elite, and not reaching out to a wider public. It is clear that Metropolis has created an academic debate about art, architecture and urban development, but how to make this debate reach the political spheres and affecting Copenhagen more directly?

I don't know. If you look at the papers in the beginning, you expect the project to develop over time. And I think we will hit a far larger direct audience in a few years. But it's also a question of balancing and not being schizophrenic. We had a large opening next year that attracted several thousands of audiences. I don't know how big we have to make things. There are still theatres getting 5 – 10 mill kr a year and just selling 5 - 7000 tickets. Why is it only festivals that has to generate this large audience numbers and not the institutions? So this is again the idea that festivals has to be mainstream and entertaining, and that agenda cant get us very far. I'm not saying that it can't and won't be more popular, but it is important to keep it in balance. At the moment the forces is still driven by that you want to create a platform where a generation of artists wanting to work with the city in different formats can get a training ground on which they can work. We're trying to legitimate that kind of work. It's the same strategy we've had with new dance, new circus etc. So in that way it is Metropolis' main function. But again that means that you are positioning yourself in a marginal situation: new formats, new artists, new technologies. It is a testing ground and it defeats its own points to do a grand opening, it would be schizophrenic. It has to be in keeping with the event.

Q9: How to create better cooperation between urban regimes and festivals?

Perhaps that's more of a strategic question...one has to change the relationship between cultural institutions and the city basically. One has to look at putting in or working on a level of accepting that there might -first of all- be legitimate and possible to talk with several departments in the council. Now, this is hard because they ask you why you don't just talk with the cultural department and then get your money there. It's more about seeing a potential rather than say: "If you want more money, come and present your idea and we will see if there is any interest." We did

one of these presentations, and we only got five minutes! That was a one-off strategy. Of course you can lobby and make it into a party political vision, but we don't want to work like that, we'd rather do it up front. I guess in a way we've maybe marginalized ourselves. It is very clear that we are not in a position to lever any strategic relationships.

Q10: But do you still want to be integrated in the urban regime?

Well, maybe it is too late. In a way it doesn't matter anymore, we have to find other relationships that make it possible to work with what we want to do. That is acceptable. I don't think we could generate the interest to make one more approach, doesn't seem to be any point.

Q11: Pia Allerslev mentioned the idea of making a festival centre, a sort of one-stop-shop where festival organizers could go and then could speak with people that worked across the department, do you think this is a solution?

She is talking about permission to public spaces etc., I think she is talking about technical solutions, and that is fine, but it will not help us. We have never not been given the permission to do things, so we have a long relationship with all the people involved. So in that way we are privileged. It's not on that level we need a better relationship. Our informal network and links in the city are very strong, whether it is to departments, people, firemen, the police -we have many strong relationships which is very good for us. It's just a shame that we don't have a strategic political relationship. So a one-stop is good for the city. But I am talking about doing things on a political level.

Q12: In Vienna they have a different relationship to festivals, the city is very eager to take over festivals they consider as important. For instance did the Chamber of Commerce try to take over Soho Ottakring. What do you think about this situation?

We are not asking to do a PR, I think that the things that ought to be possible. As I said the main strategic project for the city are very much decided on a strategic

level and put in Wonderful Copenhagen, and that is where they want to work. And that is fine, in that way the existing arts institutions and festivals are still treated as pure cultural entities that has their own support and life. That is also a sign of respect of the autonomy of these institutions. But what could be a strategic partnership -the city doesn't know how to do that. It's easier with newer projects that are generated by the city. This way it is from the beginning a clear function and aim of the project, so then it becomes a more political tool, a clear own identity that is more supporting external events for their own benefits as what they are, rather than using culture as a tool. So it's easier for the city to work with initiatives generated by itself. So maybe we should be more decentralised with the city, which get that sort of blocking.

Q13. What would you say is the actual contribution of Metropolis to the urban development of Copenhagen?

At the moment it is limited to supporting and profiling artists and creatives trying to work in new ways. In some specific situations generating projects like the Light and Sound -there a whole range of things have developed.

There is also the weakness: the programme is doing 24 urban installation and one and a half year of strategic working with workshops and seminars for the local authorities with more than 100 people involved. The Light Sound project shows the potential of what Metropolis could do, but it has to have a critical mass and commitment by partners to be on board for one and a half year, that commitment was there from many sides, that shows what you could do with a structured idea for many level. That is where I would like to see Metropolis. Metropolis is on an academic level. The strategic urban level hasn't functioned, and I don't think it will if it isn't put in a strategic project as the LightSound project has. How we are going to do that I am not quite sure. The extraordinary funding for Light and Sound was hard to get, but proved that if you find a theme and a focus and people can access the project together with others, they see it as an open source thinking co-creation work. The problem with Metropolis is that the same people cannot cope with the aspect of 10 years -it's too much. So one must think every two years and find new partners and projects to work with. We have to be clever to find a new point of

departure for each project, work more in harmony for opening up to partnerships, rather than thinking in long term. So linking Light Sound into Metropolis could be the key to go forward. And at the moment it is like Metropolis is not Light Sound, but in reality it is, only not formally. But it is the same people working on the project, but it had to be put in another context to get the funding. That is hard as an art organisation, we are not allowed to do anything else than art. You have the city to do popular festivals and the state to do art, and this division limits us. So we are undermining our own project, we have to create something else to go forward. Reflects the gap on how to work in these projects when the funders look at you as something while you really is something else, which doesn't fit with what you do. The more you show the more money you get. It becomes a film company where the company is nothing, but the film has big budgets. You have to make structures outside your organisation, this seems stupid that you cannot expand what a cultural institution or a festival is, then they say you have to try again, but we don't dare to do that. We can't transfer because we are already locked in a box. We are very locked as to what to do.

Q14: What about the collaboration with the Ørestad collaboration, how did that work?

It worked fine. It's quite an open relationship. They've been allowed to try out some things. We are supporting some aspects of their works that otherwise wouldn't have so much importance. So we are not only doing the projects together, but indirectly supporting that and using that to create a better platform. This has been quite successful. The former mayor of Copenhagen, Mikkelsen, who is chief executive of By og Havn, said that if it wasn't for Metropolis working on these projects they wouldn't put so much money on the projects as they do. So they have seen that as a good thing, and show that it is not only their money going to their projects, but money from all over the EU. So it kick starts internal processes and also kick starts processes that can be used strategically. Like in Light Sound that worked, while Metropolis is not working. We are at a point where we have found what is not working.

Q15: Allerslev talked about that she considered the quality of the festivals when she determined who should get support. When I asked her what she meant with quality (as it is a rather abstract notion) she answered that it was amongst others visitor numbers. This measuring of the success of a festival on the ticket sales is critiqued for being problematic, could you suggest another measurement that could be more sufficient?

The city could do something, like in Århus where they have an independent arts council that gives money. It is not the cultural committee but specialists in the different fields, On a city level that would make the difference. And they are responsible for doing an evaluation. They evaluate institutions every year, and there they have interviews and discussions, they look at plans and press coverages, critiques and so on. That would be, having a number of advisors formalized in a committee and you are allowed to make decisions, that they are allowed to visit projects and events, and come with a qualified evaluation. In Århus it functions well, and there is often debate between the politicians and the cultural board, this generates a good discussion. But I think again investigating is very important.

One of the problems for many arts organisations is that they don't evaluate their own work well enough. So in Århus they have their own evaluation including the public. This is a service paid for by the city, and it is not just measuring numbers, but what you felt was good, so you could understand that the audience also has a way of dealing with this. It is a way of taking the public serious. This could be done across the board with the city. Not just about what they have seen, but other things. Another level. And also on the level of having a more open critique among the institutions themselves, creating a forum where you invite the head to discuss things. Creating enough trust to do that -what quality means and so on. So you could do a lot of things to get closer, break it down to more manageable discussions for whom about what. One thing is taste another thing is quality. You could for instance make a grid and fill in all the different institutions and what they are working with, this way you would get a picture over what is going on in the city and the different qualities of the different institutions.

One thing is quality and the other is *qualities*. What *qualities* do we want? Because there is a very loose and unarticulated cultural policy for the city. We want to support something for everybody, but what do we mean by this? Who is everybody and how do we do that? Compare with what you have and don't have and what should be done. Now there is only evaluation done on the level of applications that has come in. What might the city need? But who is the city then? The tourist office, the departments etc. and make that sort of analysis. So there are a lot of things you could do.

No.	Sample group	Name	Institution	Function	Date/time	Location
C2	FESTIVAL	Katrien Verwilt	Copenhagen International Theatre	Artistic director of Metropolis and Copenhagen International Theatre. Working with the administrative side of the festival.	07.12.10 12.30-13.30	Vestergade 17, Copenhagen

Q1: Trevor snakket om at dere har gitt opp å være en integrert del av Københavns byutviklingsstrategier, hva er ditt syn på dette? Hvordan kan dette ha seg?

Vel, man kan si at vi fortsette følger byutviklingen for eksempel i våre samarbeid med Ørestad, Carlsberg og Nordhavn. Men kanskje var det for stor en munnfull for en liten organisasjon som oss å si; "Nå går vi og påvirker her." Men du kan punktvis påvirke. I begynnelsen av Metropolis ville påvirke hele dette samarbeidet med arkitekter, og hvordan kunstnere kan forandre ting i planlegning i selve masterplanen, altså hvordan kan det allerede på det tidspunkt være samarbeid? Men det tar lenger tid å påvirke dette enn vi hadde trodd. For hva vi har erfart er det er to forskjellige verdener, og vi skal lære hvordan vi skal takle hverandre. Kan være vi kan nå det til 2017, men det er også en forskjell med 2007 og nå: i dag vil alle ha noe med byrom i deres prosjekter. For eksempel den nye lederen på Café Teatret ville også bruke byrommet, nå hadde han plutselig et teater som lå midt i byen også ville han også inndra byrommet i det. Så det at vi tenkte at Metropolis skulle favne det hele -det kan man ikke. Men vi vil fortsatt forsøke å ha det tverrfaglige samarbeidet, eller dra oppmerksomhet på en bestemt bydel og foreslå en bestemt byutvikling hvor det har gått galt osv. Men det er ikke at det bare går å endre det hele. Det kan man ikke bare ved å ha en installasjon på Enghave plass for eksempel.

Q2: Er det en stor konkurranse for Metropolis at alle mulige kunst- og kulturprosjekter arbeider med byrom nå for tiden?

Nei, det er jo på en måte litt også det vi vil: Sette noe nytt i gang, skubbe til scenekunsten og håpe at det finner gjenklang. Så vi skal ikke brokke oss over konkurransen. Vi skal kanskje så være gode til å ha kontaktet de mennesker som driver med det, fordi det danske felt av folk som arbeider med det er fortsatt lite og har bruk for å bli utviklet. Vi skal bli gode til å parre utenlandske kunstnere med danske som arbeider med byrom. Det kan vi gjøre med støtte fra EU som vi gjorde med Cirkus osv. Så kan det være at det fortsatt er godt for folk hvis de får en platform, så får vi den funksjonen. De kommer med i programmet og får turnert og vært i en sammenheng. .

Q3: Tror du Metropolis har hatt en innvirkning på at det er så mange som arbeider med byrom i dag?

Vi har kanskje påvirket litt, men det er også en generell tendens som plutselig er kommet. Men det er klart at Trevor har vært på forkant med å se denne utviklingen, og derfra nå ser man at alle festivaler er sånn -de har alle en vinkel med byrom, så ringer de og sier: "Nå vil vi også noe med det der byrom." Noen ganger i Europa, når jeg sitter i in SITU nettverket som er veldig gateteater basert, så opplever jeg at de andre medlemmene blir totalt fascinert av Metropolis og vil gjerne ha at vi blir en del av det nettverket. Så de blir utfordret der. Jeg var i sommer til festivalen Charlons da la Rue. De hadde fylt opp byen med mimere, og den var besøkt av tusener av mennesker. Men de bruker jo ikke byrommet, mimerne står bare der på et hjørne, og det er likegyldig om det er et hjørne i Charlons eller København. Så har de plutselig en gruppe som Berlin, som er noe helt annet igjen og som falt helt ut av trill med resten av festivalen. Men dette er noe de vil prøve av og gå mer i den retningen osv. Så det påvirker litt at folk har hørt og sett disse former for prosjekter. I 2007 hadde Metropolis forestillinger av Rimini Protokoll for første gang, og siden har de vært i Danmark ved en rekke anledninger.

Q4: Har det konsekvenser for Metropolis at den ikke er en større del av/ mer integrert i Københavns byutviklingsstrategi?

(misforstår spørsmålet og snakker i stedet om hvordan prosjektene påvirker byutvikling.)

Med noen prosjekter gjør det. For eksempel med Lys og Lyd som er mye mer prosess orientert og hvor du samarbeider direkte med kommuner og prøver å få Kulturavdelingen til å samarbeide med Teknisk avdelingen. Der tror jeg påvirker byutvikling. Kanskje ikke helt i samme grad med det prosjektet som var der i en uke, men gjennom hele refleksjonen som har vært der de to årene prosjektet har vart. At de har begynt å tenke på en ny måte, en ny tilgang. Men når du sier påvirke byutvikling så nei. Vi er ikke der nå nei, hvor vi er en integrert del av byutviklingen. Men dette er ikke en fallitt erklæring av prosjektet, vi har bare innsett at vi har tatt for stor en munnfull. Men vi skal arbeide på det samarbeidet med de arkitektene. Men så er det jo det at arkitektene lager også prosjekter selv. Og noen ganger har jeg en følelse av at de tenker: "Så kommer KIT der med sitt teater og tror de vet noe om planlegging." Hvordan takle det? Og hvordan få det riktige ut av hverandre, uten at vi hver især tenker at dette kan vi best selv? Men det krever noe for det er en annen verden på alle mulige plan, også bare i forhold til det at vi er lønnet forskjellig i de forskjellige yrker og all ting. Disse arkitekt-prosjektene arbeider også noen ganger på et mer konsulent-aktig plan hvor vi er mer konkrete, det skal skje noe, vi vil også iscenesette noe. Vi kan ikke bare tillate oss å arbeide med prosess.

Q5: Hvordan får man så det samarbeidet opp og kjøre?

Ja, det er det...Vi har jo også arkitekter med i Lab. For eksempel han fra Australia som var helt entusiastisk. Så vi har fått støtte fra Real Dania til dette. For oss er det også litt angående det praktiske, vi kan ikke bruke våre scenekunst penger på arkitekt ting. Så dette er en helt grunnleggende hindring. Våre scenekunst penger skal brukes på scenekunst. Så må vi overbevise Scenekunstutvalget om at Rimini Protokoll er scenekunst selv om de kjører rundt i byen i en lastebil. Men Architects of Air får vi for eksempel ikke overbevist dem om at er scenekunst. Så fra Scenekunstutvalget/staten får vi 2 mill kr til drift og aktiviteter. Så fra kommunen 1,5 mill som følge av en resultatavtale fra før Metropolis ble til. Denne har så fulgt inflasjonen og er nå på nesten 2 mill kr om året. Disse innbefatter litt til drift og til aktiviteter. Den forpliktelse vi har der er at vi skal presentere minimum 5 internasjonale gjestespill med 34 oppførslor i året. Så der er vi definert som

scenekunst og det internasjonale. Og våre aktiviteter skal ligge om sommeren – denne avtalen ble jo inngått i en tid hvor alle andre kulturinstitusjoner holdt lukket om sommeren og det ikke var særlig mye annet som foregikk. Så for å endre denne støtten må vi gjendiskutere og definere hva vi er, men det er farlig også, for da kan det gå motsatt vei slik at de finner ut at de ikke vil støtte oss lenger likevel. Med Metropolis ville vi ha øket denne støtten, og ha Kulturavdelingen til å jobbe med Teknikk- og miljøforvaltningen. Men et slikt samarbeid eksisterer ikke, det gjør de ikke. Så når vi vil gjøre noe med arkitekter må vi finne støtte andre steder, som for eksempel Real Dania. Fra dem fikk vi 1,7 mill kr i støtte det første året. Men de vil ikke gi vedvarende støtte, de vil bare gi støtte til å sette noe i gang. De har mange penger, men de vil gjøre noe som har med byggeri å gjøre. De pengene vi får fra Real Dania kan kun gå til arkitekter som er invitert til Lab, mens pengene fra scenekunst kan kun gå til kunstnere invitert til Lab. Så sånn sett er midlene veldig delt. Så vi kan ikke bare si at vi vil gjøre noe med for eksempel Bureau de Tours, vi har søkt Real Dania til dette prosjektet men vet ikke enda om vi får noe. Hvis vi får EU midler så ville det hjelpe. Med Lys og Lyd prosjektet så var det helt spesifikt. Så man har noen økonomiske begrensninger som gjør at du ikke bare kan si vi vil gjøre ditt eller datt. Du er litt friere hvis du arbeider med EU midler men da sitter du i prosjekt med 7 andre land for eksempel, og det er andre hensyn å ta. Men jeg tror vi kan få EU midler til Metropolis.

Med Lyslyd var vi kun prosjektleder, det var jo oss som initierte prosjektet formelt stod vi som prosjektledere, også de 10 kommuner som medfinansierte. Men med dette prosjektet skulle de ha en erhvervs vinkel. Så det er brukt mange penger på workshops, konsulenter og rådgivning. Så det var vellykket, men det som interesserte oss mest var arbeide med kunstnerne i de forskjellige byrom. Men Lys og lyd var ikke et prosjekt som handler om kunst. Andre EU midler søker vi med in SITU. Her er det snakk om klassisk med EU ansøking i Brussels, og hvor vi skal være minimum syv partnere i syv land. Så der er det dels støtte til egen festival, men også til mobilitet osv. Men hvis vi får de midlene kan vi lage workshops, "in residencies" osv, mens vi nå er bunnet til Lab også sparer vi penger opp til Metropolis. Sist år sendte vi to EU ansøkinger hvor vi fikk avslag, så nå har vi omformulert dem. Cirkus er for eksempel dreiet mer mot Metropolis hvor det handler

om sirkelen som et demokratisk rom. Som en agora og en manesje som er symbol for forestillinger hvor publikum er installert på en annen måte, så gir det en annen opplevelse. Det hele mer demokratisk.

Q6: Hvordan vil du si at Metropolis er påvirket av kulturpolitikken?

Vi har alltid synes at København ikke riktig har en kulturpolitikk eller en strategi for hva de vil kulturpolitisk. Så har vi de siste årene sendt dem lange "smører" om hva Metropolis er, og vi ville gjerne ha møter med embedsmenn etc. for å forklare at dette konseptet virkelig er noe for København, at det handler om København, at det putter København i perspektiv osv. Men vi har ingen ordentlig kommunikasjon, vi ender bare opp med å sitte der med en embedsmann som ikke forstår noen ting. Jeg kan godt like Pia Allerslev, hun støtter AFUK og er veldig giret på alt det der som har med graffiti og street art osv. Og det er også fint nok, men jeg tror heller ikke helt de forstår den slags tilgang som vi har. De går også mer inn hvis det er mange mennesker til en åpning av festivalen -og det er også viktig-, men det er prosjekter som blir mer som et event. Det har ikke noe med byutvikling å gjøre. Men det vi kanskje skal gjøre er å bli flinkere til å balansere mellom det folkelige og det mer smale. Det er slik de kikker på. Men på den annen side så blir politikerne også invitert til lab osv, uten å dukke opp.

Ja, det er jo akkurat det som er problemet. Er jo lab'en som er selve substansen og da forstår de ikke hva denne festivalen egentlig dreier seg om.

Hvis man ser i planavdelingen -Kanskje skal vi ta det opp igjen, fordi de har mer med byutvikling å gjøre. De arbeider med lekeplasser som kan gjøres mer levende osv. Men jeg vet ikke. Det krever lobby, og det er jeg ikke så veldig begeistret for.

Jeg kunne godt tenke meg at bestyrelsen tok den der lobby rollen. Men ja, klogt er det. Vi prøver det så med noen andre partnere man føler seg mer trygge med. De kommuner som har vært med i Lyslyd er helt klart noe vi kan bruke, de har vært tette samarbeidspartnere, de vet hva vi laver og hva vi står for, så de kan vi samarbeide med også i forhold til andre ting. Så det ikke kun København men også andre kommuner og småbyer som Albertslund, Herlev osv.

Q7: Hvem vil du si er deres viktigste samarbeidspartner?

Det er vanskelig å si. Akkurat nå vil jeg si at det er de ti kommunene i Lyslyd, men det vet jeg ikke enda i forhold til neste år. Hvis vi får støtte fra Real Dania så er det DAK igjen. Så har man også sine internasjonale partnere. Kanskje i Danmark er det de kunstnerne som har med byrom å gjøre. Disse skal vi være bedre til å pleie og gjøre ting for. Men som det er i utvikling det der byrom, er det ikke alltid at kvaliteten er i topp. Vi har jo også kvalitetskrav (internasjonal kvalitet osv.) og hvis man arbeider med noen kunstnere herifra som er nye i det området, så er det ikke alltid at det resultatet man kan vise er WOW –vi kan ikke ha en hel festival med det der, eller work in progress forestillinger. Men vi skal også ha det med, gi dem en sjanse, sette dem sammen med noen EU-land. Og der bruker jeg også mine internasjonale partnere – for eksempel var Karoline H. Larsen i Marseille og fant samarbeidspartnere der, og HelloEarth har nå vært i Barcelona og i Budapest. Så det er viktig at kunstnerne kommer ut og får nye kontakter. Også var Vera (fra HeloEarth) på en lab hvor hun møtte en fra Frankrike som hun hadde masse til felles med angående måte å jobbe på, så nå vil jeg invitere dem hit. Så om de kan utvikle et prosjekt til Metropolis. Hun lager vandringer, prøver å fange pulsen av en by om natten, en hel natt på vandring gjennom forskjellige red-light district etc. Men hvis man prøver å målrette det mer mot København, så må disse utenlandske kunstnerne bli parret mer med de danske kunstnerne, og der prøver vi å gjøre noe mer.

Også er det der med det sosiale og mangfoldighet. Det kan vi også arbeide på, men det krever også noe helt annet. Pluss at man gidder ikke at det kommer en som gjerne vil arbeide med 10 alminnelige mennesker, 5 svarte og 5 muslimer osv. Disse menneskene er jo trette av å bli puttet i bås. Så der skal men også se hva som skjer.

Ja, det er vel ikke akkurat der Metropolis' fokus ligger, på sosiale problemer?

Nei, det er det jo ikke. Men vi har hatt i KIT at vår rolle for multikulturalitet er å invitere land fra den tredje verden hit, og det skal vi ikke glemme i Metropolis. Selv om CKU

nå har sin egen Images så kommer det ikke så mye fra disse landene og hit. Akkurat nå arbeider vi også med Syd-Afrika –Infecting the city festivalen.

Men det er mer hvis man arbeider i et bestemt kvarter. Jeg hadde et spesielt prosjekt i et kvarter med hollandsk kunstner. Følger en fra banegården. Men ikke at det er hovedfokus.

Q8: Metropolis har jo blitt kritisert for å være usynlig og elite og ikke når ut til det bredere publikum. Videre kan man kritisere lab for å skape akademisk debatt, som ikke rekker ut i den politiske debatten som vil ha mer betydning for Københavnerne generelt. Hvordan gjøre det mer politisk?

Først det med utkanten. Det med usynlighet var jo en kommentar i Politiken i 2007. Vi har vært bedre til dette i 2009, men noen ganger skal man gå på kompromiss der. Vi har sett: OK vi skal ha den der "opening" på en eller annen fasong. Det betød mye for oss sist at vi hadde 10 000 mennesker på åpningen, men vi vet ikke om alle visste at det var Metropolis. Men det er likegyldig. Men så hadde vi siste gang og i 07 den erfaringen at det var vanskelig å selge billetter. Jeg vil gjerne stadig vekk bringe noe utfordrende scenekunst som kommenterer byen i programmet vårt, selv om dette er rettet mot et smalere publikum. Og det synes jeg er viktig og det vil jeg gjerne. Som i 2007 med Kumulus og Back to Back. Men vi opplevde at folk ikke ville betale for billetten til disse forestillingene fordi halvparten av forestillingene var gratis. Så er spørsmålet da om vi skal gjøre det hele gratis. Hvordan styrer man det da? Vi diskuterer nå i bestyrelsen om vi skal ha en bestemt rute vi lager intervensjoner i, eller om vi skal arbeide i en bestemt bydel. Men det er begrensende hvis det kun er Nørrebro.

Ja, synlighet, det er ikke så lett at folk vet at det her er Metropolis. Det har alltid vært et problem for oss med Sommerscene hvor vi spilte på forskjellige scener, og ofte ante ikke publikum at KIT stod bak. Man forsøker selvfølgelig, men også den helt alminnelige befolkning ser på åpningsforestillingen vår på søene og tenker: "Hva er det?" Kanskje er det også ok. Der jeg synes vi skal arbeide er mer med sosiale medier, som i FutureEverything. Også har vi snakket om at kontoret skal være mer

synlig. For eksempel ved å putte det i glasscontainer på Rådhuspladsen, lage en midlertidig installasjon hvor man har kontor.

Problemet er også at vi ligger over en hel måned, andre festivaler har et kortere tidsintervall på tre-fire dager og da er det lettere til å få folk til å networke fordi de er konsentrert et sted i en bestemt tid, det er lettere å få til et festivalsenter og få folk til å møtes osv. Jeg husker at Kaegi for eksempel spurte oss hvor festivalsenteret vårt var, og vi hadde jo ikke et.

Q9: Men kunne dere ha lagt tidsintervallet kortere, slik at dette kunne vært endret?

Vi har snakket om tre uker. Men hvis vi konsentrerer det på to uker, så tror jeg det blir vanskelig å få alle publikummere til det. Vet ikke om det er godt for oss å ha syv forestillinger som skjer samme dag, som er tilfellet med de andre festivalene. Også i forhold til de kompaniene som kommer langveisfra. Vi kan ikke betale alt det arbeide det er for å reise, transport og frakt hit for kun en eller to oppførslar. Vi vil gjerne ha fire ganger det spill osv. Vi legger det mer opp som et repertoire slik at du innenfor den måned kan nå og se det hele. Det er bare den modellen vi har valgt.

Er litt nervøs over at man skal være en mer etablert festival som har vært der i 20 år for å bli godtatt. KIT har jo vært her i 30 år, men da med skiftende tematikker. Det vi har sagt det siste år er at vi kun har aktiviteter i August, så folk vet at i August skjer det noe med KIT. Det har noen bakdeler også med hensyn til møtested og diskusjonssted som jeg nevnte tidligere

Og det med å gjøre det akademiske til det politiske: vi prøver! Jeg synes det lykkes godt med Lyslyd. Der tror jeg virkelig politikerne har fått noe ut av det og forstår. Så prøver vi også ovenfor Kunstrådet -vi har også fått ekstra støtte av kunstrådet fordi vi var mer hverkunstnerisk.

Altså vi får også mange henvendelser fra andre byer i landet som også vil lage slike ting som Metropolis. For eksempel Hans Kiib i Ålborg, også er det jo Århus som vil alt det der med iscenesettelse. Men de Københavnske politikere -det vet jeg ikke. Vi forsøker å få dem invitert til det vi gjør og gi dem taletid osv. Som han fra

Barcelona som satt med planlegning i kommunen, folk som kom med best practice. Å prøve å favne det er svært. Universiteter, studerende, arkitekter, det er en stor munnfull. Og internasjonalt begynner folk å interessere seg for Lab. Hvis EU ansøkingen går igjennom vil vår oppgave være Lab -invitere folk fra utlandet til å delta på Lab med opplegg.

Det kan kanskje også være en løsning å integrere danske prosjekter mer slik at det ikke blir så akademisk med Lab, men også mer praktisk med workshops, research av spesielle caser i byen osv. At det ikke kun er å sitte på skolebenken.

Q10: Hva vil du si er det viktigste Metropolis bidrar med i forhold til byutvikling?

(tenkepause)

Det er for meg at på publikummet enten den ene eller den andre forestilling, får et annet syn på deres by, kvarter, plass eller park. Det å se sin by fra en annen vinkel og derfra reflektere annerledes over det sted. Gi dem for en aften/ ettermiddag, den opplevelse som de kanskje aldri glemmer. Se på en annen måte på deres by gjennom den kunstneriske opplevelse.

No.	Sample group	Name	Institution	Function	Date/time	Location
C3	FESTIVAL	Karoline H. Larsen	Freelance artist	Freelance artist participating in Metropolis	17.12.10 15.30-17.30	The B-House (artist cooperative) Copenhagen

Q1: Kan du starte med å fortelle litt om ditt arbeide i det offentlige rom?

Jeg arbeider med creative actions. Også tar jeg utgangspunkt i stedet og den sosialitet det er i det sted. Også lager jeg noe som involverer borgerne. Borgerinvolverende kunst kan man kalle det. Så har jeg hatt forskjellige prosjekter, det kan for eksempel være som prosjektet "Collective strings" som er en kroppslig form for romlig involvering hvor man helt enkelt og banalt trekker spor med snor og i fellesskap går på kryss og hers av hverandre, og forhåpentligvis oppnår det nye møter gjennom det. Et annet eksempel kan være "Kroppsskilt" som er klassiske piktogram standarder som man ser i de danske skoger og så har jeg laget det om, hvor det er anvisninger på andre former for alferd. For eksempel: I stedet for "ingen ridedsti", "ingen bålplass" etc., så kan det være piktogrammer som viser hvordan man lager en tigerklo eller bøffelrullefall. Også er disse skiltene plassert rundt i terrenget.

Q2: Hvordan mener du at dine kunstprosjekter kan bidra til byutvikling?

Det er også et spørsmål om hva byutvikling er. Er det arkitektur, eller? Jeg ser det bredt og med utgangspunkt i den menneskelige faktor: Hvordan få mer liv bevegelse, og hvordan lage plass til dette. Og der er byutvikling noe hvor kunsten også har en plass. Så mitt arbeid blir til en del av byutviklingen ved å ha plass i fire måneder i en park for eksempel. Det dreier seg om midlertidige innslag i byrommet. Få byutviklingen tilbake til den menneskelige faktor – det er vanskelig å si det redigert- fordi jeg fokuserer på den menneskelige faktor. Byene er

menneskene. Og det arbeidet jeg lager er å lage nye møter mellom fremmede og folk som kjenner hverandre. Eller forbipasserende som blir med. Så det handler om å oppleve seg selv og andre. Vende ting på hodet og på den måte få vekket noe i hver enkelt. På det kroppslige plan er det ved hjelp av speilneuronene i våres hjerne som gjør at vi er sosiale vesener, og ikke bare intelligente vesener. Vi avleser hverandre, så hvis noe oppfordrer til lek og det er en som begynner, så kan en annen ved å se på bli påvirket biologisk og i sin hjerne oppleve den bevegelse. Også kroppslig, ikke bare bevisst. Så oppstår det nye tankebaner og handle muligheter og nye måter å leve på i byen.

Så det er dette jeg mener når jeg snakker om en diskusjon om byutvikling som tar utgangspunkt i kroppen. Det å skape nye møter på biologisk nivå, og også sosialt. Det at borgeren får en egen opplevd erfaring. Det kunsten og kulturen kan er det med å lage noe uventet og overraskende, men ikke bare som en happening, men noe som rent faktisk setter gang i disse prosesser som ligger dypere enn som så. Det er noe med å oppleve noe som er uvant. Det at det er et sosialt redskap, og ikke som en isolert størrelse. At kunsten skal oppfattes som en del av sosialiteten i samfunnet. Hvis den kunsten jeg lager kan gi folk plass til dette rommet, så altså ikke et bestemt budskap, men rom den skal gi plass til. Mennesker vil jo gjerne utvikle seg, men det skal være plass til å se muligheter og tenkte kreativt ved at man på egen kropp får opplevd en erfaring. Derfor så viktig at kroppen kommer inn. Viktig at det foregår på et kroppslig romslig plan for at erfaringsverdenen kan henge sammen med drømmer, tanker og visjoner.

Q3. Hvordan kan man få byadministrasjonen og politikerne med på denne tankegangen?

Ved å invitere dem med. Hvis det er en festival så vil det gjelde om å invitere borgerrepresentasjonen med hvor de kan oppleve disse tingene. Man må ha en aha-opplevelse selv. Ikke bare en liten presentasjon av prosjektet sitt på 5 minutter, men det skal helst oppleves som en egen erfaring. Også er det jo mange som er skeptiske om det har en effekt, men det er spørsmål om at man er åpne for det fremmede. Hvor åpen er f.eks Danmark? Det er mange skeptikere, men ikke sikker det har noe med kunsten å gjøre, men åpenheten.

Det må være en strategi i forhold til en hel seksjon som arbeider med hvordan vi får byfolkene med. Og ett er at de kan komme med på en guidet tour, men det er også viktig å samarbeide med andre partnere som i forveien har kontakt. Det er bedre å ha en dags seminar enn slett ikke å ha. Men viktig for noen som KIT at de samarbeider med dem som allerede har et godt nettverk til kommunen. Dette seminaret ble f.eks arrangert i samarbeid med universitetet, så det har også å gjøre med samarbeidspartnere.

Hvis det er byplanleggerne vi går etter, skal vi så ned på utdannelsesnivå? Kanskje allerede utdannelsen skal ha et aspekt hvor de møter kunsten og kulturen, forelesningsrekke som handler om det. Og når de er ferdigutdannet så har de så et bedre grunnlag for å forstå disse prosessene.

Q4: Hvilken betydning har det hatt for deg å delta på Metropolis biennalen?

Det som har vært felt med Metropolis er at det har vært en åpenhet for å bruke deler av byen på en annerledes måte i en periode. Så de har hjulpet med tillatelser (som er vanskelig her i København), og dermed har jeg hatt mulighet for å lage pilotprosjekter. Men det har ikke hatt noen betydning i forbindelse med kontakt med kommunen, men jeg kan for eksempel bruke mitt presentasjons materiale fra Metropolis og vise til det når jeg søker støtte/samarbeid til min prosjekter. Jeg får ikke hull igjennom til kommunen, men jeg gjør det ved at jeg har noe å vise fram. Men det er en pisselang prosess hvis det skal oppstå et reelt samarbeid. Men felt at Metropolis er med til å ta det midlertidige rom. Og at det er plass til å lage eksperimenter, som for eksempel i Metropolis lab. De kuraterer ikke, og det gir en stor frihet. Det var for eksempel under lab at jeg lagde "Junglestrings", og ikke under en biennale. Jeg har fått en plass og de sier hva kan du tenke deg å gjøre her: så det at jeg kan tenke fritt.

Q5: Føler du at du har fått en bredere plattform (f.eks angående samarbeidspartnere, støtte og aksept) ved å delta på Metropolis?

Det er jeg i tvil om. Men jeg er jo billedkunstner, eller kreativ aksjonist som du kan kalle, og Metropolis biennale er mye for performere, men ikke kun. Men jeg kan se

at andre har fått en bredere plattform. Så Metropolis kan saktens brukes på den måte. Men det er ikke sånn at etter en lab blir jeg invitert inn til en evaluering, og det kan jeg savne. Det hele er forholdsvis kaotisk, man skal si hva man vil ha og selv kjempe for det. Der kan jeg se at noen kanskje er bedre til å være fremme i skoene og komme med i Lyslyd prosjektet og lage noe på et hospital osv. Der har jeg ikke hatt nok balls til å si: jeg vil også være med. Man skal være veldig på, det er det andre som er bedre til. Man kan godt si at Metropolis plutselig blir... man kan merke en forskjell på første lab i 2007 og nå. I 2007 var det masse eksperimenter rundt i hele byen, mens det andre lab bar preg av at Lyslyd ble lagt inn over. Fordi det ikke er uttalt gjennomsliktig så blir Metropolis plutselig en maktfaktor. Man vet at Trevor og co har x antall millioner til Lyslyd-prosjektet, også er det dette lab med forelesninger og så praktiske eksperimenter etterpå, og der må man netvorke for å få noe igjennom. Der kan jeg bakke litt ut istedet for å gå direkte til Trevor. Der kunne jeg savne noe mer....Jeg har arbeidet på labs på Enghaveplads og på Nørrebro, men det er ikke sånn at man møter og evaluerer og så diskuterer "hva så?". Og det er et latterlig lavt honorar, det medfører masse gratis arbeide fra min side. Fett at KIT kan få store EU-midler, men er det så min oppgave å gå inn og spørre om vi kan gjøre noe igjen, eller er det dem som skal kuratere? Jeg har valgt at det er dem som kuraterer, mens andre er mer aktive. Og så har jeg gått i andre retninger. Det har sjenert meg at under lab så er det plutselig sånn og sånn. Savner litt profesjonalisme. Eller kuratering. Lab legger jo opp til biennalen, og så er jeg med til lab i to år, men så er jeg plutselig ikke med til biennalen –hva skjedde der? Ble alt plutselig koblet til Lyslyd, eller? Så maillet jeg til Trevor og spurte hva jeg skulle gjøre, og da fikk jeg beskjed om at jeg skulle finne en arkitekt å samarbeide med –det var veldig viktig. Jeg hadde noen arkitekter å samarbeide med, men det tar mye tid å utvikle noe, og der er kanskje andre som er litt lengre fremme.

Men mer tydelighet omkring hva de vil. Det er jo en litt ambivalent rolle. Er jo fantastisk at Trevor personlig svarer på mails, mens på andre festivaler er det super kurateret og man kommer aldri igjennom til lederne. Så det er bra med det kaotiske, men hva skjer i en periode hvor det er midler. Andre festivaler som er presist kuratert, mens i Metropolis er det en åpenhet som er fett. Men kanskje man kunne ha noen store møter med en oppfølging f.eks på en lab –og så diskutere "hva så?"

En gang om året og så er det 1000 opplegg i en uke og sinnsykt konsentrert, så går jeg ut og lager noe i rommet og da er det liksom et vakuum, og da er det jeg som skal henvende seg. Hvis det er en åpenhet hvor kunstnerne kan by inn med noe, hvordan gjøre det litt lettere?

Q6: Så du mener at dette forholdet mellom kunstnere og kuratorer er viktig?

Ja, det er det.

Jeg vet at Vera Maeder har spurt tidligere på året, og vært med tidlig og fått vite at man skal ha med en arkitekt. Så hvis du spurte henne så ville hun nok følt seg gaske integrert. Men i forhold til honoraret så henger det ikke sammen. Sånn er det jo alltid, men det er viktig å si. Jeg fikk masse god feedback på "Junglestrings", det er jo et kjempestort arbeide! Men vi fikk kun 15000kr som det så også skal betales skatt av. Og året før fikk vi kun 6500kr. Så med Trevor skal man være frekk og si at man skal ha noe mer. Hvis man gjerne vil være inkluderende og åpen for kunstnernes innslag, skal man kunne det der med å la det komme fra gatenivå så skal man sette noen standarder som er til å følge med på. Hvis man med det samme sa at så er du også med på biennalen, så ville jeg bare få et lite honorar, men så visste jeg ihvertfall at det var mer å komme etter.

Så er det jo andre festivaler... det fete med Metropolis er jo at man får en plass og har frie rammer til hva det er du mener du kan bidra med innenfor den kontekst som heter sosial kunst eller kunst i byutvikling. Det er jo unikt. Hvor f.eks en festival mange andre steder hvor man kommer dit og det er ekstreme faste rammer hvor du skal operere innenfor det og det tidsrom og sånn og sånn, så blir du nesten kvalt.

Q7: Så det er slike åpne festivaler som Metropolis du foretrekker å arbeide med?

Ja, det er slike festivaler som Metropolis. Så på bakgrunn av denne erfaringen må jeg lære meg å networke. Så det er flere fordeler ved en åpen struktur. Så det skal

være utgangspunkt i stedene i byen og det kunstneriske/arkitektoniske konsept, gjerne være iverfaglig. Men det med at man får lov til å prøve noen ideer av.

Q8: Du nevnte at du har samarbeidet om prosjekter med Frederiksberg kommune, hvordan har dette samarbeidet foregått? Hvordan opplever du å samarbeide med dem?

Det går godt. Det er et stort spørsmål. Byplanlegningen har vært lydhør for å få kunstneren inn tidlig i prosessen, og det er jo veldig viktig. Det var kanskje en i kommunen som sa de gjerne ville ha truffet mange beslutninger først, men så argumenterte jeg på hvorfor jeg skulle komme tidligere inn for å kunne tenke integrerende. Kommer jeg inn senere i prosessen så blir det til at jeg bare dumper ned noe –in and out. Så satt vi oss ned på plassen hvor prosjektet skulle foregå og så forklarte jeg hvordan jeg kunne tenke på kryss og tvers. Og så forstod hun fra kommunen at jeg kunne noe annet enn dem, og forstod at jeg skulle være med fra begynnelsen. De er gode til å ta idéer... men her snakker vi permanent, mens det andre er midlertidig. Når dette er permanent så ligger det noen mekanismer som er i høy grad samarbeid mellom kommune og landskaps arkitekt som litt som har noen faste rutiner for hvordan et slikt forløp foregår: de tegner en skisse, endrer denne, tegner en ny skisse osv. Hele den formelle ramme. Utfordringer er samtidig å få skapt plass til en bevegelighet i hva kunsten skal kunne når det blir virkelighet på plassen, det hele lages jo på tegneplan. Der synes jeg det går riktig godt, men problemet er også at prosessen jo ikke er å stå på jorden i plassen slik som når jeg utviklet Junglestrings'ene ved å stå på plassen og forholde meg til det fysiske.

Et eksempel: Kommunen vil jeg skal lage solcelle kunst på et tak i et skur, så drar jeg til plassen og der er ikke sol der. Så det viser at det sitter noen som vil ha en kunstner med, men tid koster penger og så å utvikle noe som virkelig har sammenheng med det stedets karakter. Tiden til å skape det kan være vanskelig når det er pressede deadlines inn over. Når jeg var i møte med Københavns kommune så hadde jeg kun en time til å legge frem prosjektet mitt, og hun som delte ut penger avbrøt hele tiden og spurte hva koster det og hva koster det. Men det jeg er interessert i er at ting passer til et sted. Så tiden til å finne ut hva reelt

passer et sted. Så innkaller kommunen til et møte, så skal man lage en plan-tegning. Jeg gjorde det at jeg helt provokatorisk tegnet en stor figur mitt på plassen –kun for å skape debatt. Det var min måte å si, jeg har plassert en isolert størrelse på midten, og rundt er det fullt av isolerte størrelser (dam, lekeplass osv) så det er min måte å si at sånn skaper jeg min isolerte størrelse, så jeg vil si: Hvis jeg åpner opp, hvordan vil dere så åpne opp? Så ikke som fysiske "ready made", men en materie som har en felles betydning. Jeg kan godt holde fast i min ide, men jeg spør i stedet: Hva er deres hovedformål med denne plass: så gav jeg svar alternativer: Hva tør vi? Hvor stor skal visjonen være? Det som var villt var at de var med på den lek, og det var tydelig at det hadde de ikke gjort før. Den kompetanse har liksom landskapsarkitekten. Så det med å ha noen samlede møter om de store formål, der er det typisk at man kommer til å skjære det vekk fordi det virker som lange møter, og det er det også hvis ingen styrer dem. Så vil lysingeniøren ha sine gode ideer og en annen med andre ideer, så handler det om hvem som får den beste ide. Det var også klart at jeg var et konkurranse element utenfra. Så kom jeg igjen med en ide jeg visste de aldri ville si ja til, i stedet for den handlende mål med en plass så handler det om de forskjellige aktørers eierskap og at de også vil sette deres preg. Så jeg valgte å bruke det første møtet til å spørre dem: Hvordan ser dere denne plass? Så for å kunne ha en samtale skulle vi være enige om visjonen, hvis ikke ville jeg bli sett på som en konkurrent. Så er det også noe med at med en sånn plass så er det landskapsarkitekten som sitter med hele det estetiske ansvar –én person!

Q9: Vil du si at Københavns kommune har blitt mer åpen for bruk av kunst i byutvikling de siste årene?

Ja, det kan jeg se at de er, med midlertidige byrom. Men spørsmålet er hvordan. Det er ikke vanskelig å lage noe midlertidig, men noe som er midlertidig i forhold til et steds egenskap og de folk som er i det området. Men det overrasker meg hvor mye en landskapsarkitekt har å si. Hvis det var en større plass så var det flere arkitekter inn over. Jeg kan jo se tegningene hvordan f.eks dammen forandrer seg, fordi kommunen bedre kunne like en planke fra en tidligere tegning så blir den proppet på den siste tegning. Løsningene går rimelig sterkt. Noe annet er også at

det er en omvendt prosess hvor jegg skal finne budsjett, innhente tilbud, og det er jo mye penger. De som skal lage tingene, så blir det tatt høye priser. Har sinnsykt mye å gjøre med økonomi. Det kjører bare på skinner. Hvis jeg er den eneste som argumenterer for noe tverrfaglig snakk. Hvis man skulle designe et nytt avfalls skur hvis det skal se ut på en bestemt måte så det hang sammen med en bæredyktig plass, ikke bare med materialene, så tar det tid å sette seg ned og skreddersy. Det kunstnere kunne gjøre er å sikre den kvaliteten.

Q10: Hva vil du si er Metropolis' styrker i forhold til byutvikling?

At det er midlertidig så man kan prøve noe som de ellers ikke tør. Så styrken er at det er midlertidig, man tør ta større sjanser og gi friere rammer i forhold til eksperimenter (og her mener jeg noe som er skreddersydd til et bestemt sted) –det stedsspesifikke og det sosiospesifikke, der er det plass til at det er noe midlertidig. Så kan man ende med å ha dokumentasjon og bilder av noe som kan inspirere til at i en prosess som jeg nå lager er det noen som stoler på at vi kan tenke integrerende. Så sånn kan det brukes.

No.	Sample group	Name	Institution	Function	Date/time	Location
C4	CITY (culture)	Pia Allerslev	Copenhagen City Council	Cultural mayor of Copenhagen	02.12.10 10.00-10.45	Copenhagen City Hall

Q1: Kan du starte med å forklare hvordan dere i Kultur- og Fritids forvaltningen ser på bruken av kunst- og kultur i forbindelse med byutvikling?

Vi har mer og mer fått øynene opp for at dette er viktig. For 10 år siden fylte det ikke så mye, men i dag har i hvertfall jeg mye fokus på det, og oppfordrer alle til til å definere de byrom vi har. Vi har mange gode eksempler på dette. Metropolis er et godt eksempel, men vi har også samtidskunst festivaler som U-Turn som for eksempel brukte byens store statuer og skulpturer rundt Marmorkirken og gav dem elefanthuer på. Og dette betød at folk som gikk forbi, og kanskje hadde glemt å legge merke til hva de gikk forbi, fikk definert dette på en ny måte så de gjendefinerte statuene. Det er dette som er godt for kunsten -at den bruker debatt: Synligheten og det å gi folk opplevelser de ikke selv har oppsøkt, men som kommer til dem -det er en del av vår oppgave å oppfordre til dette. Blant annet har det blitt lettere å bruke byens rom. Teknikk- og Miljø forvaltningen, som har hatt et veldig firkantet syn på dette har blitt mer og mer opp.

Q2: Hvorfor tror du de har det?

På grunn av utviklingen og de gode kulturutbyderne som har bevist at dette er noe de kan. Stella polaris ved Statens Museum for Kunst måtte for eksempel tidligere søke om støtte hvert år, men har nå bevist at de kan levere varen, informere naboene, slukke til tiden og rydde opp og skape en god opplevelse for publikum. De behøver derfor nå ikke å søke hvert år, men har fått en treårig ramme for å holde festivalene. Dette er fordi vi vet at det er samme konsept, de er dyktige folk og i takt med at det kommer flere av disse initiativene, så har man besluttet at det der kultur ikke er så farlig.

Q3: European Festival Research Project skriver at i Danmark mangler det en tilstrekkelig støtteramme for festivaler, festivaler blir som regel ikke oppfattet som en selvstendig enhet, men snarere som en del av teaterpolitikken som en teater institusjon. Hvordan vil du beskrive Københavns Kommunes integrering av kunst festivaler i kulturpolitikken?

Vi har forsøkt å få dem (festivalene) ut av institusjonene. Ritt Bjerregard og jeg fikk for noen år siden laget en 5 mill. Festivals pulje i fire år som skal brukes til festivaler som kommer utenfra, altså som ikke er startet i kommunens regi. Så her har det vært Copenhagen Summerdance for eksempel, og vi har klassiske konserter i form av en forening som lager sommerkonserter primært med unge musikere. Vi har Distortion som også kommer nedefra. Og også fotofestivalen. Så jeg synes vi forsøker å understøtte dem som kommer utenfra, især fra den erkjennelse at jeg som politiker ikke skal bestemme hva som er godt og skilt. Vi skal se på de ansøkninger som byder seg og vurdere utifra dem hvilke vi vil støtte.

Q4: Hvilke kriterier er det viktig at en festival oppfyller for at den skal få maksimalt med støtte?

Kvalitet -at vi får noe for pengene. At det er tilgjengelig, noe som foregår i byens rom og steder man som Københavner lett kan komme til. Også ser vi på spekteret: Fra moderne dans til sportsfestivaler som også er understøttet. Sånne ting. Det skal være noe for alle, ramme så bredt som mulig. Også mye annet som søker penger hos oss, andre kulturtilbud, men der har vi ikke mange penger.

Q5: Du nevner at kvalitet er viktig, hvordan kan man måle dette? Er ikke dette et veldig abstrakt begrep?

Ja, det er en veldig vanskelig diskusjon. Man vil jo ikke være smaksdommer, eller kun tro på det beste. Jeg vurderer utifra dem som står bak, arrangører vi kan regne med, premissene til tillatelser, krav til opprydning osv. Når Metropolis rykker ut må vi for eksempel sikre at byen fortsatt kan fungere at de ikke bruker både Rådhuspladsen og HC Andersens boulevard. Så kvalitet er kvalitet i arrangørenes evne til å stå for dette. Og at det er noe som gir Københavnerne noe. Noe vi ikke

kan få på andre måter. Noe som gir noe særlig. Det skal gi noe helt særlig. Vi er ikke sånne som ringer alle eksperter og spør hva de synes.

Q6: Du nevnte også at synlighet er viktig med hensyn til festivaler. Metropolis har jo nettopp vært kritisert for å være litt usynlig, hva er ditt syn på dette?

Metropolis varer jo over en lang tidsperiode i mange år, og det jeg har forventet er at de vokser i folks bevissthet, og eter seg inn på Københavnerne slik at de ikke er i tvil om at det foregår. Men vi skal ikke bestemme hvor folk skal vise sine ting. Og jeg vet ikke om det er gjort noen undersøkelser angående det med belegning. Jeg vet ikke hvor mange publikummere de har hatt. Men det er jo opp til dem også, så skal de kanskje gå litt på kompromiss og gjøre noe hvor det er mer tilgjengelig. På den annen side synes jeg at det å være steder hvor man ikke normalt er, er helt fantastisk at de tør å gjøre slike ting, å utsette folk for sånt. Det skaper historien også, og gir dem en identitet. Å kjøpe en billett til Metropolis er ikke akkurat det samme som å kjøpe en billett til Det Kongelige. Til Metropolis vet man aldri hva som venter. Og sånn skal det være. Den er utvalgt nettopp på at den er sånn –ikke til å regne med, gir oss det vi ikke får andre steder. Så kan de selv vurdere om det er viktig å gjøre noe mer tilgjengelig i en periode for å booste publikumsbesøk osv. Jeg kan godt like konseptet med å gjøre det annerledes.

Q7: Hva vil du si er Metropolis' styrker i forhold til byutvikling?

Det er nettopp det at man møter festivalen steder man ikke hadde regnet med å møte kunst, teater. De bruker byens form og tenker skeivt i forhold til hva for eksempel man kan bruke en gammel lager hall til. Samtidig som de ikke går på kompromiss med kvaliteten, at det ikke nødvendigvis foregår på en scene. Det er deres kvalitet at de utfordrer vår opplevelse av å gå i teatret, og får tilskuerne til å være mer reflekterende og interagerende i det å gå i teatret.

Q8: Hva vil du si er Metropolis' svakheter i forhold til byutvikling?

Det at det er lettere å gå etter det sikre, det man vet, der man vet at det er publikum, at det selger billetter. Det er viktig at vi har slike tilbud også, slike tilbud som er lettere

å selge enn det som er mer eksperimenterende. Det å være en festival er at man kun popper opp en gang i mellom, man er ikke en del av folks bevissthet hele tiden, så det skal litt til at folk får øynene opp for det. Markedsføringsdelen av ikke hele tiden være et tilbud er en utfordring. Men ikke mer enn at folk vet at det kommer tilbake. Og der Metropolis stadig så ung at den har flere år til å lykkes. Men det krever mye markedsføring.

Q9: Apropos markedsføring, det er jo en tendens til å bruke festivaler som "branding" av byer, som et ledd i markedsføringen til en by. Hvordan vil du si dette gjør seg gjeldende i København? Altså en slags instrumentalisering av festivalen.

Hvis man skal skape en levende by skal man sørge for at det er noe for alle. Man har selvfølgelig ikke plass for at alt foregår for alle samtidig, men at man har en festival som Metropolis i en periode, og så Golden Days i en periode osv., gjør at man har mulighet for å shoppe til og fra som Københavner. Jeg bruker for eksempel ikke Distortion, men under Jazzfestival så er jeg der. Det er det vi skal bruke festivalen til: Å markere at København er en mangfoldig by, og være bevisste om at vi rammer mange målgrupper.

Q10: Hva med branding på et mer internasjonalt plan?

Ja, internasjonalt er veldig viktig. Jazz festivalen er viktig sånn sett med å tiltrekke turister utenifra, også Distortion. Den eksploderte jo siste år, med mange nye publikummere blant annet fra Sverige og Tyskland. Så har vi de mer lokale. Vi har ingen måling på om Metropolis har hatt flere utenlandske brukere i de perioder. For meg er Metropolis en Københavner begivenhet, den taler til Københavnerne og tvinger oss til å forholde oss til vår by. Men festivalen tiltrekker jo også internasjonale navn. Det handler om at man både skal få internasjonale kunstnere hit, og også få danske kunstnere ut internasjonalt. Vi skal markere oss som en by som også kan festivaler.

Q11: Et problem som ofte blir nevnt i forbindelse med bruken av kunst og kultur som en del av byutviklingen er at det er mangel på forståelse mellom de forskjellige yrkesgruppene involvert. Hvordan

kan vi få disse forskjellige yrkesgruppene til å arbeide bedre sammen og oppnå større forståelse for hverandre?

Det er en stor utfordring. Det jeg ønsker vi får laget er et "one-stop", altså at man har et festival kontor og på det kontoret er det to medarbeidere som har bevilgning til å gi tillatelser fra Teknikk- og Miljø forvaltningen, og forholde seg til Kultur- og Fritids forvaltningen. Det jeg hører fra kulturutbyderne er at de er trette før de kommer i gang fordi det er så mange instanser å ta stilling til enten det er brann, politi, kommune osv. Så hvis man får et kontor –altså et one stop-hvor man får vite dette skal dere bruke, og vi hjelper dere til sånn og sånn, så har vi de kontakter. Så det ikke er så vanskelig. Det er mitt håp, men nå går arbeidet godt med forståelsen i hvert fall –i første omgang.

Q12: Jeg har snakket med dem som arbeider med Sundholmsvej kvarteret blant annet, og de snakker om det "clashet" som er mellom kunstnere og byplanleggere, med de forskjellige måter å arbeide på osv. Hva er deres erfaringer med disse forskjellene?

Vi har helt klart forskjelligheter. Jeg har det eksemplet som jeg ofte bruker: Når en embedsmann i Teknikk- og Miljø ser et stort grønt og ledig areal tenker vedkommende at her kunne det være en hyggelig park, mens Kultur- og Fritid tenker at her kunne det ligge fire fotballbaner. Og det er det samme med byrom: Hvis det er en ledig plass tenker Teknikk og byrom at her kunne vi kanskje plassere fire benker og skape et hyggelig byliv, mens Kultur- og Fritid tenker at her kunne vi plassere en scene. Men man nærmer seg hverandre mer og mer. Det er bare to forskjellige verdener og det må man holde fast at i at det skal det ikke være, og så møtes vi forhåpentlig.

Q13: Erik Skibsted Hey snakket om at én prosent av oppførelsessummen til en ny bygning skal gå til å lage kunst i forbindelse med byggeriet, hvem er det som har vedtatt dette?

Det er noe Ørestad selskabet selv har besluttet, By og Havn, som de nå heter, har den merkelig konstruksjonen at staten eier halvdelen og vi, kommunen, eier den andre halvdelen. Så det er deres egen idé. Det gjør man i noen kommuner og i

sær i forbindelse med kommunale bygg. Jeg vil gjerne ha skrevet inn at om man skal bygge parkeringsplasser skal man også gjøre noe som har med kunst, kultur og fritid å gjøre. For eksempel så også gi penger til å bygge et kulturhus eller en idrettshall.

Q14: Men hva med festivaler som nettopp ikke er en fast institusjon. Et kjent problem er jo at de kun får penger til selve oppføringsperioden, men ikke til driftstiden som ligger i mellom. Kan kulturpolitikken gjøre noe for å forbedre disse vilkårene, for eksempel med hensyn til driftsstøtte?

Ja, med festivalpuljen gjorde vi jo det, det er de samme festivalene som har fått støtte for fire år. Dette gjelder så ikke Metropolis, men i 2010 fikk de for eksempel 2 mill kr i støtte fra kommunen, så de er en av dem står på listen for å være sikret støtte hvert eneste år. Men hvis man ikke er på en flerårig bevilgning så er man i tvil –vil man få støtte neste år?– så da jeg fikk forhandlet den avtalen om festivalpuljen hjem så var det viktig å skape ro. Så vet de at de har denne bevilgning som er stadig nok til at de kan overleve og se flerårig perspektiv. At vi har en større pulje. Har nettopp fått en ny pulje som støtter internasjonale events, og da er det jo opplagt med Metropolis. Det er for å understøtte ting som rekker ut over landets grenser og at det tiltrekker store kunstnere utenfra. Det er også en 5 millioner, men kun utdelt for neste år, for å se om vi fikk flere penger til festivalpuljen som utløper, så nå har vi reservert penger i denne puljen for å hjelpe noen av den andre. Det er så masse av gode ting man kan støtte, så det er ikke et problem å bruke pengene.

No.	Sample group	Name	Institution	Function	Date/time	Location
C5	CITY (culture)	Marianne Hovmand	Frederiksberg municipality	Strategy consultant for culture, engaged in the LightSound project and Metropolis	17.12.10 10.00-10.33	Frederiksberg City Hall, Copenhagen

Q1: Hvordan ser dere i Frederiksberg kommune på bruken av kunst i byutvikling?

Vi ser på det som noe som kan sette noen prosesser i gang, og skape dialog. Og det kan være med til å gi borgerne et annet syn på den byen de bor i. Vi lagde jo LysLyd prosjektet, da hadde vi noen ute til å lage installasjoner ute ved Bispebjergbroen. Dette er en prosess hvor det skal skje borgerinndragelse, da synes vi for eksempel at Armstrongs prosjekt var bra. Det viser noen nye ting i området, så man kan gjenkjenne seg selv på en annen måte. For eksempel for et område som er kjent for bilavbrenninger og lysskye ting. Så i stedet for å legge fokus på dette, så var det her alminnelige mennesker som fikk fokus. Det er en spennende måte å bruke kunsten på.

Q2: Hvordan fungerte samarbeidet med Lyslyd-prosjektet?

Det fungerte godt. Vi har lært mye av hverandre. Det KIT er gode til er å utfordre kommunene til å bruke kunst i byutvikling. Vise at dette kan brukes til noe. Det har de smidt i hodet til mange kommunefolk. Det har vi funnet mye ut av de siste tre år. Frederiksbergs nye byplan er et uttrykk for langt vi har nådd med Lyslyd-prosjektet.

Q3: Hvordan oppstod samarbeidet med KIT og Lyslyd?

Trevor satt med noen ideer, så fantes det det som het kreative byer som arbeidet med opplevelses økonomi, så vi skulle bli klokere i kommunene. Så kom Kit og spurte om vi ville prøve dette. Så det vokset ut av kreative byer.

Q4: Hvordan tror du det kan ha seg at Metropolis, som har de samme målene og visjonene som Lyslyd ikke har lykket i samme grad som Lyslyd?

Det er begrenset hva jeg vet fordi jeg ikke har sittet så mye med Metropolis. Metropolis er annerledes fordi det ikke bygger på et kommune samarbeid, men det danner likevel avtrykk. Men man skubber til borgerne på samme måte som som Lyslyd, så hvis man kikker på borgernivå, så synes jeg Metropolis setter avsett. Men Lyslyd hadde en forandring i kommunene, men det er fordi det er sånn man har definert det.

Q5: Vil du si at Frederiksberg er annerledes enn København når det gjelder holdningen til bruken av kunst i byutvikling?

Vi er to forskjellige kommuner, og vi kan gjøre to forskjellige ting. København er stor hva gjelder økonomi og innbyggere, og Frederiksberg er mindre. Vi er begge en del av hovedstaden, og vi har noen bymiljøer og har steder hvor det er liv. Jeg tror det som jeg kjenner København er at de i lengre tid har arbeidet med en lettere adgang til å gjøre ting i byens rom enn vi har i Frederiksberg. Det er noe vi har tatt hull på i forbindelse med Lyslyd prosjektet, der trekker vi på noen erfaringer fra København. Men fordelene ved å være Frederiksberg er at vi er så liten kommune i forhold til København. København er så stor, de har mange forskjellige bymiljøer, mens på Frederiksberg er det en mer samlet enhet. Så selv om vi har startet senere på det strategiske fokus, så kan det være sånn at vi fortere kan nå de mål vi vil. Men det avhenger også av de politikerne man har. Det er alltid en avregning i om man gjerne vil bevare det bestående og sikre borgernes tilfredshet, eller om man vil ha så mye liv som mulig og utfordre borgerne. Det er alltid en klash, mellom de to tingene som står ovenfor hverandre når det gjelder kunst og kultur. På Frederiksberg er vi med den bestyrelsen vi har nå fått flere politikere inn som gjerne vil ha liv i byens rom. Det har tidligere vært en mer massiv stemning mot å sikre det skønne, fine Frederiksberg. Men dette er en en modningsprosess.

Q6: Hvordan vil du beskrive Frederiksbergs kulturpolitiske strategi?

Vi har laget en her i foråret for hvor vi skal de neste 4 år. En går på at Kultur og Fritids skal være synlig i bybildet, og at det skal utfordre borgerne og gi mulighet for at de rykker seg.

Q7: Har dere en egen kulturpolitisk strategi for festivaler?

Nei, vi har ikke en desidert festivalstrategi, men festivaler er en del av en kultur og kunst strategi. Det å bruke kunst og kultur i bymiljøet handler jo ikke kun om festivaler. Armstrong endrer byen midlertidig og kan gi avtrykk før det er vekk igjen. En festival har det sånn at hvis du er vekk i den weekenden den foregår, så går du glipp av at den har foregått. Jeg synes også at de lengre forløp, ikke nødvendigvis permanente, men noe som har en lengre varighet, kan gi større effekt og gi en dialog for at vi ser lengre strategi på den by vi bor i.

Q8: Er det dette som gjør Lyslyd til et bra prosjekt mener du?

Det er helt klart noen Lyslyd setter gang i. Men det det gjorde mest var at det satt noe i gang i hodene på kommunene. Det er det å tenke inn i dette feltet, det er det som er Lyslyds største resultat. Sånn at sånne som meg har fått nye synspunkter, nye samarbeidspartnere og arbeide mer målrettet i dette prosjektet.

Q9: Har dette ført til at dere har blitt bedre til å jobbe på tvers av forvaltningene?

Ja, bestemt. Det har åpnet opp for et samarbeid mellom kultur og fritid og byplanlegning. Vi ser nå hverandre som tettere kollegaer. Og vi har også til en viss grad fått mer gang i et samarbeid med ervervsområdet. Men når man lager byplanlegning på den lange måte: hvilke funksjoner skal et byområde ha? Få virksomheter inn. Utvikle kreative erhverv.

Men vi har bestemt lært hinanden å kjenne.

Q10: Hvilke utfordringer har dette samarbeidet ført til?

Vi skal lære hverandres språk. Det er forskjellig språkbruk, forskjellig måte å gå til ting på. Betyr noe annet enn når vi gjør det. Har også sett at det er forskjell på hvordan vi fungerer innenfor det ene og annet felt. Da vi fant ut av forskjeller fant vi ut av hvordan vi kunne utnytte disse forskjellene. De forskjellige systemer internt. Men det tar tid. Og man skal lytte mye til hverandre og være åpen for at det ikke er kun én måte å gjøre ting på.

Q11: Var en fordel at det var et prosjekt som kom utenifra som fikk dere til å samarbeide?

Ja, det kom utenfra, men også det at det var et prosjekt som vi gikk så direkte inn i som gjorde at vi kunne være med å utvikle det underveis. Hvis vi ble presentert for en ferdig pakke så gikk det ikke, vi må kunne se vår plass i dette. Vårt første Lysprosjekt var en ferdig pakke, det gir ikke noen varig avsett, ikke rom for dialog på tvers av bordet for hva vi gjør i denne sammenheng. Så det er super viktig at det er et bord vi kan sitte rundt -i overført betydning- så vi kan diskutere våre tanker i forhold til der vi er.

Q12: Hva vil du si er Metropolis styrker i forhold til byutvikling?

Helt generelt er det at det er på ultrahøyt nivå det som blir hentet inn. Det tror jeg i forhold til byutvikling er viktig. At den kunst og kultur man bruker ikke er annen rangs, det skal være velfunderte kunstnere man bringer i sving. De skal vite hva de gjør og være minded til å inngå i den interaksjon som skjer. Det er det ikke alle kunstnere som er. Der syens jeg KIT er gode til å finne dem som er fremme i skoene og kan.

Q13: Hva vil du si er Metropolis' svakheter i forhold til byutvikling?

Det er vanskelig å si når man ikke kjenner det. Hvis det skal ha en kommunal involvering så er det en svakhet at det ikke har det. Men omvendt kan man også si at det er en styrke at man ikke lander i det der hierarkiske støv. Så noen ganger fint det kommer utenom det. Men det er viktig at når det er byutvikling det handler om skal det være noe. Det kan være en svakhet hvis man ikke er oppmerksom på å få hevet kunstnere inn som kan denne interaksjonen. Noen ting som er for svært tilgjengelig og som virker fremmedgjørende i forhold til byutvikling. Det må ikke være sånn at folk tenker: "dette er merkelig", og ikke forstår det. Men man skal ikke ramme pop-kulturen heller, man må finne en balansegang, hvor man utfordrer så borgerne ikke hopper av vognen, men fortsatt kjører med toget.

Vi var med på Metropolis lab i starten av Lyslyd og presenterte vår kommune. Det var ovenfor kunstnere som skulle by på hva de kunne gjøre av kunstneriske

intervensjoner i vårt område. Den prosessen er super spennende. Nå gav Lyslyd prosjektet mulighet for at ti kommuner kunne delta, det gav en kickstart som kommune og bevege seg inn på et fremmed felt. Det var en god kickstart. Men også på et tidspunkt hvor vi fortsatt var usikre på hva prosjektet gikk ut på. Men det har kommet godt i mål.

Q14: Men med dette gode grunnlaget, hva tror du det er som har gått galt for Metropolis etter som de ikke har oppnådd sine visjoner om å være en strategisk del av byutviklingen?

Det er mange ting. For eksempel det å gå på tre ben: erhverv byutvikling og kunst skal tenkes SAMMEN og ikke hver for seg. Vi har noen som snakker kunst, noen byutvikling og noen erhverv. Det spennende skjedde når vi kastet disse tingene i hodet på hverandre. Så begynte det å skje noe for alvor. Men jeg synes Metropolis lab var en god kickstart som satte scenen. Det er mange ubekjente med dette feltet når vi satt scenen, men det er ikke Metropolis' skyld. Vi prøvde noe vi ikke har prøvd før.

Kanskje lab'en må knyttes mer nærmere festivalen. Det som kunne være riktig interessant med lab var hvis man kunne lage enda mer lab hvor man var ute i byrommene med det samme, og kanskje også ble konfrontert med at man ikke bare skal kikke på bygningene som man viser kunstnerne, men også tenke på hva med menneskene som bor der? Det fører til annerledes prosesser.

No.	Sample group	Name	Institution	Function	Date/time	Location
C6	CITY (planning)	Mette Prag/ Eva Christensen	Copenhagen Municipality, Technical and Environmental Department	Work with the development of areas with particular focus on art as an integral part of the development	29.11.10 14.00-15.00	Sundholmsvej 4B, Copenhagen

Q1: Kan dere starte med å fortelle litt om hvordan dere mener Københavns Kommune ser på bruken av kunst i byutvikling?

Eva:

Det blir brukt kunst i byutviklingen på mange forskjellige områder. I løpet av de siste 6 årene har vi fått mange erfaringer på dette området, bl.a i forbindelse med Kvarterløft på Nørrebro (et initiativ som nå er ferdig). Generelt er det god stemning for bruken av kunst i byutvikling, både fra ministeriet og kommunen. Så det blir sett på som godt. Dette har særlig omfattet midlertidige kunstprosjekter hvor man skaper en umiddelbar forandring i et bestemt tidsrom, for eksempel ble det lagd et lysende skilt ved inngangen til Mjølnerparken, som har fått mye omtale. Det ble også laget noen store hvite benker man ikke kan sitte på, men som ser morsomme ut. Disse var veldig populære.

Det er selvfølgelig forskjell innenfor Kommunen, alt etter hvor man møter man mye eller lite motstand. Vi som arbeider lokalt synes det er super spennende og bruker aktivt kunst blant annet som en sosial faktor for å inndra folk i utviklingen. Andre steder er de mer opptatt av at det er vanskelig å få det implementert, og fokuserer mer på de grunnleggende utviklingsfaktorene.

Q2: Hvilke områder vil du si dette er?

Eva:

Det kommer an på fagområde. Hvis man har ansvar for alle veiene i kommunen så er man mer opptatt av riktig belegning osv., altså de grunnleggende tingene

som skal fungere. Sånn skal også det være. Men utover det så tror jeg det er helt klart nye tendenser i Teknikk og Miljø-forvaltningen, og i hele Københavns kommune, at det skal være mulig å lage noen hurtige kunstneriske prosjekter, og kommunen er veldig obs på, som kommune, å bli bedre til å fjerne barrierer for å lage slike prosjekter. Man er mer interessert i innovasjon.

Mette:

"Gang i København" er et initiativ som har spesielt fokus på dette, ikke bare kunst men også på kulturelle prosjekter.

Q3: Hva er de primære fokuset for slike kulturelle/kunst prosjekter? Er det branding av København som by, eller tjener de noen andre formål?

Eva:

Formålet med disse prosjektene er å styrke bylivet, altså livet i rommet framfor det fysiske rom i seg selv. Og også i fokus å styrke Københavns kommunes image i forhold til å være en ja-kommune ovenfor borgerne. For eksempel hvis man vil lage en midlertidig event hvor det er nødvendig å kunne sove på 1. Sal i en forlatt bygning, så skal ikke de som søker få beskjeden "Nei, det går ikke", i stedet skal vi heller si, dersom dette ikke lar seg gjøre, "Kan dere ikke heller sove i stuen? Da dette er mulig."

Mette:

Så vi er altså opptatt av å finne en løsning som funker. Kommunen bestreber seg på å ha en positive tilgang til slike forespørsler.

Q4: Dere snakker om at Kommunen legger vekt på midlertidige events, disse kan bli kritisert for å gi midlertidige løsninger som ikke er holdbare på lengre sikt. Hva er deres holdning til dette?

Eva:

Du mener forholdet mellom midlertidige og blivende initiativer? Vel, dette er en interessant problemstilling. Men jeg må si at de midlertidige holder på å få et mer

positivt ry enn tidligere. Dette har blant annet med at vi har fått en ny Stadsarkitekt, Tina Saaby, som er veldig interessert i midlertidige intervensjoner i offentlige rom. Også er vi jo også i den situasjonen at tiden er til at det ikke er penger for å skape noe lengre varende. Så det er en viktig diskusjon med hvordan man sparer penger til å lage lengre varende løsninger på den ene siden, også fyre av til midlertidige løsninger som gir resultater her og nå. Jeg er veldig positiv til slike midlertidige løsninger. De bringer mer med seg enn som så. Vi hadde et veldig midlertidig prosjekt hvor vi hadde en park som kun varte i en uke, og hvor så kvarterets borgere opplevde hvordan det ville være hvis det var en park. Også boligavdelingen fikk oppleve hvordan det ville vært hvis det var park her. Dette gav dem blod på tann til å gå videre med idéen, og undersøke de muligheter som er i forhold til dette. Det er mitt klare inntrykk at det følger mer blivende resultater ved det midlertidige initiativer enn man tror.

Q5: Hvordan arbeider dere i Sundholmsvejkvarterets Områdeløft med kunst som en del av utviklingen av området?

Mette:

Vi har nettopp hatt et forløp med to svenske lyskunstnere fra Sverige. Her arrangerte vi en workshop med dem og tyve studerende og lysdesignere. Transition het prosjektet og tok utgangspunkt i lys i en midlertidig overgangsperiode. De resultatene er så nå realisert.

Det at man kaller det et kunstprosjekt åpner mange dører ved at mange er mer åpne for å gi lov til å henge opp ting osv. Hvis det ble spurt om love med den tilgangen at det er permanent initiativ så ryker hele det registeret ut. Men at det er et kunstprosjekt gjør det lettere å få tillatelse. Senter for Vei eier faktisk prosjektet, så selv om de tenker permanente løsninger, så har de gått med til dette.

Eva:

Også har vi Fabrikken for kunst og design her i kvarteret. Det er et nedlagt dampvaskeri hvor det er verksteder for kunstnere og designere. Vi er opptatt av å finne ut hvordan denne lokale arbeidsplassen kan skape kunstnerisk forandring i

kvarteret. De er bare en arbeidsplass, men vi har et unikt samarbeid med dem som lokal kunstinstitusjon som vi vil få med til å prosjekutvikle de byrom som vi arbeider med i forveien. Så der er meldingene positive i kommunen, de synes det er spennende. Det man etterstreber er at kunsten blir lokalt forankret, ikke bare plassere kunst der som beboere ikke bryr seg om. Vi vil la kunsten oppstå lokalt fra. Det blir spennende å se hva som skjer videre.

Q6: Hva vil dere si er de største utfordringene ved å arbeide med kunstnere?

Eva:

Masse. Men det er like mye oss som er en utfordring. Det er noen kulturforskjeller: vi vet hva som skal leveres innad i systemet, det kjører veldig stramt med prosessplaner, deadlines og målbare mål og kriterier. Så vi i kommunen kjører veldig lineære prosesser. Denne lineære tankegangen er kunstnerne ikke med på, og gudskjelov for det kan vi nesten si, for så kan vi også stoppe opp og unngå å gå i sirkler. Vi må gjøre oss umake for å forstå dem. Og det er også nødvendig. Hvis ikke lot det seg ikke gjøre. Dette er viktig for å forstå hvorfor det tar så lang tid å få samarbeidene opp å kjøre. I vår verden skriver man prosess ark og sender til hverandre for å få en felles forståelse. Men med kunstnerene går ikke det, det tar lenger tid før tingene synker inn, også fordi de arbeider for færre midler enn vi gjør. De har f.eks kun 10 timer administrasjonstid. Det er fedt at det er kulturforskjeller, men det sinker prosjektene.

Q7: Dere snakket om at kunstnerne har mindre administrasjonstid osv., mener dere det er mulighet for kommunen å gi flere penger i støtte til disse kunstnerne?

Eva:

Ikke for Fabrikken, for de leier fabrikken fra Københavns kommune.

Mette:

Det kunne kanskje vært større villighet fra kommunen sin side til å ville kjøpe noen produkter. Kunstnerne vil heller avlevere et produkt enn å levere en rapport. Men de vil også gjerne ha mer administrasjonstid. Det søker de også penger til her, for å utarbeide forretningsplan og organisasjonsmodell.

Eva:

Dette er særlig relevant for Fabrikken som har gått fra å være små til å bli store. De har blitt en mer kompleks organisasjon og har bruk for penger, tid og driftsmidler.

Q8: Hva med festivaler som Metropolis, hvilken innvirkning mener dere festivaler som dette har/kan ha på byutviklingen?

Eva:

Vi har en kulturfestival her i området som heter "Amar tar ordet". Den avholdes her hver sommer i juni. Sist var temaet Vitenskap og Amager, og festivalen presenterte Kulturevents som handlet om vitenskap. I år skulle emnet være "Amager som NY", eller noe lignende, hvor man prøvde å bruke de lokale kulturkrefter som en generator for å speile oss i noe større. Det er ganske opplagt i forhold til ditt spørsmål.

Mette:

Det var også noen av kunstnerne som på Kunstmessen hadde temaet Gentrifisering. Fabrikken har en årlig kunstmesse og her ble emnet risiko for gentrifisering tatt opp.

Eva:

Men jeg tenker på de store, som for eksempel Distortion. Slike større ting er veldig med på å sette området det foregår i på landkortet. Jeg kunne tenke meg noe stort her som kunne få resten av byen ut hit for å se.

Mette:

Dette kunne også være noe som ikke har med kunst å gjøre. At man som festival hadde noe for det her området som skaper liv og selvtillit, og som kunne tiltrekke resten av byen.

Eva:

Det største vi har er juleopptoget på Amagerbrogade, og det er ikke akkurat særlig spennende. Så det ville helt sikkert vært spennende for oss for eksempel å arbeide med festivaler som Metropolis.

Q9: Hvor integrert vil dere si festivaler som Metropolis er i den overordnede byutviklingsstrategien for København? F.eks i planene for København som Metropolzone osv.

Eva:

Festivaler er ikke særlig framtrædende i disse strategiene, men man kan tenke dem inn i det når man leser dem. Altså de er implisitt til stede.

Mette:

For eksempel har jo kommunen initiativet "Gang i København" hvor de har tenkt på midlertidighet. Så strategiene går mer på hvor vi kan tenke dette aspektet inn. Så er det Metropolzone: København som den fedeste store by! Det kunne vært fedt med et senter for festivaler! Det er "Gang i København" som fasiliterer slike initiativer.

Q10: Hva vil dere si er de største styrkene for en kunsthfestival i forhold til byutvikling?

Eva:

Den klare fordel er at kunstnere kan skape noen forandringer i byrommet som kan gi beboerne en umiddelbar oppfattelse av deres egen by. Det er et helt vilt potensial i det. Men det er selvfølgelig også utfordringer forbundet med dette, for hvis det ligger forskjellige steder i byrommet skal man bevege seg for å se det. Men generelt er det en hel masse potensiale i det. Også å gi folk selv opplevelsen av å forandre byrommet.

Mette:

Dine prosjekter handler jo også mye om at barnene er med i utviklingen.

Eva:

Ja, det er mange måter å arbeide med kunsten på: Vi arbeider mye med "outreach" programmer hvor kunstformidlerne tar fatt i unge og får dem med til å arbeide på kunstprosjekter. For eksempel: De unge går på vandring i kvarteret og arbeider i workshop-form i tre måneder hvor de arbeider med profesjonelle kunstnere. Akkurat nå lager de hva de kaller en "social platform", et hang out sted et sted i kvarteret som de anså for å ha potensiale for å være et hangout sted, men som ikke hadde noen fasiliteter som oppmuntret til dette. Kun murvegger osv. Så nå prøver de å skape en platform hvor dette kan skje på en bedre måte. Dette er en måte å ta fatt i de unge og få dem inndratt i et kunstnerisk prosjekt. Dette er for meg en fet måte å arbeide med kunst på.

Også er det blivende kunstverker hvor vi vil få kunstnerne til å komme med prosjekter. Midlertidige prosjekter er det andre. Og flere formidlingstilbud.

Men vi har nettopp hatt noe som minnet om en festival: den messen Fabrikken holdt hadde masse kunstnere som kom fra hele verden og diskuterte hva kunsten kan gjøre i det offentlige rom.

Ut av dette kom det mange forskjellige initiativer. For eksempel et maleri som ble malt på en endegavl. Dette maleriet har fått mye positiv oppmerksomhet. Det er ikke bare et maleri, men det er også et spill: En sier en farge så skal man plassere mest mulig hender og føtter på -det skaper liv. Også har vi mer akademiske ting: for eksempel å følge den hjemløses gåtur. Da vi begynte dette samarbeidet var det sommer og varmt, og jeg så for meg at messen varte over flere dager, det var teller og kunstneriske opplevelser overalt, man fikk inntrykk av marokkansk Roskilde stemning. Så vi har etterfølgende snakket om at den årlige messen kunne være fet å bygge ut.

Q11: Du snakket om at det også var noen utfordringer i forhold til festivaler og til det å bruke kunst i forhold til at folk må bevege seg

forskjellige steder i byrommet, kan du utdype litt mer hva du mener med dette?

Det handler om å få folk til å komme og delta. Her med messen var det lett å få folk til å komme til messen, men vanskelig å få folk ut i byrommet. Hvis det var en festival som foregikk rundt Købmagergade ville det være god mening i å frame det som å gå på opplevelse i byen. Men her ute er det vanskelig å få folk til å gå rundt og gjøre sånt: få mennesker og man kommer her ikke med mindre man skal noe. Dette er et generelt problem med utkantsområder i byen.

Mette:

Det skal også sies at når Fabrikken hadde messen sin var det samtidig som den kommersielle Kunstmessen i København. Det de så gjorde som var lurt her var at når man kjøpte billett til den kommersielle Kunstmessen, fikk man også adgang til den alternative. Men for det meste gav dette bare resultatet at publikum til den alternative også kom til den kommersielle og ikke så mye omvendt.

Q12: Så hva tror dere skal til for å få folk ut hit?

Eva:

Det skal være noen mer kjente begivenheter. Det skal være noe å komme etter. Fabrikken har potensiale. Det er noe å komme etter der. Sammenlikner man med andre ting har man Prismen (idrettshall) og Kvarterhuset (bibliotek) som får laget ting som skjer. Så selv om Prismen er hypet så fungerer den som lokal idrettshall. Kvarterhuset deltar på jazzfestival, men også andre foredrag i løpet av året. Amager bio foregår alt mulig fett, og Barnekulturpunkt Amager. De etablerte kulturinstitusjoner kjører rett godt rundt oss og kan få trukket folk til.

Jeg tror den avgjørende forskjell er om man har en driftsperson ansatt eller ei, det har et bibliotek. Hvis man har noe opp å kjøre og kan legge det opp mot et bibliotek så er det bra. Så det er avgjørende om man er del av det kommunale budsjett eller ei i forhold til driften. Og det ønsker ikke Fabrikken å bli fordi de ikke er et kulturhus, de vil ikke være det, men det er oss som ønsker at de skal være det. Fabrikken er bare hardtarbeidende kunstnere.

Q13: Dette er jo akkurat det samme problemet som mange festivaler har. De får ikke nok støtte til drift hele året, kun til festival perioden, det mangler forståelse for at slike ting tar tid å planlegge. Hvordan mener dere man kan få kommunen til å åpne øynene for annen støtteordning for sånne prosjekter?

Eva:

Det vet ikke vi ikke. Prøv å snakke med Andreas Liberoth fra "Gang i København."

Mette:

For oss er det veldig viktig å få Kultur borgermesteren til å komme når vi arrangerer noe, dette gir oss mer publisitet og gir mer publikum. For oss er dette utrolig viktig for å få omtale i forhold til å arbeide på strategi i forhold til bedre image.

No.	Sample group	Name	Institution	Function	Date/time	Location
C7	CITY (planning)	Andreas Lieberoth	Copenhagen Municipality, Technical and Environmental Department	Project manager of "Gang i København" ("Getting Copenhagen going") ¹³ , aiming to strengthen the relationship between city life and creative entrepreneurs	15.12.10 14.00-15.00	Islands Brygge 37, Copenhagen

Q1: Kan du starte med å fortelle litt om hva "Gang i København" går ut på?

Det går ut på mange forskjellige ting. Først og fremst er det et prosjekt som går på tvers av tre forvaltninger: teknikk og miljø (her har prosjektet sin forankring) kultur og fritid, og økonomi. Økonomi er den sentrale forvaltningen som styrer budsjettet, byplanlegningen og tverrgående prosjekter. Vi ble startet fordi de to tidligere borgermestrene, Ritt Bjerregaard og Klaus Bondam, gikk til valg på at de ville gjøre København til en mer åpen by for arbeid og kultur. De tok turen rundt og snakket med alle arbeid som var i klemme i kommunen fordi kommunen stod i veien. De bestemte at kommunen ikke skal forhindre at noen kan starte noe nytt opp. Alt skal være mulig fra håndverkere til et kreativt forum. De ville samle kreative aktører som for eksempel spill virksomheter osv. En ting som viste seg å være relevant var at i teknikk og miljø forvaltningen var tillatelses prosedyrer besværlige. Det medførte masse uoverskuelig byråkrati, så det var vårt mål var å gjøre disse reglene enklere, og å avskaffe avgifter så kommunen for eksempel ikke skal avkreve ekstra skatt for eksempelvis utendørsservering etc. Vi skal bryte flaten mellom det private og det offentlige. Tidligere var det slik at man for eksempel på et arrangementsområde ikke måtte ha sponsorinntekter, altså man fikk ikke vise sine sponsorer ved hjelp av

¹³ "Gang i København" is an interdisciplinary project across the Technical and Environmental Department, the Economy department and the Culture and Leisure department.

bannere osv, og det gjorde det jo vanskelig å få sponsorer da disse ikke kunne få eksponering som utbytte. Videre smed vi noen avgifter vekk, for eksempel avgifter for boder, og avdrag hvis man krevde entre på offentlige arealer. Og vi fokuserte også mye på det med sponsorer og kommersielle aktiviteter. Vi forstår godt at det skal være økonomi i de prosjektene som blir satt i gang, så derfor vil vi som kommune ikke blande oss i sponsorer eller partnere. Vi vil heller se på hva man gjør i byen og hvordan man bidrar til København som by.

Men den fasen er vi så ferdige med nå. Nå har vi fått bedre folkestemme og arbeider mer med byutvikling. Livet mellom husene -hvordan bruke muligheter for erhverv til å fremme byutvikling. Vi vil hjelpe til med midlertidige aktiviteter, for eksempel det faktum at det er vanskelig å bruke bygninger som egentlig skal brukes til noe annet. I det hele tatt finnes det masse huller i byen som vi vil ha fylt ut. Der hvor byen har skiftet funksjon, vil vi sørge for at det kan skje ting i overgangsfasene, på en tom byggeplass, slik at vi gir støtte til kreative oppstartsvirksomheter. Så vi forsøker å understøtte dette mer. Også arbeider vi videre med regler for å bruke offentlige arealer. Vi arbeider på å få fordelt bylivet mer. Før søkte alle inn til indre by, og den har nok engasjementer i forveien, så vårt mål er hvordan ta energien som proppes inn der og smure den ut over hele byen. Fordi vi vil fokusere på byutvikling og også fordi vi bygger metroen nå og den tar opp plass på både Rådhuspladsen og Kongens Nytorv, så disse offentlige plassene må vi nå finne andre steder. Samtidig er det også for tiden politiske vinder som klager på at det skjer for mye i indre by, så derfor vil vi smøre det litt ut for å finne andre plasser for engasjementer.

Og helt praktisk fungerer vi som interne konsulenter og lager analyser.

Q2: Metropolis arbeider jo nettopp med å sette fokus på oversette steder i byen, og foregår i utkant områdene, så dette kunne få positive konsekvenser for dem?

Ja, definitivt. Metropolis vil stå sterkere i denne type politikk.

Q3: Du sier at dere arbeider mye med midlertidighet, dette er jo en tilgang som har blitt kritisert for kjappe, men kortvarige løsninger på urbane problemer. Hva er ditt syn på dette?

Vi vil gjerne muliggjøre midlertidighet fordi vi ser på det som et potensiale. Så vi skal bare fylle "void"en. Akkurat nå så finnes det en lokal plan som hindrer midlertidige intervensjoner, så vi vil i hvert fall gi muligheten til dette. Og samtidig er det noen konkrete steder hvor vi sier vi har byutviklings problemer, både i forbindelse med brown- og greenfield development. Vi ser eksempler på nabogrunner som forfaller og ødelegger byrommet. Ørestaden er et godt eksempel, denne var ikke planlagt til byliv og den er enda ikke ferdig. Og de "developers" som er involvert har ikke gjort noe for å være utadvendte, så nå står vi med en bydel i krom og glass, uten noe liv -folk skynder seg vekk. Den har heller ingen utadvendte fasader, Fields er for eksempel et veldig innadvendt senter. Det var også et økonomisk perspektiv med utviklingen av Ørestad, så store developers ble prioritert for å få et trekkplaster som kan være motor i oppstarten, men nå er denne oppstartsfasen over og det vi står igjen med er bylivskriser. Her finnes det noen grunner som kan brukes til midlertidighet. Det er noen huller der, hvor vi vil hjelpe med å fasilitere anvendelse. Ikke at det skal omvandles til et sirkus, men vi vil lage noen fasiliteter. Det har vært vanskelig fordi midlertidighets begrepet har vært ukjent til nå, og hvis det har vært kjent har det blitt forbundet med grass-root og aktivister. Så derfor er det mange som er bekymret for å låne ting/områder ut til disse initiativene i tilfelle de ikke vil flytte seg igjen. Midlertidighet har det med å bli permanent, og det er folk redde for. Men vi merker også nå at det er flere folk som vil ha det.

Q4: Er det noen spesielle kulturprosjekter dere foretrekker å arbeide med?

Ja, det er jo kulturprosjekter som foregår i offentlige rom. Derfor valgte vi så ikke å arbeide med Metropolis fordi det foregikk på Carlsberg.

Q5: Men det var jo kun Metropolis lab som foregikk på Carlsberg. Selve biennalen foregår jo i offentlige rom rundt om i byen?

Ja, men vi arbeider ikke med konkrete prosjekter. Hvis de har problemer så forsøker vi å hjelpe dem underveis, vi har to rådgivere som hjelper iverksettere igjennom byråkrati jungelen. Men det er ikke økonomisk vi hjelper. Vi har vært og er et pengeløst prosjekt. Vi har ingen penger, men vi vil sørge for at folk som har penger kan fungerer i København.

Også holder vi seminarer hvor vi arbeider med administrative barrierer. Hvorfor får de og de prosjektene nei i kommunen? Så så vi at det store problemet ble økonomien, så et tema ble sponsorer og finansiering av kulturprosjekter. Det er vanskelig å få erhvervsfolk med på lasset, for de mangler gjerne erfaring på dette punktet. Og event'et har en kort horisont, de/det har ofte en økonomi som eksisterer et år av gangen, og det er en vanskelig måte å drive erhverv på. Vi har sponsor eksperter ute og sånn, men det er der vår grense for økonomisk hjelp går. Og det synes jeg er sunt for prosjektet.

Q6: Jeg leste på Fakta Arket om Gang i København at et av målene i forhold til de kulturelle strategiene er å gjøre København til en mer attraktiv turistdestinasjon. Dette kan sees som hengende sammen med en økende tendens til instrumentalisering av kunsten til å tjene branding formål osv. Hva er ditt syn på dette?

Jeg er ansatt politisk, så jeg mener det samme som politikerne. Vi har et sikte hvor vi arbeider innenfor Københavner-fortellingene hvor vi arbeider med hva som er København som by og hvem bor her. Og vi vil skape vekst og livskvalitet. Kreative erhverv det er vekst som hos Richard Florida. Jeg er sikker på at det er viktig. Florida har ikke antagelse at får vi flere bløde kunstnere så blir det økonomisk vekst, det er jo ikke dem ham måler på, han måler på IT ingeniører. Men det er en klar korrelasjon mellom disse og bytilbud som København vil stå for: en blå-grønn by, mange kulturtilbud -så mange tilbud og så levende en by som mulig. Så tror ikke det er fordi kreative erhverv tjener penger til byen, men det er de som tiltrekker folk som tjener penger.

Q7: Så du mener Floridas teorier om the Creative City er viktig for København?

Ja, hans grunn prinsipper ligger til grunn for vårt arbeide. Jeg har introdusert ham tilbake igjen fordi han har vært upopulær i en lang stund. Vi vil gjerne se om vi kan påvise en sammenheng mellom kreative erhverv og økonomisk vekst. Jeg tror det er en sammenheng, men det er vanskelig å påvise. Men det skal vi kikke på, sammen med Gehl architects. Det er ingen tvil om at Gehls tanker dominerer veldig i vår tenkning. Så vi har en antakelse i at det er en sammenheng mellom liv og vekst. At København skal være en god by å bo i er det det handler om.

Q8: Dere arbeider på tvers av Teknikk- og Miljø forvaltningen, Økonomi forvaltningen og Kultur- og Fritidsforvaltningen, kan du forklare litt hvordan dette samarbeidet fungerer, og hva som er de største utfordringene ved et slikt samarbeid?

Prosjektet er satt sammen etter en klassisk modell: alle forvaltningene er med, alle må ha medarbeidere med. Også har vi en styregruppe fra alle tre forvaltninger som skal sikre at vi leverer det vi har lovet. Vi arbeider slik at vi oppsamler problemer fra hver våre avdelinger: for eksempel kultur i forhold til støttemidler, utvikling gjennom events og fotballbaner. Økonomiforvaltningen er erhversrådgiver: det er dem som kan tvinge kommunen til å handle annerledes, eller sørge for at den mest erhvervsvennlige politikk blir fulgt. Også er det oss i teknik forvaltningen som sørger for å ha en ja-kommune. Jeg er i senter for veie, det er dem som bestemmer om offentlige arealer eller ei. Her er det viktig at jeg sitter like i nærheten av deres (center for veier) sjef. Vi samler problemene i en felles gruppe og forsøker så å hjelpes ad med å løse dem. Også lager vi analyser, forandringsarbeide og diskursanalyser: vi arbeider for å gjennomføre begrepet for ja-kommunen. Utgangspunktet er at selvfølgelig skal vi ha nye mennesker til kommunen. Ofte før så støttet man ting man kjente, og det som passet inn i kassene til det som blir tillatt. Men grensene er for bløte til klare kasser. Så det med å få italesatt sjefskommunen. Det at folk kjenner det og bruker det, betyr for meg som politisk ansatt arbeider at prosjektet er gått igjennom.

Q9: Hvor kommer betydningen for lokale initiativer som er lokalt forankret fra beboerne selv inn bildet?

Det er ikke riktig at branding er så viktig for oss, man kommer hurtig til å tale om internasjonale events. Men vårt formål er å skape godt byliv. Her har vi en overordnet strategi: Metropol for mennesker. Vi vil ha flere mennesker til å gå mer, bli værende mer i det offentlige rom, og skape byliv for all -alle skal ta del i det. Derfor er det viktig at de som får hjelp er grass-røttene så alt som heter lokale veier, veifester, lokale utstillinger er fullstendig like viktig -om ikke viktigere. Det er også de små grass-røtter som kan skape en blivende effekt. De store kan sette København på landkortet. For eksempel en slik event som Cophell på Refshaleøen. Den fikk mange mennesker dit, men de forsvant jo igjen så fort eventen var ferdig. Det som gjør at folk kommer er å få kreative vekstvirksomheter der ut, tilby folk å slå seg ned der. Dette er særlig viktig der hvor det mangler en identitet. Men vekst eller perspektiv områdene er viktige, slik som Refshaleøen, Dybbølsbro og Nordhavnen.

Q10: Er det noen utfordringer ved dette samarbeidet mellom de forskjellige forvaltningene?

Det handler selvfølgelig mye om politikk, og så snart man skal understøtte arrangementer... Nå er pengene delegert til lokal forvaltningene. Det med penger faller ikke inn under vårt prosjekt, vi har bare en begrenset bruk av penger, og der har ikke vi noe å si.

Q11: Tror du det kan være mulig å skape et samarbeid når det gjelder finansiell støtte til slike prosjekter, på tvers av de forskjellige forvaltningene, et slags støtte-samarbeid?

Vi vil bre samarbeide ut, så det er mange steder jeg kan forestille meg vi kan bygge mer bro. Men for å sikre politisk overlevelse må vi være klare på hvor grensene går for å blande oss. Vi i teknikk og miljø forvaltningen må gjerne provosere i forhold til vår forvaltning fordi det er her vi hører hjemme. Vi må også godt provosere i forhold til den økonomisk forvaltning fordi der er det store ideologiske "overlap". Men vi kan ikke provosere i forhold til kultur fordi de har klare rammer, så der kan vi kun blande oss ideologisk. Rent politisk så er det vanskelig, det handler ikke så mye om byråkrati som å eksistere uten å trække på feil liktorner. Og nå snur vinden: vi har nye borgermestere så det virker ikke som at det rette er å

bare si ja og pøse ting ut i byen. Nå skal vi være mer selektive, så hvis vi vil fortsette som prosjekt så må vi være vare. Og når det er sagt så satt min kollega som var med til å utdele penger til prosjekter like ved siden av meg, så det gjorde det mulig med litt samarbeid. Og Kultur og fritid har en avdeling som heter byutvikling og events, og de deltar i vårt prosjekt. Så der får vi sikret felles politikk på tvers av feltene. Men politikerne kan kun ha gang i noen merkesaker, mens vi som embedsmenn har mer mulighet for å handle i forhold til hva som er bra. Så det er ikke det at jeg ikke synes det er en god ide, men det er vanskelig å navigere i det politiske systemet som er Københavns kommune.

Q12: Hvordan vil du si Københavns kommune ser på bruken av kunst og kultur som en del av byutviklingen?

Det er vanskelig å snakke om Københavns kommune generelt pga alle de forskjellige borgermestrene. Men på et ideologisk plan så vil vi sørge for gode opplevelser, en destinasjon og et sted hvor man kan finne seg godt til rette, det skal være plass til det hele. Og vi anser det å si ja både i forhold til penge og administrativt til en bred vifte av kulturtilbud. Vi forsøker å unngå å være smaksdommere, at noe er bedre enn noe annet. Så det er en del av Københavns byutviklingsstrategi.

Q13: Hva mener du er de største utfordringene ved bruken av kunst og kultur som en del av byutviklingen?

Det er flere. En stor utfordring er å finne aktørene og få dem satt i spill uten å spille rovdrift på dem. F.eks kunstmalerne har et forbund som sier at de for ofte blir satt til å gjøre ting gratis og male ting her og der, men de skal også leve av det. Så vi må finne den rette bransjen og sørge for at de også kan leve av det. Kan være vanskelig å få private aktører til å ta imot disse tilbudene. Fra kommunen er det grønt lys fra alle, men steder hvor vi har bruk for private tillatelser gjør det vanskeligere. For eksempel det å få tillatelse fra metro selskapet som nå har mye å si i byen, de vil gjerne si ja, men har et grunnsikte som gjør at de vanskelig kan si ja. Også er det bare det basale problem at vi får færre og færre støtte midler, vi vil gjerne at erhvervslivet ser på kunst og kultur som en mulighet til å brande seg selv

og skape liv i byen. Det er en helt klart viktig strategi for oss som developere: de vil gjerne, men det er vanskelig å få pengene opp av lommen.

Q14: Et problem som ofte blir nevnt i forbindelsen av bruken av kunst og kultur er at de beskjeftiger seg med prosesser som er vanskelige å måle i tall og nummer, og det er slike målbare resultater erhvervslivet ofte vil ha presentert hvis de skal støtte et prosjekt finansielt. Har du noen forslag til en mer tilstrekkelig måte å måle resultatene av slike prosjekter på?

Vår direktør har bedt oss tenke på dette. Vi lager nå et bylivs regnskap hvor vi teller alt mulig: fotgjengere, mennesker som sitter på benker, folk i kafeer, arrangementer utendørs, utendørsserveringsboder osv. Og dette har vi spleiset med en borgerundersøkelse som undersøker hvor mye folk bruker byen. Det er en fantastisk måte som gjør at vi kan se at i noen kvarterer er man tilfreds selv om det ikke er mye som skjer, dette viser at nivået er passende for dem. Mens andre steder hvor det finnes grupper som ikke føler seg tilgodesett: barnefamilier på Vesterbro som ikke føler at de blir støttet, de vil gjerne ha noe ekstra for familier, noe som ikke bare er Distortion. Så den type demografiske undersøkelser kan hjelpe oss til dette. På bakgrunn av dette bylivsregnskapet skal vi lage bylivsstrategier for å forbedre bylivet utenfor for å skape trygghet, vekst og bylivsdannelse. Vi tar altså en geografisk analyse, hvor vi lager anbefalinger på bakgrunn av den. Dette kan hjelpe å føre smørekniven: hvor ta bylivet fra og hvor føre det hen. Og samtidig kan vi også se på hvilke ressurser og barrierer det er enkelte steder. For eksempel så er Refshaleøen eid av pensjonskasser som spekulerer i den og vil ha at ting skjer der så den stiger i verdi. De har til og med ansatt en konsulent som sørger for og styrer dette. Også er det for eksempel den sykkelstien på Nørrebro som jeg personlig er redd for at blir en gold sykkelsti hvis vi ikke får den iscenesatt ordentlig. En ting vi kan gjøre er å inndra ting som kan ta flere arealer inn i dette. Så det handler om å finne ut av potensialer og barrierer. Si til erhvervsfolk at de kan tjene på eiendoms prisene. Så på den måten er vi mer konsulenter. Fordi vi har stillet oss de samme spørsmål som du stiller meg.

Q15: Hva tror du er grunnen til at midlertidighet plutselig er blitt et så populært begrep de siste 1-2 årene?

Det er svært å si. Hos oss kom det opp fordi folk ofte fikk nei til å gjøre ting offentlig. Og også det faktum at metroen vil spise opp mye av byen, det medfører byrom som blir kriseramt, så derfor vil vi gjerne lage en så positiv ting som mulighet. Så byen var i forandring og folk vil gjerne bruke byrom midlertidig –dette tror jeg er hovedfaktorene som satt gang i det. Og særlig brownfield development i forhold til dette.

No.	Sample group	Name	Institution	Function	Date/time	Location
C8	CITY (planning)	Erik Skibsted Hey	Copenhagen City and Port Development (By & Havn) ¹⁴	Cultural planner that has cooperated with Metropolis on projects in Ørestad	16.11.10 16.00-17.00	Ndr. Tolbod 7, Copenhagen

Q1: Kan du starte med å fortelle litt om hvordan dere i By og Havn ser på bruken av kunst i byutvikling?

Vi erkjenner at kunst kan brukes som et strategisk verktøy i byplanlegning, Vi anerkjenner at det er en formell tilgang, det vil si: vi bruker 1% av oppførelses summen til å lage kunst i forbindelse med byggeriet. Her snakker vi også om kunst i forhold til det offentlige rom, og å bruke kunst til å intervenere. Da snakker vi typisk om skulpturer og fysiske oppsetninger. Så har vi den annen vinkel som vi snakker mye om: den mentale infrastruktur. Vi har den fysiske infrastruktur: parker, veier, bygninger osv, men ser også på den mentale infrastruktur: å danne foreninger, sportsklubber, kulturelle initiativer, og skape et nettverk i byutviklingen. Denne mentale infrastrukturen er like stor som den fysiske, og bør derfor ha samme prioritering som den fysiske infrastrukturen. Så begrepet om kunst kommer inn i den mentale infrastruktur hvor vi anerkjenner at kunst og kulturelle verdier gir en øket verdi for byens image, velbefinnende og funksjonalitet.

Q2: Vil du si at dette fokuset på kunst er noe nytt i byutviklingsdebatten?

Ja, eller, det er i hvert fall italesatt i høyere grad innenfor de siste fire-fem år. Det har vært en økende fokus på den kreative bransjen. Og det har vært et fokus på at kunsten i alle aspekter av planlegningen har noe å si i forbindelse med å bygge opp en identitet. Men spørsmålet er om det er ny vin på gamle flasker eller om det

¹⁴ Cph City and Port Development is one of Denmark's largest urban development corporations. The corporation is in charge of the development of Ørestad, Sydhavnen and Nordhavnen. The corporation is owned by the City of Copenhagen (55%) and the state (45%).

har skjedd noe eksepsjonelt. Det er jeg ikke sikker på. Men jeg tror helt klart det er en øket fokusering på dette emnet, det blir holdt seminarer, workshops om det, og det blir veldig debattert. Du vet, det er jo hele den form for konsulent bransje som snakker om det som det nye. Så derfor vet jeg ikke om det er nytt på den måten, men det har nok blitt institusjonalisert. Men det som mangler og som vi interesserer oss for er å dokumentere at kunst faktisk har en betydning. Vi erkjenner at det har en betydning, men vi vil gjerne dokumentere at det har en betydning. Derfor har vi inngått et samarbeide med By og Landskapsstyrelsen, Århus havn og Kildehavn Ry om å finne ut hva byliv betyr. Om byliv stimulerer og har en verdi. Altså: Hvis vi ofrer en krone på kunsten, får vi så to kroner verdi tilbake? Så det har også med byens liv å gjøre, jeg setter ikke kunsten alene for seg selv.

Q3: Men er det ikke akkurat dette som er problemet, at effekten av kunst nettopp ikke kan måles i tall og nummer?

Ja, kunst er jo humanistisk, og når det gjelder byplanlegning så er det ingeniører, og økonomer som bestemmer. Så det er der kunsten er oppe mot. Så den avveining har nok kunsten utfordringer på. Den måte den forklarer og italesetter seg selv på er ikke for å legge til grunn de økonomiske rasjonaler bak. Og der kommer kunsten og kunstens verden til kort. Den mangler sterke fortalere som også kan se et excel-ark, og hvilke økonomiske argumenter som ligger bak når vi vil ofre millioner på å oppføre en teater plass. Det er en utfordring.

Q4: Hva tror du kan gjøres for å få disse to yrkesgruppene til å forstå hverandre bedre og arbeide bedre sammen?

Først og fremst mener jeg at man må forsøke å dokumentere og analysere noen cases internasjonalt og nasjonalt. Hva har de av betydning? Ta for eksempel Lys og Lyd prosjektet: i Lyon har man en lysfest hvor man kan se hvor mange turister det tiltrekker til byen osv. Også Wonderful Copenhagen kan fremlegge en masse tall, og de bruker mye tid på hvorfor folk kommer til København osv. Det mangler dokumentasjon, man mangler også å samle de gode cases som eksisterer og få dem markedsført. Dette handler kanskje også om at man har den rette kulturminister. Der har vi fått et skift de siste år, så jeg kan forestille meg det kom noe

ut av det. Men på nasjonalt plan er det fortsatt viktig å la flere ministre snakke sammen og undersøke hvor det ligger en verdi med kunsten. Men ikke sånn at vi i By og Havn har brukt det sånn. Vi har bare en overbevisning om at det er fornuftig og en del av kunsten.

Q5: Du sier at det handler om å markedsføre og dokumentere gode og synlige cases, hvorfor valgte dere å samarbeide med Metropolis som jo nettopp ikke arbeider på den måten, og kan kritiseres for å være en "usynlig" festival uten de helt store opptog osv.?

Det er flere retninger med Metropolis. De prosjekter vi har valgt er de som i høyere grad har en evne til å iscenesette byen, den moderne by, og bruke den som kulisse. Så vi har ikke ønsket den hemmelige performative kunstart, men har vært dratt mot ny-cirkus bevegelsen som KIT arbeider med. Den mener vi passer godt til f.eks å bygge en by på åpen mark. Så jeg vil si at den delen av Metropolis vi har samarbeidet med har vært veldig stringente og klart skåret prosjekter. De er ikke spesielt finurlige, men snarere veldig klare.

Q6: Hvordan vil du si samarbeidet med Metropolis har fungert?

Samarbeidet har fungert riktig, riktig fint. KIT arbeider veldig profesjonelt. De har en fin forståelse av byplanlegning fordi Trevor er arkitekt og har forstått å koble byens rom med byens performance. Så samarbeidet har vært veldig lett. Det har vært lett og få tillatelser osv. Det har selvfølgelig vært en fordel at vi har kontakter og kan kontakte store byfirmaer om å spenne liner mellom store bygninger osv. KIT har også ansatt veldig profesjonelle mennesker.

Q7: Hvem tok kontakt med hvem angående samarbeidet?

Det var en gjensidig kontakt. Det har vært et ønske for oss å samarbeide med de større kulturelle krefter i København slik som Copenhagen Jazz Festival og KIT. Så det er like mye oss som har tatt kontakt med dem og spurt om hva de synes var mulig, og bedt dem komme med et bud på prosjekter. Vi er jo en del av kommunen, og vil støtte opp om lokale krefter. Jeg er selv kulturell iverksetter, så

min oppgave har vært å hve fatt i det mennesker som iscenesetter København, for å se på Ørestads mulighet.

Q8: Hvilken innvirkning vil du si at kunstprosjekter som dem presentert av Metropolis har på byutvikling? F.eks Cirko da Madrugada forestillingen i Ørestad?

Vi har ikke målt på det. Men det som skjedde var at vi hadde invitert hele byen til forestilling. Det var en gudommelig aften, lekker lyd og lys, og man så hvordan folk fra nær og fjern samles. Så for oss var det en opplevelse av samhörighet. De som var der opplevde kvalitet, noe spektakulært og at man kan noe sammen. Og det har gjort at det har vært lettere å italsette kultur og foreningsdannelse i Ørestad. Fe.ks har vi fått dannet foreningen Ørestad Kultur i dag, og det har blitt lettere å lokke foreningene til å melde seg inn i Ørestad Kultur forening og betale 100 kr pr ansatt. I forhold til dette er det viktig å vise at prosjektene som presenteres er spektakulære, det skal være en stor by så det skal være noe voldsomt når man ser det. Og det er det som er utfordringen i Ørestad: hvis bygningene er store så skal event'en også være stor, ellers er det svært med impact. Så med Madrugada sier vi "yes", den har på alle plan et refereanse punkt man kan snakke om. Man kan bruke det fordi det var så stort. Som konsert messig: hvis man vil lage en konsert med danske musikere er det bedre å invitere Outlandish en et lite hip hop band. Man skal ha en viss størrelse. Og det skal man være oppmerksom på. Skala er viktig. Det må være en kulturell begivenhet etter byens størrelse.

Q9: Hva med Architects of Air prosjektet?

Igjen, der hadde vi masse mennesker igjennom, det var en fin opplevelse. Og det Windsails prosjektet som handler om å bringe seil inn i byen for å gå i dialog med vinden og koble lys til. Og så har vi hatt et samarbeid dels med Lys og Lyd, og også Illumenarts som lager utstilling i Ørestad i Januar. Og det er store verker for vi har store murer som skal fylles, så vi kan bruke byen som scene. Så det forventer vi oss mye av. Vi har drøm om Ørestad som lysets by hvor moderne lys kunst kommer ut. Så vi vil ha Illumenarts til å vokse. Så det gjør at hele ombygningen av

KUA (Søndercampus), blir preget av lyskunst hvor man bruker de 1% av byggepenger til kunst.

Q10: Hvor kommer den regelen med 1% til kunst fra?

Det må du snakke med kulturministeriet om. For Søndercampus er det lyskunst. Så gjennom Metropolis har vi blitt forsterket i dette, og gjennom Lys og Lyd har vi fått forståelse for at Ørestad og lys er et godt omdreiningspunkt for kunst. Så gjennom disse fire år har vi erkjent at lyset er det kunstneriske omdreiningspunkt. Så når vi taler om kunst i Ørestad er det fyrtårnet. Så er det Ny Cirkus og alle mulige andre arrangementer oveni.

Q11: Når dere velger kulturprosjekter å samarbeide med, hva ser dere på?

Den store skala og brukerinvolvering. Å få borgerne med i prosjektene. Hvis ikke borgerne er med så blir det bare events. Det har vært naturlig for oss å lage kalendere med alt som skjer: sykkelturer, Distortion, piknik, DJs til å spille i ny arkitektur osv. Vi har hatt ca. 50-60 arrangementer hvert år. Men nå er det så mye utvikling i byen at dette kan gjøres gjennom Ørestad Kultur, mens vi i By og Havn tenker mer på den mentale event. Det er der vi satser.

Q12: Har dere noen fremtidige samarbeidsplaner med Metropolis?

Vi vil gjerne koble Metropolis til vårt lysprosjekt: City of Light, som handler om å ta solcelle paneler og lage en solcellepanel park. Så omformer vi disse paneler til kunst og transformerer energi oppsamlingen ut til kunsten. Så vi vil ha en lys biennale to ganger i året. Så det handler om ingeniør kunst, vi vil gjøre det til et opplevelses univers. En kobling mellom å produsere energi og omsette det til lyspunkt i det offentlige rom. Og en annen del som heter Danish Outdoor Lighting Lab i samarbeid med DTU og Dansk Center for Lys og Sønder Campus som handler om å ta Ørestad og gjøre den om til en testlab for lysprodusenter. Det vil bli den største test fasilitet for en bydel, hvor man kan gå inn og teste sine produkter i

byrom, parkrom osv. Dette har vi planer om skal bli et større prosjekt hvor vi vil ansøke klimaministeriet om støtte.

Q13: Hvor kommer Metropolis inn i bildet her?

De kommer inn gjennom Lys og Lyd prosjektet og samarbeidet med kunstnerne som er med til å gjøre opplevelsen av bydelen mer interessant. Arkitekter er også fint, men det er liksom gøyere med kunstnere. Det er det spenningsfeltet som er interessant.

Q14: Det som f.eks er problemet med Metropolis er at de ikke har nok støtte til å få det til å gå rundt. Det finnes ikke gode nok støttestrukturer for festivaler som Metropolis her i Danmark. Hvordan mener du Metropolis kan arbeide for å overkomme dette problemet?

Man kan si at den ene utfordringen vi kjenner til er å bli oppfattet kun som event. Det er Metropolis gode til, men det de burde være gode til er å involvere seg i prosjekter på den lange bane. Bruke 25% av økonomien deres til lengrevarende prosjekter - det ville være godt. Også få til flere strategiske samarbeider. Det viser Lys og Lyd prosjekter, der fikk de virkelig generert noen midler, flere millioner tror jeg det var. Så det er en vei for Metropolis: å inngå strategiske partnerskap og få inn større aktører, og få skapt flere programmer som er interessante på flere måter.

Det er også det med å få mennesker til deres arrangementer. Her bør de arbeide på å både finne folkelighet og det spesielle. Og koblingen av å få det til å virke, det er den eneste måte å få tilført flere midler. For eksempel Kulturnatten er en stor folkelig begivenhet, hva med å legge seg opp av den? Strategiske partnerskaper ville være sunt å arbeide på.

Q15: Hva med å få Kulturministeriet med på notene? De forstår jo åpenbart ikke hva festivaler er, og behandler dem på samme måte som teater institusjoner, hvilket ikke holder mål overhodet. (Forteller om Wien hvor festivaler er en viktig del av kulturpolitikken.)

Jeg har ingen viten om Kulturministeriet. Vi har nok hatt mest sportsinteresserte kulturministere. Hehe. Men det er kanskje et sted å sette inn krefter. I hvert fall et

studie verdt å se på hvordan man ser på festivaler i henholdsvis Wien og København. I forhold til København må det være noe i forhold til avant garde og folkelighet som man kanskje er bedre til å forstå i Wien. Hvis jeg tenker på Wien og Mozart, så ble jo han karakterisert som avant garde i sin tid. De har ikke det sterke skillet mellom klassisk og avant garde, det går mer i ett. Mens her er man enten eller, det er ingen flytende overgang. Det er ikke den aksept som man kanskje finner i Wien. Det er nok et sted å sette inn krefter i . Vi er litt kunstnersnobbet her i København.

Problemer med ministerne her i Danmark er at de ikke samarbeider eller arbeider tverrfaglig. Vi har én minister for kultur, en for miljø osv. De forstår ikke at de må jobbe tverrfaglig, at det er der fremtiden ligger!

No.	Sample group	Name	Institution	Function	Date/time	Location
C9	OBSERVER	Hans Kiib	Institute for Architecture and Design, Aalborg University	Author of the book Experiencecity.dk, which investigates the conditions for and consequences of hybrid cultural projects like Metropolis in Danish cities.	09.11.10 16.30-17.30	Skype

Q1: I boken deres "Experiencecity.dk spør dere bl.a om nye typer kulturprosjekter koblet med performative byrom kan være drivkraft i en sosial, økonomisk og kulturelt bæredyktig byutvikling. Kan du utdype hvordan du mener kulturprosjekter som f.eks Metropolis kan bidra til dette?

Metropolis er vanskelig i dette henseendet, fordi det er en festival som nesten er skjult. Den legger seg bevisst ut på kanten av diskusjonen av hva vår by er, hva arkitektur er i vår by, og er samtidig på kanten når det gjelder de performances og installasjonene de lager ved at de prøver å sammenstille avantgarde kunst i den smale ende, med gate kunst i den smale ende –Metropolis er ikke den store festivalen som foregår på Rådhusplassen, den finner heller sted i bortgjemte bakgårder, transitrom osv. Så man kan si at med Metropolis 07 og 09 har de liksom bestrebet seg for å lage performance i noen ukonvensjonelle rom, og vil fortelle at det er viktig at kunstnere tar seg av hverdagsrommene også. Dette kan man se i forlengelse av Fools festivalene KIT lagde på 90-tallet, og som foregikk på gamle industri områder. Det er en arkitektur arv her som vi skal forholde oss til. Det lykkes i 90 å sette dagsordener, f.eks så ble Holmen fylt med kunstutstillinger som arkitektskolen, statens teaterskole, og institusjoner som Operaen osv.

Q2: Du sa dette lyktes på 90-tallet, men hva med i dag? Mener du Metropolis har lyktes i å skape utviklinger som går utover kun å skape debatt?

Det er vanskelig fordi KIT velger å være avant gardister. Hvis du sammenlikner med Århus Festuge så har de litt samme dagsorden: de vil skape en åpen by med for eksempel opera i havnen, installasjoner i midtbyen osv. Her foregår alt i midtbyen, det ikke lenger ute enn at man kan nå det på kort tid. I 2007 hadde de f.eks en rød rute hvor du kan nå rundt til alt på et par timer. Det er mer folkelig og lett fordøyelig. Mens Metropolis er for en mer snever gruppe -man skal lete for å finne det. Så de prosjekter jeg har sett er vanskelige å finne og forholde seg til.

Men København er også spesiell. Den har en kjerne av meningsdannere, akademikere og kunstnere. Så Metropolis henvender seg til dem. På den måte kan de sette en dagsorden innenfor det kreative element. Men det er i første runde, de har jo også bygget det opp med de tre elementer: Workshops, Laboratory og Festival. Og de er jo veldig introverte. I sommer var det et seminar (Metropolis laboratory) hvor vi alle var arkitekter, kunstnere eller akademikere. Hvor vi diskuterer forskjellige konsepter etc. Og det har stor betydning internt. På denne måten tar Metropolis avstalt i kunstnerne, arkitektene og vitenskapen, og så arbeider de for å linke disse tre profesjonene som tidligere har vært adskilt.

Q3: Men er det ikke nettopp denne kløften mellom de tre profesjonene som er et problem nettopp for slike kulturprosjekter og som hindrer dem i å realisere sine visjoner og sitt potensial?

Jo nettopp. Derfor er disse diskusjonene veldig viktige. Men man må huske at det er mye folkelig i disse kulturprosjektene også: folks glede ved å bruke byen osv. Og oppbakning til å bruke penger på dette området, så der har vi bruk for en bred folkelighet også, altså at det blir sett av mange, og av mange forskjellige mennesker. Her går Metropolis i en annen retning. Noen vil påstå at det ikke er en festival, men en rekke små performance installasjoner i deler av byen. Så jeg vil si at det er et problem at de ikke når ut til nok mennesker.

Trevor snakker om byen som scene og scenen som by. Det Metropolis tar avsett i teoretisk og konseptuelt er performance kunsten . Jeg mener man her kan se en linje fra Situationist International og til KIT. Det handler om å se tingene fra en annen vinkel. Det er hele den kulturen de bruker i deres performance. Jeg synes det er flott å ha så lang tradisjon, men skal det ikke med mer til? Det er spørsmålet. Om ikke man må bite i det sure eplet: hva skal til for å nå riktig mange mennesker?

Q4: Hva mener du så skal til?

Det vet jeg ikke. Men man blir nødt til å koble de her installasjoner med en eller annen form for mer folkelig kultur. Der synes jeg karnevalsopptoget er så opptoget - du kjenner vel Bakhtin? Latterens nødvendighet er viktig. Ikke kun det alvorlige. Det er en av de ting Metropolis ikke helt har fatt i. Er det for alvorlig?

Q5: Du beskriver det som et problem at Metropolis er så usynlig, men kanskje er det nødvendig at den er usynlig for å kunne skape den debatten den vil (som Monna Dithmer skriver i Politiken)?

Det er sett ut ifra den veldig akademiske betraktning: vise de upåaktede sider av byen. Da vet man ikke hvor mye publikum man får for å ha et stort gjennomslag.

Q4: Hvordan vil du si København som by ser på kunst i byutvikling?

Ikke så dårlig dersom du mener Københavns kommune. De gjør mange spennende ting. Hvis jeg ser på hva som foregår med byrom og kultur institusjoner og hva de gjør for å koble strategier i kultur med bygnings strategier gjør de det rett fornuftig. Men det Trevor faller over -det fremgår også av intervjuet med ham i boken- er når han begynner å snakke om hvordan København vil se på seg selv som en metropol på lik linje med NY og Shanghai, og det synes han er noe pjøtt, altså at København er en metropol, og alt snakket om en metropolzone osv. For ham er København en liten by med mange kvaliteter fordi den ikke er større, og fordi mange mennesker kjenner hverandre, man kan orientere seg i den. Og det synes han er en kvalitet man skal fokusere på. Og i den sammenheng faller han over hvorfor bygge metropol rundt Tivoli og Rådhus plassen når man har steder utenfor sentrum som også har kvaliteter, og som også trenger større

oppmerksomhet. Han sier også la vær og bruke penger på murstein, men ha mer kulturelt innhold. Jeg tror han elsker København pga. den grunnpremisen at det er en fantastisk by. Nå snakker jeg som arkitekt, men han tenker mye over det. Jeg mener at han har valgt tittelen "Metropolis" som ironisk –Københavns kommune skal ikke ha monopol på det begrepet. De skubber kommunen fra seg ved å være på kant og ikke ha de samme visjonene som kommunen har (metropolsone). De kan vinne på å satse på flere hester.

Q5: Men går de ikke så på kompromiss med de visjoner de har?

Jo, fordi Metropolis er i mot å tenke København som en metropol. De har vært nødt til å sette en ny hard dagsorden, velte begeistring for mange penger og lage sentrum om osv. Sette et annet fokus. Men de gjør det for lite med humor, tror de kunne vinne på å bruke mer humor i sin tilgang.

Q6: På Metropolis lab nevnte du at 85% av danske byer kun jobber med cultural consumption, mener du dette også gjelder for København?

Det er vanskelig å si. Tallene ser helt annerledes ut i København, hvor det bor et flertall av arkitekter, kunstnere og akademiske tenkere i forhold til andre byer i Danmark. Og Metropolis er helt klart et kultur produserende prosjekt.

Q7: Hvordan mener du Metropolis kan sees i forhold til Københavns utviklingsstrategiske sammenheng?

Hva mener du?

For eksempel i Experiencecity peker dere på to strategier som kommunene arbeider med: en innadvendt og en utadvendt hvor det innadtil handler om å skape sammenhengskraft, selv-identitet og skape lokal forankring, så handler det utadtil om å "komme seg på landkartet"/branding. Hvor mener du København og Metropolis ligger i forhold til dette?

Ja, i små byer arbeider de dobbelt med dette: brande byen på den ene side utadtil(business), og omvendt det annet prosjekt for å få folk til å være sammen om noe innenfor kommunen (empowerment). København har helt sikkert disse strategier og flere til. København dekker hele e-feltet av modellen for cultural policies (se Experiencecity.dk). De har mange strategier. Trevor legger seg over i det nordvestlige hjørnet mellom enlightenment og empowerment. Så avsett er veldig kunstnerisk elitaert, men man vil gjerne også empower byens befolkning. Men hvis du tar hele balletten i København, så har København det hele. Men man kan si at de store byomdelsprosjekter også har tradisjonelle kulturelle fyrårn som f.eks holmen som er for de rike, velutdannede og kunstinteresserte. Og hele havneområdet med Skuespilhuset osv. Her snakker vi om den klassiske opplysning. Så det rasjonale har nok vært dominerende investeringsmessig de siste år.

Q8: Dette legger seg jo veldig opp av neo-liberalistiske strømninger. Hvordan vil du si København ligger i forhold til Wien (mer sosial demokratisk) og Manchester (veldig neo-liberal)?

København er ikke én ting. Hvis du tar de store aktører tror jeg det er et broket bilde av forskjellige rasjonaler. Det er By og Havn som bakser opp av store Metropoler og er et rasjonale som utspringer fra Bjerregård om at København skal vokse, ha vekst og være stor by i konkurranse med Hamburg. Der er et rasjonale om instrumentalisering av kulturen. Så er det, på den andre siden, kampen om København som sykkelby, parker, lekeplasser osv. Så den peker mot empowerment og velferd. Plass til alle osv. Så det er også et prosjekt som har lykket. Byplanstrategi som prøver å tilgodese de svake. Der er København glade for Islands Brygge fordi det representerer den andre side.

Q9: Morsomt at du nevnte By og havn, for Metropolis har jo samarbeidet med dem om visse prosjekter.

Ja, det er Interessant. For å ta et annet eksempel om det samme: Ta Roskilde festivalen, de har også et samarbeide med Ørestad selskapet i forbindelse med avskjerminger i forhold til bygning. Her har man hatt problemer med graffiti over alt.

Så i 2000 sa man i stedet for å forby grafitti så legalisere vi det. Vi lager grafitti verksteder. Og nå er alle kilometer hegn erstattet med mange kilometer grafitti vegger. Det betyr at folk respekterer det som kunstverker og ødelegger det ikke. Den logikk har alle bygherrer også bruk for. Da kan vi vende en kreativ kraft i noe kreativt som grafitti til noe positivt. Spennende hvordan kunsten blir inndratt i strategier for å unngå hæverk og skape positiv omtale. Ambivalent situasjon, man protesterer ikke kun mot at det er for dårlig, men er også med til å gi mer verdi til det positive produkt det er tale om. Jeg vil tro Roskilde vil si metroen er en god ting. Så samarbeide er viktig, og det er KIT også med der vil.

No.	Sample group	Name	Institution	Function	Date/ time	Location
C10	OBSERVER	Dorte Skot-Hansen	Centre for Cultural Political Studies (Center for Kultur-politiske Studier)	In the board of KIT and the leader of Centre for Cultural Political Studies in Copenhagen.	15.12.10 11.00–12.00	IVA, Birketinget 6, Copenhagen

Mitt hoved "research question" er hvordan man kan få til et bedre samarbeid mellom festivaler og by administrasjonen.

I Barcelona er det gjort mye for det der. Jeg var jo en del av Euro-cult 21 –prosjektet og der ble det skrevet om Barcelona. De har en konstruksjon hvor byens kulturavdeling har blitt til en selvstendig organisasjon –Instituta Cultura –eller noe i den stil. Den er konstruert slik at den både får offentlige midler og sponsor midler. Den har også festivaler under seg og på den måte er den mer tett på festivalene. På den ene siden festivaler for å markedsføre byen, instrumentelt, men samtidig en måte å støtte festivaler på. Nå vet jeg ikke om de koloniserer, altså om bottom-up aspektet blir tatt ut. Men det der er interessant er at det ikke er rent kommunalt, men en organisasjon som står utenfor. Jeg har inntrykk av at det har fungert godt, det viser en mer overordnet strategi fra Barcelona, hvordan man markedsfører seg gjennom disse festivaler.

Q1: Hvordan vil du beskrive Københavns bruk av kunst og festivaler som en del av byutviklingen?

København har ingen overordnet politisk strategi for festivaler, kulturpolitisk sett. Det kan være det er en, men den er ikke særlig synlig. Men de satser jo på festivaler, det så vi tilbake fra kulturby 96. Men det som var problemet er at de ikke fulgte opp på det etterpå. De erfaringene og samarbeidspartnerne som kom i sving ble det ikke fulgt opp på. Så det er et problem at det ikke er en sammenhengende kulturpolitikk i Københavns kommune. Men man har støttet det. Det kan man for eksempel se med hensyn til Outgames festivalen. Outgames var i høy grad en del av branding av København. Dette kan sees i sammenheng med Floridas creative cities.

Q2: I Metropolis-boken snakker du om tre typer kulturplanlegning: creative cities, cultural planning and arts policy. Hvor vil du si København legger seg i forhold til de tre?

Uten å ha gjort et forskningsprosjekt ut av det, og uten å bo i kommunen selv, så vil jeg si at København ligger i høyere grad i creative cities-typen. De har ikke en egen arts policy eller cultural planning i forhold til mapping av byen. København har mer en ad hoc planlegning hvor man fra gang til gang tar stilling til om dette er noe vi kan støtte og noe som kan gjøre byen mer synlig.

Q3: Hvor vil du si Metropolis ligger i forhold til dette? Hvor integrert er Metropolis byutviklingsstrategiene?

KIT har jo 25 års tradisjon for å få støtte av Københavns kommune. Og KIT har jo en troverdighet og et kvalitetsstempel i den forbindelse. Kommunen vet at når de gir støtte til KIT så får de kvalitet. Og når man støtter Metropolis er det også for å støtte et internasjonalt bilde av byen. Men dette er ikke en del av en bevisst overordnet strategi -det skal jo søkes fra prosjekt til prosjekt. Så det er ikke en langsiktig strategi.

Q4: Trevor snakket om at Metropolis har gått opp å være en integrert del av Københavns byutviklingsstrategier, hva er ditt syn på dette? Hvordan kan dette ha seg?

Først fremst er nok dette grunnet at København ikke har en tradisjon for at kulturpolitikk og byplanlegning samarbeider. Så det er vanskelig å skape denne broen. Det er en lang prosess som skal til. Men man tar fatt i et lite hjørne av det, og kan dermed skape noen idéer. Men det er også et problem at det ikke kommer deltakere fra kulturforvaltningen eller byplanlegningen til de prosjektene som blir satt i verk, slik som Metropolis. Derfor, selv om Metropolis er støttet av Københavns kommune, så bruker kommunen det ikke for å få nye kompetanser for hvordan de kan utvikle by scenen.

Q5: Hvorfor gjør de ikke det?

Det er vel fordi de har nesen for mye ned i det daglige spor. Det gjør det vanskelig å frigi energi. Men jeg vet ikke. Det med å prøve og løfte seg opp over dagligdagen og tenke i nye strategier er vel det som er problemet.

Q6: Så hva kan vi gjøre for å komme utover dette, har du noen bud?

Altså, Københavns kommune har en komplisert struktur med de forskjellige borgermester områder, de ligger som store øyer hver især, magistratmodell kalles det vel, og derfor er de isolert hver for seg og det er vanskelig å få dem til og prate sammen. Så det ene er å få det helt opp på borgermester nivå. Så på den måten skal det komme for oven politisk, angripe dem øverst i systemet.

Det andre er å få synliggjort feltet som sådan. Så det KIT har forsøkt er å lage et senter for byen som scene. Senter for urban kunst kaller de, og arbeider for et slikt senter på lengre sikt. Det kan være en måte å konsolidere det mer på, for å ha en mer langsiktig målsetning og bruke det som et kompetanse senter og et sted hvor det er kapasitet for å bruke krefter til å samarbeide med kommunen. Men det er for langt å forlange at en liten organisasjon som KIT også skal være drivere i dette.

Q7: Vil du si at den kulturpolitikken som drives i København har påvirket Metropolis? Hvilke konsekvenser har den for Metropolis?

Er jo KIT som er driveren. Det er KIT som har overblikket over hva som er interessant på den internasjonale scenen for øyeblikket, og som tilfører noe nytt. Det har skjedd en del andre byroms aktiviteter nå de siste årene, KIT var tidlig ute i 2007. Men det fungerer slik at det er KIT som kommer med noe til Københavns kommune og ikke omvendt. Det er ikke slik at Københavns kommune ber KIT om å lage de og de prosjekter.

Q8: Men kan kulturpolitikken ha hatt noen negative konsekvenser?

Vel, KIT får økonomisk støtte, men det er et lite beløp. Det er ikke slik at kommunen har motarbeidet dem, men de stiller heller ikke folk til rådighet. Det kunne de jo gjort, utover økonomisk støtte kunne de sette praktisk støtte til rådighet, slik som for eksempel med hensyn til PR og synlighet. Men det gjør de ikke, de går ikke aktivt inn.

Q9: Du nevnte det med synlighet, Metropolis har jo nettopp blitt kritisert for å være usynlig og elitært. Hva er ditt syn på dette?

Det morsomme er at KIT startet jo helt motsatt med folkelige arrangementer i byrommet i forbindelse med Fools festivalene. Men det kan vi ikke bli ved med –vi kan ikke ha 25 år med Fools. Så hadde man blitt gale av å ha en klovn på hvert gatehjørne osv. Nei, nå går man inn i en ny fase og nye prosjekter, og de er kanskje ikke spesielt folkelige. Det er kanskje en av utfordringene til Metropolis, det å bre det ut og skape mer folkelige events. Men det har også vært aktiviteter som har muligheter for å være mer for alle. Men både PR-messig og de steder det har foregått er mer avant garde.

Q10: Hvilke aktiviteter mener du var mer for alle?

Ja, det er et godt spørsmål... Dels har jo KIT inkorporert kulturell akupunktur, for eksempel i forbindelse med Cirko da Madrugada i Ørestad og Architects of Air i Rødovre. Men det er ikke det som har vært hovedtemaet.

Q11: Du snakket om at kommunen var dårlig til å følge opp om festivalene etterfølgende, hvordan kan det ha seg?

Det handler vel om at det ikke har vært den overordnede strategien for hva man vil med kulturelle aktiviteter. Det er ingen strategi for å skape kunst i det offentlige rom. De har kanskje overlatt det til andre krefter å fylle det rommet ut. I det henseendet har man også organisasjonen Wonderful Copenhagen som går ut på å markedsføre byen. De har andre dagsordener og vil markedsføre byen på en annen måte enn befolkningen. Så det er en konflikt mellom instrumentell branding og hvordan skape liv i bolig områder.

Det har så vært noen lokale festivaler omkring lokale kulturhus, har vært arrangert av kulturhusene. Disse har vært støttet av kommunen, men ikke kommunen som sådan, mer av de institusjonene som er i kommunen, som er lokalt forankret og mer folkelige.

Q12: Danmark har jo blitt kritisert for å ha en kulturpolitikk hvor kunst er noe som foregår i institusjonene og festivaler blir behandlet på samme måte som teatre, og at tverrkunstneriske festivaler som Metropolis derfor har problemer med å klare seg. Hva er ditt syn på dette?

Ja, det blir veldig institusjonsbundet. Outgames ble for eksempel til en organisasjon. De hadde så store problemer med finansiering osv. Det var virkelig en cliff hanger omkring organiseringen av den.

Jeg kan ikke riktig se noe sted hvor det er støtte til noe som kommer nedefra. Vet ikke hvilke muligheter som er, men det er i hvert fall ikke noen kjempestor underskog av festivaler som kommer nedefra her i København. Har vært Pinsekarnevalet som har sin egen organisering, men nå har det blitt mer til en hygge festival. Så er det Jazz festivalen som også er en organisasjon. Det er nok en av de største, men den er forankret i musikk miljøet og et profesjonelt musikk liv. Men annet enn lokale festivaler kan jeg ikke se noe som kommer nedefra, for eksempel slik som det samarbeidet i Barcelona. I København er slike kulturtiltak koblet med sports begivenheter.

Q13: Ja, når jeg snakket med Pia Allerslev var det som om hun hele tiden brukte metaforer angående sport, og ikke til kunst som jo var egentlig det vi diskuterte...

Ja, her i København blir kultur og sport sett på som fritids aktiviteter. Det skal være fun og flow og gang i den, alle kan være med, det er ufarlig og populært. Så kan man få image av å være en sunn by med frisk luft -det er enormt ufarlig på alle måter. Kunsten, derimot, er vanskelig å styre, og er mer elitær i sitt utgangspunkt. Og det er vanskelig å forene med de litt mer synlige her og nå investeringene av kunst og kultur.

Q14: Hva vil du si er Metropolis' styrker i forhold til byutvikling?

Styrkene ligger i at man tar fatt i ett helt nytt område hvor det skjer masse internasjonalt i forhold til byrom. Der har de fatt i spydspissene. Så de utvikler en helt ny form for tverrkunstnerisk sjanger. Også det at den er internasjonalt forankret, de skaper internasjonale kontakter og bruker København som scene. På den måten har det stor betydning for å få internasjonale kunstnere til å samarbeide med danske og motsatt. Også i forhold til å gi danske kunstnere profilering i utlandet. Jeg tror for den kunstneriske prosess er dette viktig. Og også på lengre sikt har det innvirkning på hele den tankegangen om at man kan bruke byrom på en annen måte, og at det ikke bare er de fastforankrede institusjonene som har monopol på disse tingene. Metropolis er en mer lettvekt i kunstlivet, og støtter mer opp om entreprenørskap og det kunstneriske.

Q15: Mener du at dette er et potensiale de har utviklet/kan utvikle i løpet av disse årene?

Ja, det er jo seks år igjen av biennalen. Men det vil kreve at man i høyere grad bruker krefter på å få kontakt til både kulturforvaltningen og byplanlegningsavdelingen. De må få dem inndratt så mye som mulig så de også føler seg forpliktet til å ta følgene av den videre utviklingen.

Q16: Vil du si at Metropolis har oppnådd noen konkrete synlige resultater allerede nå?

KIT er jo ikke de eneste som beskjeftiger seg med byrom –det er jo et mantra i disse år. Det er mange som interesserer seg for å lage nye former for "public domains" og der er kunsten et godt omdreiningspunkt for å skape et møte mellom mennesker. Så man ser at det skjer mye rundt byromsprosjekter. Men København kan ikke sees på som en forgangs kommune, for eksempel er de kommet mye lengre på dette området både i Århus og Odense, så derfor kan jeg ikke si at Metropolis som sådan har satt klare spor. Men de har formådd å skape opplevelser hvor de som ser det ikke glemmer det –som for eksempel med forestillingen La Marea i Blågårdsgade hvor hele gaten var iscenesatt med små teaterstykker, og publikum gikk fra en liten forestilling til den neste. Blågårdsgade blir aldri det samme igjen etter at de har opplevd dette. Vanligvis dreier diskursen rundt Nørrebro seg om vold, men dette skapte en ny diskurs for Nørrebro hvor beboere og publikum fikk mulighet til å se området på en ny måte. Så sann sett kan Metropolis skape en annen diskurs i denne typen byområder. Dette er noe som skjer når man bruker andre former enn det folk er vant til, f.eks når Karoline H. Larsen lager sine "Junglestrings" på Nørrebro, så skaper hun en helt annen oppfattelse av dialog mellom mennesker og hvordan vi kan samarbeide med hverandre. Men det er jo selvfølgelig ikke noe vi kan måle og veie i tall og nummer.

Q17: Ja, dette er jo noe som ofte blir betegnet som et problem –at byadministrasjonen og dem som gir støtte gjerne vil ha målt resultatene av det de gir støtte til. Men, som du selv sier, er det vanskelig å måle dette når det dreier seg om kunst. Hvordan kan man komme ut over dette kravet om et målbart resultat?

Det kan kun gjøres ved å få politikere og embedsmenn til å engasjere seg. Få dem ut til prosjektene og forestillingene for å se hva som foregår. Dette er ikke noe de kan skal lese om i en rapport, de skal engasjere seg mer. Århus har for eksempel en mer interessant strategi på det området. København har aldri riktig forstått det. De har ikke riktig en forståelse for dette området. For dem dreier det seg ikke om kunst, men mer om kultur og idrett. De har ikke forståelse for den mer estetiske kunstneriske linjen.

Ja, og det er jo akkurat denne estetisk kunstneriske linjen Metropolis og KIT fokuserer på, de er ikke så opptatt av den sosiale siden av arbeidet med byen. Melissa Makni var for eksempel så skuffet over dette. Hun mente at Metropolis nettopp brukte byen som en scene, uten noen dypere involvering i byen...

Ja, det er sant, det kunne man jo sett opp som en ramme. Men hvis det ikke finnes noen interessante kunstnere som arbeider på denne måten, så er det ikke noe vits. Man må ta utgangspunkt i noe man brenner for, et sted det er et engasjement. Det er vanskelig å sette en ide opp og så si at noen må fylle den ut. Kanskje tiden ikke nå er til sosiale kunst prosjekter. Man må finne ut av hvor det er tingene er interessante akkurat nå, og ta utgangspunkt i det. Da Fools ble laget var det fordi det var mye energi i disse ensemblene. Så slike ting oppstår utifra hvor det er kreativitet og engasjement. Men jeg forstår hennes kritikk ...

Q18: I forhold til din modell av kulturrasjonaler, hvor vil du si at København befinner seg?

Nede til høyre, mellom economic impact og image. Metropolis ligger i midten, det jeg har valgt å kalle experience som liksom dekker alle områdene, men er i hvert fall ikke så interessert i economic impact og image, de vil heller lage en helhetlig opplevelse.

Når du skriver spesialet ditt, så sørg for å still opp noen klare modeller for de forskjellige byene og festivalene deres. Dermed blir det lettere å sammenlikne og vise dine pointer.

No.	Sample group	Name	Institution	Function	Date/ time	Location
V1	FESTIVAL	Ula Schneider	SOHO	Director and founder of SOHO	18.06.10 10.00-11.00	Brunnen-gasse 69/9, Vienna

Q1: Could you start by telling a bit about your aims with SOHO?

The festival was my initiative and I live and work in this area. 12 years ago the area looked different, it was a forgotten area: The city didn't invest any money in it, the market wasn't flourishing, the housing conditions were quite bad and there was a lot of vacant spaces. So I thought: Why not use these spaces? So it was a spontaneous idea.

I started to phone the owners of the houses to ask if we could use the space temporarily. I invited galleries to participate. I wasn't planning on continuing. From my personal point of view I had a feeling that artists doesn't collaborate a lot, so I thought it would be a good thing to have a space where artists could show their work and collaborate more.

The second year of the festival, the chamber of commerce wanted to collaborate and support the basis of the festival. Of course their aim was to change the image of the area to attract investment. But we got money from them, so in a sense we would both gain from the collaboration.

After three years we thought it wasn't enough to only have exhibitions but that we should work more in the area as well. And work with themes relevant for society. We have had particular themes for the festival since then. We changed strategy also. We had more projects that were more participatory regarding the residents, these projects were a developing process.

So today, from my point of view, I see the festival as a platform. It lasts two weeks so in this period we have a public that can participate in what is happening. This is a good occasion to realise the different projects. Of course festivals, on the other

hand, are a very limited way of doing things because it is only two weeks. And our budget is limited so we rarely have the possibility to have projects that are more long-term. Which would be more interesting for us.

Q2: Why do you think it is that you have to struggle so much for money and support?

Because it is an artist initiative. We are not an institution, but a very small association. And we don't have a great lobby business. You have to do more lobbying to get more money.

The argument from the city as to why we don't get so much money is that it is because it is on the outskirts of the city, and not in the centre. They argue that they can't just support one area. And I think the fact that we are not an institution is quite important in that we can't get a sufficient support. But on the other hand we are the only project that has worked continuously, 12 years, so we do have a lot of attention. And it is a part of the cultural landscape. So we do have the freedom to experiment. And our project is built upon collaboration. E.g. this year we had collaboration with institutions in the first district, e.g. the Jewish museum. They wanted to reach a new audience of people that didn't necessarily go to the first district. They wanted to reach people outside the 1.st district.

Q3: I've also heard that you collaborate with the Wiener Festwochen?

Yes, regarding the In to the city programme. They've collaborated with us for two years now. They were present at the opening and had concerts, and they had a greater budget so they could invite musicians from abroad. Also they had the possibility to work on different levels. E.g. regarding the Brunnenmarkt (market place) who offers workshops for migrants and with migrants. And also this year they had a project where the young people could use their talent and use public space to develop a project.

Q4: Do you feel that you have been more accepted in the cultural policies during the years?

Yes. It is very important that we concentrate on involving people with migrant background. And that our themes also concentrate on this subject. Because it has been forgotten in policies. There is too little offer from the city to really integrate people with migrant background. Also regarding the guestworkers from the 60ies who had never been offered to become a part of society. And there is a lot of discussion about it.

Q5: How do you look upon the discussion about the social responsibility of the arts vs. the autonomy of the arts?

I think there is no real autonomy of the arts. Of course the politics here in Vienna is all over. Politics can control the arts because they finance it. So if you're too radical they just cut the money. But the politicians like our projects because for them it is also a platform they could use. We try to keep a distance, but it is not so easy because they know that the projects we do doesn't cost so much so they get a lot of output. However, we try to argue that the output is great, but that what flows back to us is too little. We work on this issue, so this year we went to all the authorities who gave us money and tried to argue about that. We got 28.000 euro more than last year. But the city itself has frozen our budget since 2002.

Q6: Why do you think this is?

They say that we get a lot of money anyway compared to other associations.

Q7: How would you say SOHO contributes to the city of Vienna? (the urban development of Vienna?)

It is an integrated part of the festival landscape. For example when the tourist office of Vienna invited to a round table discussion to reflect the future of Vienna I, as a representative of Soho Ottakring, was invited along with prominent festivals like the Wiener Festwochen, the Viennale and Impulstanz. For me it was bizarre because the other festivals have got so much money and we have got so little. And the others all know about Soho Ottakring, so they react on us and take us into consideration.

Q8: How come *the tourist office* arranged this kind of meeting?

They wanted new strategies to communicate on Vienna internationally -How to sell Vienna.

Q9: Is this an important aspect of SOHO?

The tourist office does not include Soho Ottakring in the program. It is difficult, because to do that they need to know the programme one year in advance, and we don't have the means to plan that far ahead.

Q10: You say that it is hard to work in the framework of a festival, why did you chose this framework then?

I also believe that the impact of a festival is enormous in a way because it is dense and you are more in the public and the media with a festival. And a lot of people come. But it wasn't a deliberate choice that this became a festival, it just developed this way. I wasn't analyzing the impact or whether it should be a festival or something else. It just turned out this way.

But it is also because of the money. I didn't have the possibility to finance something spread over the whole year. And in the beginning I was alone.

Of course some people criticise the festivalization of public space. You can argue against or for.

In the past we were also involved in projects with the European Union and they had the possibility to have international exchange. That is one way to finance other institutions.

Q11: Have you experienced any problems regarding getting permission to do interventions in public space?

It takes a lot of time to get permission. The authorities here in Vienna are very strict. We have these empty spaces, but without infrastructure to work with them. So we just try to do everything they want us to do. And once we've getting the permission they don't control us afterwards.

Q12: What would you say is the greatest strength of SOHO in relation to urban development?

The strength is that you have this public platform. You pick up on themes that are hardly discussed. That we can be critical. We are not dependent on these structures. We have this freedom. We also have a discussion platform.

On the other hand: we collaborate closely with the urban renewal office. And they concentrate on regenerating the area (like the market). Up until today, they didn't really use art as a vehicle. It is our thing, but they profit from it too. But it is not their thing to use art as a strategy. It is a question of power.

We are not a part of this municipal structure and this play a great role. In comparison to other cities where art is a part of the strategy of urban development, here it will take a few years before they accept it.

On the other hand: one year ago they made a study about art and the city. That was interesting. The city decided that 16th district (where Soho Oltakring takes place) is developed, so let's go to the 15th and continue the project there. They decided this without asking me. So we were kind of perplex. And then the Urban Renewal Office decided to make this study. The study proved that you can't just take a project and move it to somewhere else. You have to change the concept according to the area. In this study they clearly stated that this is not possible. So in a way it was good, and it means that they see the potential of using art in urban development.

Q13: What would you say are the weaknesses of SOHO in relation to urban development?

We only get support for the projects, and not the process, so we don't have any money for the office structure. We have to take this money from the different art projects to be able to keep on the day-to-day basis. And I think it is important to all the time reflect on how we can change the festival and go deeper into the subjects. So that we don't just have this small projects, but also reflect on the issues concerning the area. So actually our aim is to always renew or reorganize the festival. Especially after 12 year we think it is an important strategy also.

And I think it is important -and that is where the municipality have problems- that we are a grass root project. Our projects are bottom up, while the municipality want to implement something top down. And that doesn't have the same effect. And then you lose the motivation too.

Q14: Would you say that SOHO has put any visible marks on Vienna?

The area has changed alot, it has gotten a lot of attention. And many activities are now located here. A lot of artists and architects have moved to the area. Of course there is also the criticism that the area is being gentrified. In a part this is probably true, but on the other hand the rent is being controlled and the houses renovated are regulated by the city so that the rent is freezed and cannot rise. In this way it is very controlled.

And also regarding the housing conditions, a lot of houses needed to be restored. Also this house -it was in a really bad shape. During the last five years there has sprung up many cafés and restaurants, and even luxurious restaurants. When there is criticism they only focus upon this area. So up till now it is not a kind of exclusive gentrification. But there is a lot of talk about gentrification, so in the future we have to have discussions about it in a broader scale. Every time we have a festival they criticise it for gentrification.

Q15: What would you say would be a sufficient support structure for your festival?

We really need support on a daily basis. And in addition have good support for our projects. We do have the opportunity to have support from: "Art in public space" (www.koer.or.at) Which gives support independent from the cultural department. They offer to support interventions in public space. So we have to ask to support us on a more daily basis. So there exists other support structures.

Q16: I've heard that e.g. the Into the city programme gets extra sponsors because they use public space which makes it easier for the sponsors to be visible. Do you get extra sponsors because you work with public space?

We have a brewery that gives a certain amount each year (5000 Euros last year, and 3000 Euros this year.) They also give us beer. But we need someone who raises sponsors for us, we never really had someone to do this job. But if you have sponsors you have to give them a platform and it's not so easy. It is easier for the Wiener Festwochen because they have a large structure, but for us it is not so easy because we are so small. However, the chamber of labour supports us, and we get money from the state too.

It would be easier to get money if we worked on representative art.

What is also interesting is that during this festival a building firm got in touch with me. There is going to be built a building project in Simmering. And they are supposed to have a concept on intercultural living. So they got in touch with us and said: we need a culture and arts concept, which will support our architecture. So they needed software for their hardware. Because in the past in Vienna there was a lot of conflicts in this complexes among immigrants and Austrians. So they needed a concept for intercultural dialogue. It is a signal that they accept art to avoid conflicts. It is a vehicle also. But we don't know the outcome yet.

No.	Sample group	Name	Institution	Function	Date/time	Location
V2	FESTIVAL	Elisabeth Schack	Wiener Festwochen	Dramaturg at the Wiener Festwochen	22.06.10 11.00-12.00	Léhargasse 11, Vienna

Q1: What role would you say the city of Vienna plays in the organisation of the Wiener Festwochen?

The impact of the city is big. They can artistically choose what they want. We were a part of the city, but separated 15 years ago. So we separated, but the city still has a big influence. And of course the biggest political party of Vienna chose the director.

Q2: What criteria's do they have for choosing the director?

That's impossible to know. The socialist party has got the absolute power, so they can do whatever they want. They have different responsibilities and one is the culture, and the most important is the kulturstadtrat. And the leader of the kulturstadtrat, Andreas Maliath-Pokorny, is always in contact with the director.

There will be a new election in October and it could be that the socialist party will lose. And the first thing that will go away then is the cultural part. So what is interesting is if he will announce a new director before the elections, or if he won't do it because it is difficult. It would have a big impact on the cultural life. Because Bondy was supposed to be the director until 2013, but he already announced last year that he won't go on. So we are curious if the organisational structure of the festival will remain when he is gone, or if they will create a new structure with only one director. There has been a lot of discussion regarding these three directors because it is very expensive and so on. But you don't know how the Viennese public will react if the structure changes.

So the city made a panel debate about theatre in the future, called something like: "Thoughts about the future". And there mr. Maliath-Pokorny talked about theatre. But he only selected a few people, and this was a subjective election of people. There was also an official panel, but these were also from the cultural elite so it is obvious that he talks to them. But this was all directed towards the election.

So it is exciting to see if they dare to choose a new director. If they change the structure the people will ask what is happening.

Now our mayor is a long time the mayor. He is a socialist mayor, and Bondy has got a good friendship with him. All though Bondy say that he is not interested in politics this sense, but as a director you always have to have a good relationship with the politicians. So this is where the impact starts. It is really a festival of the city, and it is absolute socialist. So it is really political what is going.

In the operas and museums they often chose people from the outside to be the leaders, or Austrians that went abroad and came back. You always have to go away. But it doesn't matter who is the party, the socialist or the conservatives, both will change the structure. It is also a question of the economy. It is political how much money they want to spend on culture. If there will be a new director instead of Bondy maybe nothing will change right now, but maybe in 5 years.

Q3: Would you say that it would be a strength with only one leader?

Yes, I think so personally. But it really depends on who is coming. It's really a structural thing.

Q4: Would this also have an impact on the vision of the festival? The way it is now with the three leaders is that the vision is very broad.

Yes, the vision is to do everything for the Viennese public. So it is a wide and broad vision. In Brussels, the Kunstfestival, it is more about the art public, in Vienna it is about everybody. We have to make sure we have two or three big German speaking performances, and also performances for the kids and the old, so everybody can go there. It was always for everybody. The aim was giving the Viennese some international culture. They want to satisfy everybody. We aim to go

into areas that we weren't before. Now we go to schools. It is wide open. And it is really depending on the directors, the handwriting of the directors.

Q5: How is this organized? Is it controlled from above, or is it your own initiatives?

We have a supervising board that is controlling us. This board consists of important men with the interest for the arts in common, but they work in different areas. This is a control board. The president of our board was the former cultural minister, Rudolf Scholten, so this says anything. So every two or three years they meet and they discuss. So, for instance, if there are no German speaking performances, they tell us that we have to have this. It is an influence.

But they won't go against Carp if she wants something and she fights for it. So it depends. Sometimes they don't say anything about anything.

Can you send the thesis to us before?

It's about sensitivity. I want to know what you are writing that I said so that it won't come out all of it. Because these are personal opinions, but also very objective. And I am not taking sides.

Q6: I also heard that you cooperate with the Soho Ottakring?

Yes, talk with Wolfgang Schlag about that.

Q7: What would you say is the most important contribution of the festival to urban development?

The festival got famous because it found new places to play in and developed these places. In former time they had exhibitions, they started very famous exhibitions and made places like the Kunsthalle into an institution. Or the MQ: in former times it was called Messehalle, and there were a lot of old venues, and the festival was always in there, and then the city decided to redevelop it, and make it new.

And the Gaswerk Leopoldau: some of us in dramaturgy found this place and Brett Bailey made his theatre there. The Viennese people didn't know this, and now more

companies wants to do something there. So in the next years other groups will be doing something there. Also with the Kabelwerk, it was an old venue and the Festwoehcen established it, so other smaller and free theatre groups went in. And then the city made it cultural space there.

And also urban development is important regarding the opening in the Rathaus square. Nowadays there is a party there all the time, Christmas market, Easter market, film, so this also started with the Festwochen. The most important thing was the opening, it was something typical for Vienna.

Q8: What about the opening this year, with the Eurovision contest for young talented musicians, I didn't get the impression that it had so much to do with the festival?

Ask Wais about that. Every two years they make this competition and they wanted a stage, and because the opening is always directly broadcasted. It has a big impact. There is this contract with the Austrian television. They have to do something there that has to be broadcasted. It will be shown in the main sending time so it has to be easy digestible. So it is always important to find something like this. Maybe it is also a political question. If it didn't have to be broadcasted you could do something else. Always the thing that we have to do it and reserve the money for it. And we can't even decide on the day.

Q9: So the festival is also directed towards people from outside Vienna?

No, it is more for the Viennese people. It is important for the people to feel that it is the Wiener Festwochen. Even though they don't necessarily go there. In 100% Vienna we had a man who had lived in Vienna all of his life, but he had never participated at the Wiener Festwochen. But he had always recognised the tram having the Wiener Festwochen flags in earlier times, and this way been made aware that something was happening.

Q10: Do you think you could attract a broader audience by having more public performances in public space?

Yes, and Carp really wants to do this. But it depends on the year. So this is important for them. It depends on artists. You have to see what you see or what you feel. It's all a process.

For instance: We won't say that only because there are coming new countries into the European union we have to incorporate performances from this countries into our festival. Carp says we always have to wait. There are things we have to do, so there are many circumstances.

Q11: Would you say that the content of the program is changing over the years?

Yes, it is really changing. With Maria Zimmerman it really changes a lot. Every year we make an evaluation. If you have a look at it the last year the number of performances change a lot. More music one year, and more theatre another year. And also the content.

Q12: What would you say are the weaknesses of the festival when it comes to urban development?

This is difficult to say because every year is different and the city is so much changing. New places are coming and going. We are always looking for free space and free buildings. I wouldn't say it has any weaknesses, it depends on what we find. Sometimes it's not necessary to go out of the institutions that much. The Turkish project at Karlzplatz: this was because the artist came and had all this ideas, and so you get in it. It was in the Karlzplatz so it was great but it wasn't the plan for the Karlzplatz from the beginning, it developed as a part of a process.

Q13: I heard that this project almost wasn't covered by the press?

Really? It was very special and fragile. Maybe it was too less to attract sufficient attention. Something you can't present on your own, you need something around so it isn't alone for the public and the press. That there are relations to other things we show. That it is more like a chain coming together and in the middle a fragile work.

Q14: Would you say that the cultural policies of Vienna has any influence on the festival?

No, the festival is really making it's own way. It is more that the content on the festival is about what is going on in the world. This is important for the city and not the cultural policies. That we invite people and make a work from the part of the world that is not common here. And the city wouldn't tell us that we have to focus on this country and this kind of art, it is only discussing.

So we're not connected with the cultural policies. I think we are influencing each other, but it is not that someone is really dependent. We have this artistic freedom, we really have this. And there is this opening from the city. There's a dualism: on the one hand the city wants to see new strange forms and alternative and controversial things, but on the other hand they want that their money is in good hands. But it is the money of our soul, it is the money of the Viennese people they all pay for it.

If you look at Salzburg, there nothing will change. They made a compromise, just a little bit, but not a real change. Just to say that they had done something. Nobody dear to do anything, and I think this is because the politicians in Salzburg. But maybe Vienna is very much different there.

No.	Sample group	Name	Institution	Function	Date/time	Location
V3	FESTIVAL	Stefan Wollman	Wiener Festwochen	Leader of the marketing department, Wiener Festwochen	22.06.10 16.00-16.45	Léhargasse 11, Vienna

Q1: Could you start by telling me a bit about how the marketing of the Wiener Festwochen is organized?

There is four different functions/tasks:

1. Advertising: this has to do with billboards, city lights, websites, direct mails and newsletters for our costumers etc.
2. Sales promotion: meaning all instruments needed to promote ticket sales for certain productions, cooperation with special medias and other organisations like the public library.
3. All that has to do with sponsoring.
4. And lastly the market reseach –this could as well be at the beginning. This has to do with asking our costumers how they were informed about the festival, where they get their information, why they chose to visit the festival and so on.

Q2: Do you cooperate with the marketing department of the city of Vienna?

No, not at all. The marketing department of the city of Vienna is divided into different sections like for instance the tourism marketing where Vienna are promoted as a city that should be visited by tourists. And also they have their own marketing organisations like the film festival, the ice skating ring in January, the new years path through the city etc. So these are events that attract millions of people.

Of course we know each other. For instance do we both organize events at the Rathaus square, so this is one point of contact. But our activities are not connected.

Q3: How is your marketing budget?

It's sufficient, but of course it could be more. But in order to full fill the goals that we have I think it's sufficient.

We have a large advertising campaign each ear that is visible all over the city, and also in the suburbs so it reaches the whole population which is important because the Viennese people finance the festival, so they should have a positive opinion about the festival. And in general it is important to communicate to large parts of the population. We have a considerable amount of production that are free of charge. That's important for our festival in terms of reaching an audience that has not considered coming other wise.

Q4: I heard that sponsors are particularly interested in these kinds of events that are free of charge and in public space like the In to the City programme?

Yes, they are very interested in this because it is free of charge and the target group is young people like for instance students, and that is the target group our main sponsors (like e.g. A1) is mostly interested in.

Q5: The last years the private sponsorship has become increasingly important for the arts, have you experienced this?

Yes, sponsorship becomes more and more important in times of stagnating budgets and subsidies from the cities. So if you want a larger budget you have to get sponsors. This year was very successful regarding sponsors. But during the last years it has become more difficult because of more competition from a lot of festivals looking for sponsors at the same time. And marketing expenses are under scrutiny when it comes to saving money, the organisations tend to cut of marketing expenses first once the economic situation gets more difficult.

Q6: You said that you wanted to reach as broad an audience as possible, so is the broad Viennese population in general your main target group?

No, we have to segment a lot regarding our target groups. We look for special audiences for each type of performance. We focus on communicating to different groups like music lovers, opera goers, people interested in international performances, exhibitions etc. All the various art forms we offer we try to find which audience would fit. We ask our costumers about what they are interested in, so we can communicate with our own costumer base. And we look at which audiences went to similar events in the past and where we can reach them now. For instance what kind of media they use and what newspaper do they read, and then we try to be present there.

And for instance if a certain musician participate in the festival, we look for medias who specialize on that kind of music and look for venues that play his music. And then we try to cooperate with them to bring information to their/our audience.

This task is easy for festivals because we are not in competition with these institutions as we are not open all year around. So in this case it is a force having the festival formal. And also we are present in radio and TV. However it is harder and harder to get into the TV because the air time of art and culture on TV has been dramatically decreased the last years, so it is harder to get sending time.

Q7: What about tourists, is it important for the festival to attract them?

Of course we want to bring tourists to the festival. 10 -15% of our audience each year is coming from abroad to visit the festival. But these costumers have to plan ahead, they have to buy their ticket in advance, because if they arrive in June and spontaneously decides to attend some performances it's a high chance that the performance is sold out. They should buy ticket online well before arriving here.

It's difficult working with Wien Tourismus because they want everything in advance. They want the program for 2011 – 2013 already now. And we don't want that, because then people want to start ordering tickets online already. But this is not possible, and we want to launch the program just before each season. However, they always advertise our festival and our opening. But actually there is no need for the tourist office to advertise events going on in Vienna in may and June because

this is already the time when the hotels are fullybooked. Vienna has got 9-10 mill overnights stays each year (look up this number), and 4 mill. of them is in May.

Q8: How would you say the selling of the city is connected with the selling of the festival?

Well, in every tourist brochure the Wiener Festwochen is present, and this of course helps in our communication to an international audience.

Our festival is for sure one of the factors for the image of the city of Vienna. But if you look at the whole picture you have also have the Staatsoper, The Wiener Philharmonics, Wiener Sangerknaben, the Lippizaner horses etc. etc. You cannot finish the abundance of cultural offers. So it is unfair to present our festival in a different way than the others.

Q9: So the city doesn't interfere with your marketing campaigns to make you attract more tourists or market the city in another way etc.?

No, they don't, and thank god for that. So don't you go and tell them that they should even though it might be beneficial for them! It is very important that we keep our freedom when it comes to the marketing of the festival. Our artistic director want to have his own saying in how the poster looks etc. It is important for us that our marketing campaigns are sophisticated. You see so many cultural offers out there with disturbing marketing, and it is important for us as a festival to have a more sophisticated expression in regards to what we want to present.

Q10: Is this also a problem for the festival, the high competition from other cultural offers?

Yes, it is hard because the competition is very high.

Q11: Has this competition increased during the last years?

Yes, especially for our tickets for the different theatre productions because the theatre productions get better and better in Vienna each year, so it has become harder to be on the lips of the city.

Q12: Are some productions easier to market than others?

Yes, opera is definitely the easiest to market. This is because it is so unique and special, in Vienna we have unique venues for operas, we have the venues with the best acoustics, we have the best musicians and we have the best singers coming from abroad. So it is easy to market. One might argue that this is so easy to market because it is so closely linked with the identity of the city, e.g. it's image as "World capital of music" or the "Cultural capital of the world" etc.

Q13: What productions are the hardest to market?

Something that has no special interest to it. Like for instance a dance production because many think that a good dance performance can be seen all over the world. It is not specifically linked to the identity of the city.

Q14: What would you say are the strengths of the festival format when it comes to marketing?

The festival has some clear strengths. First of all our annual advertising campaign waited for by the public each year. The posters we put up are each year an object for debate, for discussions and comment. So there is also the challenge to bring this visual image of the festival each year. This distinguishes the Wiener Festwochen from other cultural institutions in Vienna. Second is that the amount of productions we offer is very high, so you have the impression that there is so much to see. It is an offer that you can almost not deal with so the variety of which to chose is unique. And the quality of each production is the third factor of success.

Q15: Do you think it can be a problem having so many different factors instead of one coherent vision of the festival?

It's right that when you have a general theme it makes it easier to market. But on the other hand, if the public doesn't like the idea they don't go. So more visions makes it more open, when it's not centred on one idea you reach a broader audience. Of course it makes it more complicated to explain what is going on, but at the same time you interest more people.

Q16: What would you say are the weaknesses of the festival when it comes to the marketing?

That we are blocking the communication channels by our own messages. We have too much programme in too less time. Like if we communicate our opening ceremony all the newspaper talk about it. But at the same day we have other events happening and we don't get the room anymore in the media to communicate other things as well. The media focuses on the big events, and the small events are put on the sideline. So we are limited as far as the room we get in most of the media. And also the attention from the audience. So there is a challenge for the festival not to offer too much. If there is too much people to choose from, people can't choose at all, if there are fewer choices it is easier to choose. We use that effect in our marketing.

Q17: How important is it for you to be covered by the media?

It's very important. Of course we can't influence our reviews, but it is better to be in the media with a bad review than not being in the media at all. It's crucial to be in the focus of the city.

Q18: I heard that the In to the city programme hasn't been that well covered by the press?

Yes, that's true. But this is again because of the blocking of the communication channels. But the work that is put behind the In to the city is just the same, if not more.

No.	Sample group	Name	Institution	Function	Date/time	Location
V4	CITY (culture)	Karin Rick	Vienna City Council (culture department)	Representative for the Cultural Department	31.05.11 10.30-12.00	Friederich Schmitt-platz 5, Vienna

Q1: What role does the cultural department of Vienna have in the organisation of the Wiener Festwochen?

Nothing, we don't have a role at all. We just give the money and don't interfere. They give us a summary of their budget and spendings (same as for all companies), but we don't lay out any guidelines they have to follow. Of course they have to tell how much audience is coming, but we know and respect that with experimental things few audiences are coming. But experimental performances are still important. In Vienna we don't even have a legislation of what Vienna want to do for culture. We have no guidelines. Some other provinces have got that: like they want to promote the identity of the province. We always refused that because we don't want to be concentrated on and restricted by those guidelines. We want to be free of those guidelines, and therefore we don't interfere with the content of the Wiener Festwochen either. For example: There was a very politically performance in front of the opera (Schlingensief) and our counsellor said he didn't want to interfere. We have to except the good things as well as the bad things. He didn't say that they had to stop the performance even though people asked him too. Of course the performances shouldn't be against the law -this is obvious. We have a law against performances promoting national-socialist ideas and other things associated with the nazi times. Some small initiatives by the right-wing party try to overcome this. But if any of these ideas are present they will be forbidden by the cultural department.

Q2: What about performance in public space? Do you have a regulation about this?

The Wiener Festwochen have got it in the program. For instance do they cooperate with the Soho Ottakring festival that works a lot with public space in relation to the In to the city programme. The idea is to go more in public space and reach more young people. There are no problems with the permission to do this because it is the Wiener Festwochen and are so well established. However, if there are too many people performing in the centre at the same time it is restricted. And the head of the district can of course forbid something as well. Of course there is a problem in the inner district because everybody wants to put art there, but for the Festwochen it is usually not the case because it is so official.

Q3: What about Soho in Ottakring? They use the public space a lot.

The Soho Ottakring is also financed by the city, but it is a private initiative. The idea was to put the Soho name on the area. This is a part of the European urban program that has as its goal to improve infrastructure in European districts that had been abandoned in the last decades. These districts are a bit problematic because the houses/flats were not in a high standard. And the sanitary situation had to be remade and we had to integrate apartments into the flats. The URBAN program gave some money for this development. Furthermore the area behind "Soho", the Brünnermarkt, was still undiscovered by the big public. But as the city government was well aware of it because we had a section there belonging to our city development plan. You have to know that in every district we have an office from the city planning department, where people advise in how to improve their houses and have a better life. So that initiates also building projects. This is a form of low level first contact to the city.

There is a synergy between Soho Ottakring and the Wiener Festwochen. The idea of Soho Ottakring came for instance in relation to all of the empty shops in the area. So the idea was to put artistic work in the empty shops for some days and to have open air events by artists. And they got more and more money from the city. But they work together. One part of the city worked with the Soho Ottakring.

Q4: You say that there now is no connection between the organisation of the Wiener Festwochen and the city, but what about in

the 50ies when the mayor of the city was actually also the leader of the festival?

Yes, the festival was the idea of the mayor and we had a strong representation to the advisory part. But we decided to withdraw from this approximately 15 years ago because of the autonomy of the arts. It was the conservative cultural councillor who started his working period by making them independent because they have to give us their budget balance every year so it doesn't look correct having us sitting there in their board. But we nominate the artistic director, the administrative director and the director of theatre and music. So maybe this is our influence.

Q5: How do you choose them?

I'm not quite sure. I think they are chosen by a hearing, and some of them like Bondy and Wais have stayed for a very long time.

Q6: What would you say is the relationship between the cultural policies of Vienna and the Wiener Festwochen? Do the cultural policies in some way influence the festival?

Yes, we (the social democrats) have a majority in the government. And the main idea is to fight against the right wing and fascism. And of course our work is based on the socialist idea with more equality and more distribution of cultural goods for everybody, and to bring people from the street to culture. That is why the Wiener Festwochen goes into the street, and the opening is free for everyone to promote the democratic process. Of course the programme is very elitarian, but not only. The quality is of course the main objective, to bring quality to people. But in Vienna we also have other festivals like the district festivals.

Q7: Do you think the Wiener Festwochen would go more in the direction of more free performances in time?

No, I don't think so. We have the into the street (In to the city program). But what makes the quality of the festival is the high standard of its representations.

Q8: What would you say is the most important contribution of the Wiener Festwochen to the city of Vienna?

If they play in a place like the Brunnenmarkt, the Gürtel or Nachsmarkt they somehow valorise the place. With the Gürtel it was typical: there was nothing and just cars driving through. Nothing could change there because the Otto Wagner construction is protected. So there's not so much to do to change this city motorway. But you can make events there. So they started with one night of music over there. This is there first, and then the Festwochen corporate with them the next year and finance one performance there. So I'm not sure if they really influence the public space. They go there where the space is already a little bit developed. But of course some groups use some places that are unusual like for instance old factory buildings etc.

Q9: What about the Museumsquartier? I've heard a theory that the Wiener Festwochen initiated the development of this cultural cluster by starting to use the Halle E and Halle G for their performances.

I think that's a totally wrong theory. Maybe the Festwochen had some performances there, but there were small dance companies there first. And other tiny cultural associations had their offices there and wanted to perform and try things. Then it started to get so important that the city had to have an idea. But it was more lively before the Museumsquartier was built. So if the Wiener Festwochen has initiated it, it must have been very indirectly. Maybe the Festwochen was there first, but it had nothing to do with making a big cluster there. Many critics are saying that the culture of these small initiatives were more interesting for people. Now people say that it is too solidified and that the real interventions take place somewhere else.

Q10: What about the creative industries? Would you say that the Wiener Festwochen is a part of or may contribute to the development of these industries?

The Wiener Festwochen is completely different from these industries. The CI is more an industry. Festwochen goes more from the idea of the best of theatre plays and

operas on the top of what is happening in performing and music. And not so much as to establish Vienna as a focus for cultural industry.

Q11: Would you say that the Wiener Festwochen is more related to city marketing, then?

Well, yes, the Viennese tourist board uses the Festwochen for tourist promotion. But the government has discovered that we don't have so much attraction for the new audiovisual and film companies, and all this technological innovations of the media. But I don't think that the Festwochen has a big part of this, Festwochen is more dance, music and theatre performances. And this is more for audiovisual performance like television.

Q12: What would you say are the weaknesses of the Wiener Festwochen in relation to urban development?

I think the concept is very old. What they bring are certainly very good and well discussed productions.

And you have the big square in front of the Rathaus. The mayor wants things to be happening there all over the year. Festwochen was the first, maybe in the 60ies, to have the opening there. Also Tilk wanted to always run this way. And this is this low-level culture when everything is for free. So maybe the Festwochen was the first to do this. For me as the child this opening was very important, because all other year the place was dead. And then suddenly it was illuminated and provided us with beautiful music. And then, when the opening was over, it was dead again, and nothing happened anymore. So in this regard the Wiener Festwochen provided us with the first open air event in Vienna.

And of course, as I edit how women is represented, so I say that in classical operas and performances women is not enough represented. And my other critique is also that for small cultural initiatives in this time, there is no advertising budgets or sponsors, and no newspaper critique because everything is concentrated on the Wiener Festwochen. It drains the money from the big companies that invest in the festival and so there are no money left for the small

companies. Even the journalists are bought by the Wiener Festwochen. And we have a bad quality of the print press covering arts and performances in Austria. We have maybe one or two, and they are completely occupied with the Wiener Festwochen. So it is still a very representative culture, and it needs to go more into the street.

Q13: Do you think there is a possibility for change within the Wiener Festwochen to do this?

I think Vienna needs such a structure. Our touristic image of Vienna is a very high priority and Vienna is known for cultural performances of extremely high quality. And it is difficult to change this aspect. They don't want to loose it. However, the festival is certainly closer to new trends than the opera. So the festival is certainly more in time than the classical things. But still Burgtheater etc. also start to be innovative and invite performances from abroad.

Q14: So would you say that the festivals are in some sort of an identity crisis as it faces more and more competition from other cultural initiatives?

Yes, I have thought of why nobody have taking this up yet. When 40 years ago these performances were very important. And we always wanted to go in. But now it is not my priority anymore, because during the year there is suddenly a big performance coming so the festival is still not so different. Maybe we don't need them so much anymore.

The logo of the Wiener Festwochen was really important to see in the 60ies and 70ies, but it is not so important anymore. It got lost somewhere along the way. Now we have so many festivals. The film festivals and the Viennale (but the viennale is second hand because we bring in old films already been to the festival.)

Something that has been more important in my view is the WUK (Wissenschaft und Kultur) situated in the 9th district. It was an old factory for engines, and in the 70ies it was squatted by teachers who wanted to make a cultural center out of it instead of a garage. Tilk (the mayor at the time?) was a media manager so he had other

ideas. He said give them 140 euros for their advertisement and don't destroy it and let it go (these were times when Austrian politicians was afraid of the Baader-Meinhof tendency). But if the squatters wanted to keep it, they had to do things with it. But still it's not renovated after 30 years. There's at least a thousand people going in and out every day, and hundreds of small culture initiatives are situated there and they get a fairly big amount of money from the city. I consider this a big city project that influences the whole district around. It's a real contrast to the Volksopera situated in front of it. And they have a very good art gallery from experimental art. People hoped that the Museum Quarter would be like that, because the city and the state sat on it. I don't agree on having things like this Museum Quartier in the city, having it this concentrated. They chose the easiest way. Also when they decided to build this cultural cluster the cultural class hype was over in other cities, but Vienna is so late. And I also think that it is no courage in it, because real courage would be to put part of the cultural consumers by the Danube.

No.	Sample group	Name	Institution	Function	Date/ time	Location
V5	CITY (planning)	Philipp Rode	Institute for Landscape Architecture ¹⁵ , Department for Space, Landscape and Infrastructure	Researcher and part of the project team at the project "Art creating city?!" ("Kunst macht Stadt?!") by Vienna housing research.	24.06.10 16.00-17.00	Peter-Jordan Strasse 82, Vienna

Q1: Could you start by telling me a bit about your project "Art creating a city"?

When the project was initiated I was working as a researcher for the urban renewal office in Ottakring, where the festival Soho Ottakring takes place. The project was a cooperation between three different departments:

- The urban planning department (Stadtentwicklung und Stadtplanung)
- Vienna housing research (Wohnbauforschung) who is responsible for the funding of housing
- Department number 7 who is responsible for artist projects.

However, last department didn't fund the project with money, but just with knowledge on the field and coordination. So this was the only department that was politically involved. So the technical staff wasn't involved, but the politicians were. This is the office of the responsible council, under the lead of Maliath-Pokorny. His office took part.

In a way one of the main persons initiating the project was Birgit Brodner. She had all this talks with both the urban planning offices and the research and put it together so that it could be a comprehensive design. She was well aware of the interaction between art and urban design so she put it on the agenda. So she

¹⁵ Institut für Landschafts-architektur

made all these talks before we got the contract for this research because she knew me from the urban renewal office, and she knew that I know these interrelationships and local actors present in the Brunnenviertel. And my partner at that time, Bettina Wanschura, had made a project called: “Cash for culture” (a project that helps young adults from 13 – 23 years that have a cultural idea to realize this idea). So Brodner knew that we were familiar with the interaction between the two.

Q2: Ula Schneider told me that the city had this idea of moving the concept of Soho Ottakring to the 15th district but that your research argued that this is impossible. Could you tell me a bit more about that?

Yes, in the beginning of the project there was this idea from the Housing research department. They had in mind that there were certain areas in Vienna that could be compared to each other because of their social-economic structure. They had a certain amount of immigrants, a low education level and so on. But we argued that despite that these areas are comparable in certain criteria, the social dynamic isn't the same. So the idea was to question which circumstances or framework could be responsible for the fact that in one area a festival and creative cluster could develop and in another area it couldn't? So there was this talk about if it would work – this was more a kind of experimental thinking- if Soho Ottakring would be put into the 15th district (near Westbahnhof). But this was a discussion in the beginning of the project, and we argued that these kinds of projects are so dependent upon the initiators and their personal relationship with the place. It is so personal, the initiator has built up his own network of actors and relationships with the different stakeholders in the area. So it is so locally based that it wouldn't work to suddenly move all this to another place.

Q3: So what would you say is the most important factor for a festival to work in a certain place?

That the project initiator takes the responsibility for his surroundings. We looked into four different projects and in all of these it was the same: the initiator actively got into action. The autonomy differed, but in the end it was always the same: The initiator

found that something should be done because their district wasn't satisfying. It was the same with Ula: She found that there was so much vacancy etc. in the area, so she developed the idea of what if we put art into it. The other project was Cultural Sidewalk in Gumpendorfer strasse. The initiators had a similar idea: they had experienced that urban open space were reduced to traffic space, and that the economic development wasn't very satisfying. So they thought: Why not employ artists for regeneration? The third project was the Augarten Aktionsradius. They started from the urban renewal office, which is an institutional function (Gebietsbetreuung). They experienced that the institution has come to its limits, so they tried to create some space outside the institution. And the forth one, which was a bit different, Wolke 7. This project came from a call of the district administration. They were seeking ideas for the regeneration of their very part of the district (Kaiserstrasse near Gurtel). There were some reactions to their call, and one of these was made by a group which were then employed and funded by the city of Vienna, the district administration and EU. But all in all I think this factor that they were persons that were living in the neighbourhood and a part of it and responsible for it. They were initiators and also had the motivation to build up some structure and initiatives which were not only relying on funding. And that is the critical point. All these projects suffered from a massive lack of funding and were relying upon the initiators spending their own money and private resources on the projects.

Q4: Yes, that's often the problem with these kinds of projects; how to create a sufficient support structure?

Yes, that is the critical point. Ula's project is of course a festival, and of course she has a problem that it periodically comes up again, and she has the problem that she gets funding for these two weeks the festivals run, but not the fifty weeks in between. The other projects like the Sidewalk Gumpendorfer decided that it was just a festival once, just a temporarily thing focusing on a one-time happening and that was it. So they called it a "flap of a wing" which could initiate something, but they never planned for it to happen again.

The Augarten Aktionsradius, on the other hand, had a quite sufficient funding one the one side, and they had the support structure of the urban renewal office. Of

course the two were formally divided: the urban renewal office and Aktionsradius Augarten. But on a personal level they had very good support because the initiators of the project was also employed at the urban renewal office. So it all has to do with personal relationships and networking. I think Ula got support by the urban renewal office when I started there in 2000. And there was a growing interest to support this structure because they were interested in the upgrading of the area, and saw the festival as a puzzle piece, which is very valuable for the whole. And of course they had this interest and it was articulated like that.

But that is a strength of Soho Ottakring, that Ula and her partners are going into the discussion of gentrification quite critically. In the beginning she wasn't aware that there could be some criticism, but then it was forwarded in discussions and she integrated it into the concept by asking questions like: What does upgrading mean? What is the responsibility of the artist in this project? But on the other side the critics say she benefits from this process because she works well together with these investors and landlords, and gets quite cheap space for her exhibitions. But personally I don't think this is the case.

Q5: Could you say that the fact that a project is a grass root initiative makes it successful?

Yes, and with Soho Ottakring it is quite well documented that there were some conflicts of interest: Ula was strongly supported by the chamber of commerce in the beginning, and they put pressure on her that she should make sure that the festival produces as much rented ground floor space as possible. So they put some pressure on her and tried to communicate this success story and taking over her intention and put it into their aims. And then she decided to break with them. And another issue was the interest of the urban renewal office on upgrading: they tried to take over the festival. So she had a lot of struggles to fight and articulate against other interests, to keep her vision clear: her project is her project. With the success many actors like the chamber of commerce, the urban renewal office and the politicians come and say that this is our festival. Once it's successful they come.

Q6: In the conclusion of your report you state that well-defined concepts and openness about the project's outcome and the artist's work are important factors for the project to become successful. Could you elaborate a bit more on this?

This is not so much a result of our report, but more an outcome of discussion. It would make it easier for potential funders and funding parties to fund a project if the vision and concept is clear. I would say this is a weak point in arts. That many artists are hiding behind their artistic freedom and behaviour, and many of them come to an institution and say I have this idea and it is good, give us some money and it will work well. So this is a demand for structured concepts and visions, and a structuring of the artistic process so that there are different steps in the process: first there is an initiating phase which is very open and with a loose structure. But then there should be a milestone with a clarification of aims and measures, and so it is a funding by different stages. This could be a model that could work. Because it is clear especially for the initial phase that there should be some openness and space to experiment with structures and visions and this phase is critical. In all projects we were researching the initial phase was critical in terms of funding, they were relying on own personal resources (putting hours of volunteer time and personal resources in it). So it would help if in this phase there is a short term funding, and then good if this is limited to a certain point of time. And if it goes further there would be need for clarification.

Q7: But isn't that the problem that there is no concrete result, so the funders wouldn't know what to give money to?

I think public donators are not so much into countable results. A private and economic donator like an investor would like to have very specific and best monetary research. But I think if this initiating phase is limited, so the risk for the donators or funding institution is lower because it's not that much money (you invest 5000 euro and in some months you get some ideas, a layout and draft from network etc.) So the idea with this initiating phase funding is to limit the precarious situation of the initiator. But I think if one decides to make up a festival or project like this, he or she should be aware of the fact that he would need some professional

support like a project manager or finance people. Because even in the project of Wolke 7 with EU funding, there were some architects there and also artists, and my impression of them was that they were working quite professionally, so there is some basic understanding, but the demands put on them from the project regarding financial stuff were beyond their abilities, so they underestimated these things. So in the end it wasn't good for the project. And I can suppose how these things like this works in Ula's case...

Q8: How would you say the city of Vienna regard the use of arts in urban development?

They are aware that arts festivals produce some supplements to urban development. They are aware that it is valuable, and that it is good to work together with artists, that there should be an interaction from urban planning with artists. But I don't think they are aware of what this might mean for urban planning, especially on the local level. The structure of Vienna is that the central municipality is responsible for the whole urban area. And the districts and this level differ very much. It is crucial for the development and success for the arts festivals that as long as they don't support a good support structure or one person on the local level that can cope with artistic ideas or have an idea of what art can be, this might be a problem. What is important is the interaction of the urban and the local level and the supporting structure, at least the transparency of the urban administration. The urban administration is really a jungle, so you must be an expert about which department is responsible for what and which funding functions for which idea. You must be an expert and there exists no structure for this kind of information. This is the structural side.

And the other thing is that Soho Ottakring is a success story in Vienna: it has led to a positive development and refurbishment and restructuring of the urban fabric. And also a slight positive change of the socio-economic structure of the inhabitants, for instance you have more young people moving to these areas. So Soho Ottakring made it better. But nowadays because it is so well evaluated many ideas are growing like mushrooms. So for any problematic situation in the city, the first idea is

to make artistic interventions there or establish creative clusters there. So in a way it has become too successful and it is not enough critically discussed.

Q9: What would you say are the main strengths of the arts festival in terms of urban development?

The image thing: it creates an identity, which is recognized inwards for a specific quarter and for creating an image or emotional branding for the look from the outside. And social networking.

Q10: What would you say are the weaknesses of the arts festival in terms of urban development?

This is probably a personal answer it's not so objectified. But I think one weakness is that artists tend to be unstructured and tend to hide in a discussion so they don't take their responsibility. And in doing that they weaken their position in the discussion. It's not equal anymore. If you have certain arguments and one part says "I don't need any arguments" it is useless to discuss. It makes it hard to find the common point. Artists tend to look for their differences, but not for their common unification point. They are so individual.

This point also comes together with the critics that some arts festivals are unaware of the negative effects of upgrading and gentrification produced by them.

No.	Sample group	Name	Institution	Function	Date/time	Location
V6	CITY (planning)	Udo Häberlin	Manchester City Council (department of urban planning)	Engineer working on urban planning and analysis of urban space	24.06.10 14.30-15.30	Vienna City Administration, Vienna

Q1: How would you say the city of Vienna (and your department) regard the use of arts in urban development?

They were not so much aware of it before. We have a boarder between the administrations because there are two persons for the politics in charge, and they want to have their own responsibilities. So there's a small boarder between the city administration who is under the person who have arts in his interest field, and my political chief he has urban development and traffic has his field. So there are two people over the city administration and there is a little boarder between. They do cooperate, but they have their own political standing. So what we do in this department is on the practical level. There is some interests, maybe from the tourism who do some things on the Rathaus square and there's also a group who looks for events/management around the first district (a sub-group of this department). The first district is important for these projects because it is the historical centre. What we look at is the identity of the city. This is very linked to the urban and public space. So we care about the area around peoples flat because this is an important space for creating an identity for them. So we work with symbolics, and landmarks, and new architecture to improve this identity.

Right now we work on this new district on the other side of the Danube. And we plan a new city around the area of the airport. And these areas have no space and characters and no identity, so we want to find new interventions to create this identity. So we have a project called "the sense of place" and we ask the people what they think about living there, if they think they live in the city of Vienna or in the

lower area of Austria. The people mostly say that they live in Vienna, but that there is a difference between them and the urban life.

Q2: Would you use art to create this kind of identity?

We will not only use art, it is also possible with symbols or special architecture.

Q3: You mentioned that the city administration wasn't that aware of art interventions for the sake of urban development earlier, why did you start to incorporate more art interventions?

Because some years ago we changed the view. We only looked in the middle of the centre of Vienna. My colleagues before thought that all people have an identification with the city centre. But there is a big difference between the two sides of the Danube. Today the geographic centre isn't in the centre of the first district, but it has moved to the other side of the Danube –by the Donau city. And so we changed the knowledge about the heads and the association and the identity. So it is more important for us to construct new things for identity. And in this art is important, but it is not so important what kind of art it is, but more that it connects with the people living there. So it is difficult if you think of big events, that's also good, but for this aspect it is also necessary to have their own festival or their own party only in the street –it is enough.

In this part of Europe we have many organisations from the people themselves, also cultural organisations. Not high-level, but an historical form of organisation of interest. So it's possible to have many themes in these organisations, and they also have gardening areas. And these kinds of organisations are also important for the people. But less and less. In history I think it was more important for the people and the identity. Now it has changed, the family is not so important, we have many patch work families. So it needs other constructions and forms of identity. And the identity of the room is very important and the identity with others. Networking is important, on the Internet but also in neighbourhood. And this is interesting for the city department for the development of new urban cities.

For instance you have the Seastadt Aspern: There are new groups to build one house together and have community living –cohousing. In Austria there was a little trend for these ideas in the 60ies and 70ies. And then it was more individualist and singular. And now things change and it is not possible for the government to regulate. For instance regarding the old people: we don't have so much money that the government can regulate this. So more important with initiatives for these communities. And they organize own festivals. And these forms are very basically to build a community or neighbourhood.

Q4: Could you go in and support these festivals economically?

No, because we have no power for this and no money. But we have some projects, like for instance the SALTO project. The focus of this project is to do research about elderly people and what we can do with elderly people in these cities. There are parts of the city where the structures are very homogenous. Old people are concentrated in certain areas and there are no mobility and fluctuation because people are happy to live there. So we have more and more older people there. So in this project we look at what we can do with these areas. And one of the solutions was to look for the neighbourhoods and to build communities or to create networks. So we created one network we called the phone network: People phoned with each other. They got a list with ten people and every person had to call the next person every day. And when the last is phoned he calls the first one, and the ring is closed. So the old people know the other one is ok. So one new idea is to create networks to help each other. So we experiment with how we can create these networks in the city.

But we also created a festival with sports for old and young. And we connect older and younger people. And we said that they could do many things together. Try to bring people together where the average has to be 50 years, and they come together and play football against each other.

It was only a festival for this region and neighbourhood and it was a good beginning for these kind of thinking and coming together.

Q5: Does artists help you to come up with these ideas?

Yes, we have a special office called PlanSinn –planung and kommunikation-, who moderate groups and so on. There are no artists in there, but many people who made these kinds of socializing initiatives.

Q6: You talked about the creation of identity, this is also often mentioned by the Wiener Festwochen as one of their aims. Would you say that the Wiener Festwochen is important for urban development in this regard?

It's not so important for development, there are more and more festivals looking for other regions. But on the other hand, the Wiener Festwochen always looks for special places in special areas: a run down factory etc. So it is very important for identity, but it can also be important for temporary use and for creating new places and new images or names for old bad-image places. So if you have an old factory, like for instance Kabelwerk, which was an old factory, and they made a big temporary festival there so then people came to this place. So people came there and wanted to participate in the planning. So the festival can make a very important start up for a new urban centre and area. So this is also important, so the Wiener Festwochen and Soho Ottakring and other temporary festivals can help to create a new image and new picture in the minds of the residents. Most parts of the city have different codes, we must build more images before they build new cities. Maybe we have the pioneers and if they say that this is our city, you build the city for us, and we want to talk to you because it is our city in the future.

Q7: Is it hard for you to cooperate with festivals like this?

It's difficult because we have so many other things to do, and these things are also important. So we have no time to go into the cultural aspect. Our first work is to create flats and to do something for new structures that function in the practice. And we cannot work with culture when there are other things that have to be done (for instance a cable car that is broken). So once we have done this we can come together. But we are very open for it and we have some interventions against gentrification for example. If we have a part of the city who is old, like Ottakring that needs renewal. So for these things we cooperate more with the culture.

Q8: What would you say are the most important initiatives in Vienna when it comes to using arts as a tool for urban development?

If you take the new urban place in Seastadt Aspern. It is very important to make new steps in urban planning. It's a new model for urban areas and financing some public things/happenings. And I have an idea to build a little tower as a symbol for a big water can (know it from an artists called Klas Oldenburg). In my city in Germany there is a big garden "vannslange" and I had the idea to create this can tower and you can walk on this tower and look around there, and this symbol can be one point for identity for this new urban place. And the symbol has something to do with the city name and the middle centre of the city. And my idea is to have a second can in another part of the city and in the mind they connect. You stay on one can and then people see another can in this city. So it's two symbols for two levels. One is for the main residents for the whole city, and one for a part of the city. So we create two levels of identity and then they connect. I spoke with some people to finance these symbols.

It is better to have a local identity. The south suburb has nothing to do with the north suburb. So local identities are more important.

Q9: How to make urban administration and cultural/arts interventions to work together?

I think the cooperation is between the persons of the different apartments. For us the persons are most important. We have structures, but these are not very flexible for these new structures. It is an old system we have and it is good, but it is not very flexible for new ideas and aspects. Philipp Rode can tell you about connecting part of the planning profession and the cultural profession. He is an expert for another level. I am in the city administration so my focus is the whole city. Sometimes we make some research in local areas, but we think about what kind of local areas it must be for our research. And what kind of area can give us new impact for knowledge for the whole city. And Philipp works in one part and concentrates it in one part, so he can more say about the other level who is cooperating and networking in smaller parts of the city. But we find it is more and more interesting,

and our structures must make more and more these kinds of local networking, local interests and local synergies possible. Because in history it was the other way around, you have the king who goes from top to down, and the structure in Austria is constructed from top to down. So we need structures who looks from down to up.

We have this other project called "Social changes in urban space", which in reality is a fine name for segregation. We have no segregation in Vienna, the only we have is age segregation. So we have this text. Here you can read about our thinking that we have a monitoring from top down and we look for problem areas, but otherwise we have to give the chance and possibility in administration work that the local heroes can do their own way, that they can find their own network, their own best place and their own interests. And then we have a different coloured city because every part of the city has a different society and the other potentials gives their own possibilities for own ways and special ideas. For different perspectives, actors and ideas. And these ideas can go in the direction for culture, a special festival, or interventions to have a special market or special cultural house or centre or something else. And I think that is important, and normal in international cities from today. Barcelona, Paris or Berlin they give the idea of how different and how coloured the city can be and what with the diversity from the society.

No.	Sample group	Name	Institution	Function	Date/time	Location
V7	CITY (culture)	Rudolf Scholten	Austrian Centralbank	Former cultural minister of Austria	09.06.10 13.00-14.00	Austrian Centralbank, Vienna

Q1: What role would you say the city of Vienna plays in the organisation of the Wiener Festwochen?

Legally it is easily described. The Wiener Festwochen is a private company owned by the city. It is subsidised by it, and the city owns the company. So they nominate the supervisory board and decide on the management. The city does not engage in the day-to-day life role of the festival, but is rather involved in the basic discussion of the long-term goal of the festival. And the city thinks it is important to know what the idea of the festival is, as they are the main source of financing. But they do not take influence in the day-to-day planning e.g. regarding the program-planning. This is not relevant for the city.

Q2: I heard from the city government that the city withdrew from the advisory part 15 years ago because of the autonomy of the arts?

Yes, earlier there was a closer relationship. Today the city don't influence the festival on a day-to-day basis, but in the general long-term goal of the festival they take a strong interest.

Q3: So what is this long-term goal?

That's the discussion we are having right now. The agreement with Bondy is expiring in 2013, so we have to find out who we want to appoint then.

But there is one goal which is not doubted by anybody: that Vienna is the only city in Europe where you can have a pretty detailed impression in the development of European theatre over the years. If you follow the program of the festival over the long term, there is no development of theatre you did not see, because everything

of importance was always a part of the festival. So you got a perfect overview over the development of the theatre world.

The other thing is what is the influence on the general understanding of the identity of the city. I think the role of festivals is much underestimated in what feeling of the city the festival may create for their own residents of the city. The problem is taking the ticket sales as a measurement. In this case the Wiener Festwochen is a very interesting example. When you take the theatre performances we sell 1500 tickets of a population of 1,8 mill, it is 2% of the total population, so it is a very small percentage. But when you ask the Viennese in general about which Viennese institutions they consider the most important the Wiener Festwochen is always in the top 10. So every resident claim the Wiener Festwochen along with Schönbrunn, Lipizzaner etc. This means that a great part of the residents consider the Wiener Festwochen important even though they do not necessarily go there and watch the performances. When considering your own perception there are many criteria's that are important for you, but that doesn't play an important part of your personal life. The people are very sensitive regarding their understanding of the qualities of their cities, even when they do not use each segment of these qualities for their private life. A great part of their understanding is regulated by the potential the city has for its population, for instance one thing is the international recognition. If Vienna/Austria participate in a Football world cup it is important for you that Austria win even if you don't look at football.

And more important: the cultural infrastructure is decisive for an unwritten law of the rules of life in a city. So I'm convinced that in an environment like this the Wiener Festwochen plays an important role. There is more understanding for being exposed to new developments. We have to realise that art is a crucial element of Vienna. Art is an important factor in Vienna compared to other cities. These people don't attend to it, but it's important anyhow. So the factual number of ticket sales is not important, the important is that it is important for defining an identity for the city for its residents.

Q4: You say that measuring the success of a festival on the ticket sales is problematic, could you suggest another measurement that could be more sufficient?

I always use the example of health. When it comes to pollution everybody would sign the sentence that it is better to live in a clean city than in a dirty city. Nobody would prefer an unhealthy environment. However, the claim for a clean city is an abstract claim, and nobody would dare to make it concrete by saying that the only reason for this claim is that this would make the cost of medicine lower. You would never put this abstract claim together with an economic justification. This would be considered as bad taste. So why is it not possible to say in the arts; we do not have to justify it. Like in health, you don't have to justify why it is better to be healthy than to be ill. So why justify it? It's a decisive element of human being. The worst is to justify culture via tourism. As if the Opera only may exist because of the Japanese tourism, and that it would have to close if there was suddenly a crisis in Japanese tourism. But the reason for having all these institutions is not the tourists, but the fact that we want it. But at the same time: It's easier to make tourists come to a healthy than a dirty city.

Q5: But what about the recent years commodification of culture, and culture used as a marketing tool for cities in the increase competition? Isn't this an important part of it?

It's a consequence and not the reasoning. There is an argument to say that headquarters comes easier to a city with good cultural offers because the managers of these institutions like to make use of cultural offers. It would be wrong to be cynical about that. But it is important that this is not the reason for our engagement or our being involved. It is a consequence. I am sure that the managers want to come to a city with good hospitals, but you wouldn't build hospitals for the reason to get managers to come here. It is important to differentiate between justifying something and be a consequence of something. That the culture in Vienna helps to attract businesses here is a nice consequence.

Q6: Still, one might say that the Wiener Festwochen was established as a political initiative to put Austria back on the cultural map in 1952, can't this be said as a marketing strategy?

A lot of things have changed since then. The structure is so different. The expectation is different and the environment of Europe is different. It was times where the festival was more like a façade for the rest of Europe, but this is not the case today. Today it is an easy structure, and not touristic at all. The audience of the Wiener Festwochen is local residents and the majority of the events is German speaking theatre.

Q7: You say that a lot of things have changed, how has it changed?

It has changed in the way that the Wiener Festwochen has won autonomy.

Q8: What about the competition from other festivals? They are increasingly present also in Vienna.

Wiener Festwochen is an organisation and not a religion. If some festival does what we do in a better way, they should do it instead of us. There is no competition in the sense that we want to keep our festival audience to ourselves and nobody can "steal" them from us. There's not a competition in the sense that we don't want other people to do the same.

Today people get more and more confused by a lack of transparency of what is going on (the internet and the information flows) so people are more and more looking for guidelines in terms of making things more transparent. For instance in TV: the specialised channels (like Eurosport and Discovery) have an increase in people watching, so people are more and more looking for an overview. So if you're interested in Spanish movies, then you watch the channel that shows this. You're happy with all kinds of overviews. When you are a loyal visitor to Wiener Festwochen you have a perfect overview over the development in theatre in Europe. People like to know that if they go to the Wiener Festwochen they experience the development of European theatre. People love to have an overview.

Q9: What about theatre in public space, do you think this is a good way to reach out to a broader audience?

The Wiener Festwochen has got the In to the city programmes which makes exclusively things connected to a group of our population that traditionally wouldn't go to theatre buildings. Everything they do is outside the traditional buildings. This is important to show people that we take them seriously. And there is a more folkloristic way: my daughter participated in a theatre outside coffee houses and the audience was the coffee house. This is nice, but this is more folkloristic, and an aesthetic question of how you deal with rooms. But it is important to go out of inner city parts of Vienna, and reach people you normally don't reach.

Q10: What would you say is the most important contribution of the Wiener Festwochen to urban development?

To be an important factor in order to create a feeling of being international.

Q11: Would you say that the Wiener Festwochen have put any visible marks on Vienna?

Our goals are invisible marks (*laughs*). In terms of a general feeling of people, it is more about self-understanding, identity and how people feel about the city. This is something you can't argue with visible points. And we are specialised in this.

Q12: But what about any venues the Wiener Festwochen started to use and that wasn't used earlier?

Well, you have for instance the Arena. This is important in terms of anecdotes, but not in terms of how important the Wiener Festwochen is for the city. The invisible signs is much more important. The places the Wiener Festwochen detected could be detected by others too. But create a self-understanding is something which nobody else could have created in that dimension. So in those terms the Wiener Festwochen is indispensable. So the marks are invisible.

Q13: You say that creating a cultural identity for the residents of Vienna is an important factor of the festival, would you say that this is a result of the Viennese cultural policy with its focus upon for instance cultural heritage?

Yes, certainly. But it depends on what you mean with heritage. If you say that it is backward looking, I would say that the Wiener Festwochen is more looking forward.

Q14: You were in a board together with Thomas Weber regarding the discussion of what the long-term cultural policy of Vienna should be. He said that he had tried to avoid the Wiener Festwochen before that, because he found it so elitist, but that you learned him that it also concerned itself with subculture, how is this?

You mean that the festival goes out of the inner circle? The crucial factor of the arts is that much faster than other developments, things that is provocative, exiting and new today is well-established and old the day after. The risk is that you participate only in the new things in the arts, but in the next turn-over you are already on the wrong side because what you defend is so old. So you become inflexible very fast. You get the feeling that theatre directors (especially the German ones) that were very provocative and new years ago, are now defending their positions against the new ones. In the arts you are either getting quickly very old, or you become fashion addicted. Every new change is completely changing your picture of the world. You change your mind following every new fashion. So you have to find a mixture of the two, but not necessarily a compromise. You have to define your degree of curiosity in order to follow developments and be open to new things.

I think the Wiener Festwochen in particular has the risk that the judgement of people are defined by their own experience. You see two or three performances and then have a picture of what it is about. And it is hard to change this picture. So if you saw three performances you didn't like and this happens two years in a row, you would say that they don't like the festival anymore. And your final judgement is that you don't go there anymore. So it is more difficult to keep a festival up to date, than with an institutional theatre where you can correct the impression during the year. This is

impossible with a festival since it is only there for a limited amount of time. Many young people have the impression of the Wiener Festwochen being the cliché of traditional theatre, so you have to push them in the direction to realize what is going on beyond this. And if they realize this they are friends again. You have to change the perception that the Wiener Festwochen is traditional theatre.

Q15: I've heard from different cultural actors that the Wiener Festwochen is often considered a dinosaur in the festival world, and that it is hard to change the festival as it is "safe" in the hands of the city (e.g. regarding financial report). What is your opinion about this?

I think you have got the wrong person to discuss this.

It is clear that the Wiener Festwochen has a better position in being a part of the city. It is important enough so it is hard for anyone to harm the Wiener Festwochen. So we are more protected than other organisations. But I would deny the argument that they do not think about their own future and are less flexible. Because this is next topic: what is the role of the city festival in the next 10 -15 years. The question is what is important for the city and what is the weak point of the city. The main function of the Wiener Festwochen is to be an artistic hint on weak points within the society. So it's hard to define these questions. So our internal discussion is not the next performance, but the next vision. Compared to 10 years ago, it has changed a lot. A city festival has to be very flexible. But yes, it is better protected.

Q16: What would you say are the biggest changes since 10 years ago?

There are two things. First of all the music program declines. The Wiener Festwochen succeeded in making it clear that Vienna needs an opera house playing opera on a non-repertoire basis. This is what the Wiener Festwochen did over the years. They introduced two or three of these productions over the year. And everybody said that it was perfect because the Staatsoper couldn't play this. Now Teater an der Wien is doing exactly that, so the Wiener Festwochen have succeeded and in the same time lost their role. So the role of the Wiener

Festwochen in the opera will diminish, and the role of the Wiener Festwochen in programs like Into the city will be increased.

The question is what is the offer to the generalised population. We have a program for the theatre audience of the city, and the In to the city program for a special segment of the population, but the question is do we need special performances for the general public? The danger of these types of performances is that it becomes too popular, meaning that we risk the aim being how many people that comes to the performances instead of the quality of them. I'm afraid the program will loose quality if it becomes very broad. But at the same time we have to look out for targeting only the elite. A compromise is not the way. You have to have a clear picture. So the Wiener Festwochen has shifted from opera to a self-understanding that we have to have special offers for special segments.

Q17: Do you think having more free performances could make it easier for the festival to reach a broader audience?

The definition of a free performances is not so clear anymore. If you call a free performance a performance outside the routine theatre the answer is yes. But one have to be aware that some of the free performances are still in a very self-understanding of traditional theatre. So it is not so progressive. In previous time you would say that traditional theatre had a conservative understanding of theatre, and then you had free organisation that were more revolutionary and new. This has changed. There is no guarantee from one for the other. But yes, it will lead to more openness it is certain.

Q18: I've heard that the In to the city is almost completely ignored by the press, how do you look upon this?

I think this would change during the years. And who said that it is necessary to be covered by the press? We had a project of the Wiener Sängerknaben going to a place with a lot of Arab immigrants particularly from Egypt. And they were singing traditional Viennese songs together with Arab women. This was great for everybody involved. This all happened in a catholic church (because of rain.) So at the end Muslim Arab women singing with the Viennese boys in a catholic church. This was

not covered with any line in any newspaper , but for the people it was a great experience. I think the art has to be careful to believe that everything that is not reported in the press did not happen. If 500 people had an experience it is still a big thing. I'm not denying the necessity to make everything known by the public. But even though it was not covered by the press, it still happened for 500 people.

Q19: I liked the comparison you made between health and the arts.

Yes. It is important to say that arts are one of the few areas where you can differentiate immediately. You can't tell the difference of Vienna and Copenhagen by counting cars, Internet connections etc. But with culture you can differentiate immediately, and see the difference of what the different cities offer. I'm not against globalisation, but I am against unification and I believe culture may counteract this tendency.

It is also funny that people organizing art events (not necessarily the artists) are so afraid of receiving public subsidies. There is another big group in Austria also receiving public subsidies: the farmers. And they have never felt bad about receiving public subsidies. But the artists are afraid of getting public support because they think they have to justify it in numbers somehow then.

No.	Sample group	Name	Institution	Function	Date/time	Location
V8	OBSERVER	Karin Cerny	Freelance journalist	Cultural journalist	20.05.10 18.30-19.30	Café Schwarzb- berg, Vienna

Q1: Elias Berner mentioned that some of the underdog performances and the events of In to the city is completely ignored by the press. What is your perception of this?

"In to the city" is running almost the whole year now. So I wrote about "In to the city" for some months ago. Furthermore I think "Into the city" is covered by other medias, like magazines for young people and second generations immigrants. So the audience and target group of "Into the city" is not reading these news papers.

Q2: How would you describe the relationship between the city of Vienna and the Wiener Festwochen?

If you compare Wiener Festwochen with the Salzburg festival, the Wiener Festwochen is more local oriented. The majority of the audience for the Salzburg festival are coming from abroad, it's a touristic festival, while 80% of the audience of the Wiener Festwochen is coming from Vienna. That is quite special. And it also last for quite a long period. But it is problematic because you don't have this typical festival feeling like a lot of different workshops, and you can meet artists who are here all the time. With the Wiener Festwochen there is no festival centre. They are very present with marketing, but not when it comes to creating an environment around the festival. They are trying, but it is not really connected. For instance: The artists performing first week are leaving the last week. However, it is quite established.

Q3: In what ways would you say the Wiener Festwochen contributes to the urban development of Vienna?

The cultural scene/program of Vienna has changed a lot: in the 80ies Vienna was quite sleepy and lagging behind regarding international theatre trends, and there was not so much co-production. So there has become more. In the 80ies the Wiener Festwochen had monopoly on this international theatre, but now a lot of international companies are playing on the different scenes in Vienna like e.g. Meg Stuart's dance company. So it changes a lot.

Q4: Do you think Wiener Festwochen has contributed to this development?

In a way they have contributed a lot. In the 80ies there were no exhibition hall, so all the big exhibitions passed Vienna. But the head of the Festwochen created an exhibition hall, which afterwards became a real museum. They saw what was missing in Vienna, they made it and it continued.

In to the city is interesting because they are reorganising the smaller theatres. And we realized that Vienna is a multicultural city and there are not many groups or places where you can see intercultural theatre (the conception of intercultural theatre was that of a Shakespeare play playing in English). So this was missing, and Wiener Festwochen wanted to do something about this by creating new places. So I believe the most important input from the Wiener Festwochen is that it shows what is missing and want to do something about this.

But there's always a problem: should they only show international productions, or work with Austrian directors as well? If they work with Austrian directors the result becomes quite boring. They could work all year in Vienna, so why particularly at the Wiener Festwochen? In the 80ies the Austrian scene was quite isolated, so smaller companies and theatres hoped to be in the frame of the Festwochen to be recongnized from abroad. But this has changed due to the new cultural institutions like e.g. the Tanzquarter.

Q5: Would you say that the Wiener Festwochen has put any visible footprints on the city of Vienna?

Sometimes the Wiener Festwochen has used some special places that became theatreplaces afterwards: like the container for the Kunsthalle, they established the Orion theatre, and started to have performances in Kabelwerk. So in that way it has left visible footprints.

Q6: What would you consider being the most important contribution of the Wiener Festwochen?

In the 50ies, in the beginning of the festival, they were just doing politics with arts. Vienna was very isolated and they wanted to show the world that they were here. But in the 80ies the festival reflected a lot of international trends like Jean Fabre, so in this sense the festival functioned like a window to the world. Think it still is, even though the world is getting smaller. Burgtheater began showing more modern plays in the 80ies. You could see all the most important directors of the world in the Wiener Festwochen.

Q7: This city marketing function of the 50ies, would you say that it has changed?

Festwochen is a strange hybrid. It's not quite clear what it is. It presents all different genres now, and it had a very broad program in the beginning as well. The socialist party always wanted to make a festival for everybody, and I think this function of the festival is still visible e.g. if you look at the opening at the Rathaus plats. I'm sure that the majority of the audience for this event doesn't go to the theatre normally.

Q8: I often hear from inhabitants of Vienna that they consider Wiener Festwochen as being an elite festival. Why do you think this is?

Because it has a lot of money, and you only read about the big productions in the newspapers. Most of the work is very established, and there are not so many young artists. It is also related to the person being on top of the festival. Luc Bondy is quite conservative in taste, while Carp would invite more unknown names. So what comes out is a compromise.

Q9: Would you say that the festival has got any influence over the use of public space?

When we talk about what places the Festwochen has created, I must say that the most important place is the Museums Quarter. It was a very desolated place until the Festwochen started using Halle e and Halle g which at that time were old places nobody used anymore. So Wiener Festwochen created the name Halle e and Halle g and it is still a trademark. This creation had a huge impact on this cultural centre, it was totally different before the Festwochen worked there.

They are testing out in to the city now because they want some new audience. It's hard to find the perfect theatre for your production. so sometimes they have to find some new places, and you can't use the old.

Q10: How do you think the Wiener Festwochen works within the framework of cultural/arts policies in Vienna?

The Wiener Festwochen has got such a long tradition and works within the framework of the political impact of a cultural nation. Wiener Festwochen is the prestige project of the city. They give a lot of money for it, and you don't know what people in the organisation earn. Bondy is, for instance, one of the best paid of all people working in the cultural field. There's never a discussion if they do something wrong or right, it's never a doubt that they are important, so it's never a discussion point.

Q11: But what about the Schlingensief episode, it created a lot of discussion, right?

At that time there was a strange newspaper landscape in Austria. The Kronen-Zeitung is a tabloid newspaper that 80% of the Austrians read. And they think they want to make politics, and they do. They want to make politics and wrote a lot about the Schlingensief production, and Haider used it to make politics.

Q12: But Schlingensief was not invited to the festival again?

He was invited again, so in that way the festival is quite autonomous. This was a very political time when many were demonstrating about the government. But the Festwochen was quite cool about all this.

Q13: You use the expression “Making politics with art”, what do you mean by this?

Austria has always been defining itself by big artists. When the Festwochen started arts was always used to say that we are not bad nazis, we are just great musicians, we are a neutral country, we don't like politics so we are just an art nation. Austria used this cultural self-image to get rid of their dark past. We were always the comedians.

Q14: Is this it still relevant today?

No, it has changed a lot. It is still important, but in the former years that was all that mattered here, people came to see the old buildings. But in the 80ies it changed a lot, everything was closed in the summer. Now there are so many festivals, young groups etc. But if you see the tourist leaflets they come for the beautiful.

Q15: Would you say that the Wiener Festwochen has got a lot of competition from other festivals?

Yes, the Wiener Festwochen needs to learn that they need to compete. Artists formerly performing at the Festwochen becomes a part of the daily Viennese cultural life. It becomes more difficult for every festival to bring something special. A lot of young people are now working in Brut and Tanzquarter, before the Festwochen had that monopoly.

Q16: What influence would you say that the Wiener Festwochen has over the daily life of the Viennese inhabitants?

For example you have the cliché that there is a strong connection with the people of Vienna and the Burgtheater. They think it is their theatre, and it's the same with the Festwochen, it is their Festwochen. Most of the Viennese inhabitants know about the Festwochen even though they don't go there. So it is part of their daily life, they

know about it even if they haven't been there. Sometimes I think the audience going to the Festwochen is quite different from the audience going to the Burgtheater. Its cool going to the festival. If Meg Stuart is in the Tanzquartier there is 50 persons, and if she's at the Wiener Festwochen there are 300 –it is a coolness bonus.

Q17: So what kind of audience do you think the Wiener Festwochen has got?

I would say that the audience is quite bourgeoisie because the tickets are not that cheap. But there's also a lot of young audience I guess, so it is quite mixed.

It is difficult to write about it, because In to the city is a small festival itself, it has so many small programs. You don't have that big event, you could go to some workshops, but there's so much different stuff going on, that you don't know what to focus on.

Q16: The Metropolis festival experienced that the critiques sent out to cover the different performances criticised it on the wrong premises, has this also happened for the Wiener Festwochen?

The Festwochen has got a lot of resources and journalists writing for them. They even send journalists abroad so that they can see the performances in advance. It functions like this: I met the head of the pr of Festwochen and told her what I want to write about, so we made plans where they would want to send me to see performances.

Q17: The fact that the journalists then are indirectly paid by the Festwochen, doesn't this bias the critiques?

Yes, you could say that it is corrupt, and have an influence on what some journalists write. But you also have to look at it in the light of the change in the newspaper landscape: the newspapers before had much more money to send people abroad, but there is not money for that anymore. So it is necessary for the festival to send the journalists abroad. You meet them and say you want to do that and go that, so they make plans so that everything is covered. So each of the bigger performances are covered.

No.	Sample group	Name	Institution	Function	Date/ time	Location
V9	OBSERVER	Thomas Weber & Stefan Niederwieser	The Gap – magazine for pop-culture and music	Director and music director	21.05.10 10.00-11.00	Postgasse 7, Vienna

Q1: What is your relationship with the Wiener Festwochen?

Thomas: Basically the magazine started out as a music magazine, and two years ago we opened it up and integrated design and film. We changed the claim from pop culture to glamour and discourse. And we tried to get the creative industries of Vienna in to it. Some people say that we don't know what we want cause we cover so much. Regarding our relationship with Wiener Festwochen, we don't have a very deep relationship with them. But they are one of the main cultural events in the spring, so you can't get around them.

Stefan: You always hear about the big opening, and the festival really has some interesting projects which came out of this classic high culture. Furthermore they try to integrate new things to the festival apart from only high culture.

Q2: What do you mean with new things?

Stefan: With the new things I mean for instance the Into the city as a new program.

Q3: I've heard that the press basically ignores the "In to the city" program?

Thomas: The classical media focus on the classical program. But two years ago they contacted us and asked whether their program would be interesting for us. Before that I had tried to get around them a lot because I am not that into the classic theatre world, and then it is easy to get around them. But I am part of this political think tank of the state and here I learned a historical lesson of the Wiener Festwochen. The minister of cultural affairs of Austria is also part of this think tank

and talked about the Wiener Festwochen and how it had, in the past, tried to have a connection with Viennese subculture. I didn't know that before. I got to know that they had intensive relations to subcultural institutions like e.g. the Arena incident, and that's hard to imagine nowadays, because now it is very much a sophisticated arts festival. And it is probably much too high culture and far away from the people in the subcultural communities to have the same level of communication. So it is completely different today, but I learned that it used to be different.

Q4: Why do you think this change has taken place?

Thomas: Because it is much more an institution nowadays. And the different scenes and cultural networks exist independently of each other.

Stefan: I think the people get used to the fact that the people listening to classic music gets so much older, so that's why they have to get a younger audience. In the 60ies/70ies it was a different approach to music. Vienna has got a quite big world music culture, and the bourgeoisie cultural life in Vienna is quite big. But younger people today are used to listening to subculture, and even though the high culture media try to make them interested in classical music, they don't want to listen to it.

Q5: So that's why they called you two years ago, to ask what they could do to change this?

Yes, but they were not asking: what can we do?, it was more: look here! And I hadn't looked at Wiener Festwochen before. Before it was harder to get around Wiener Festwochen because it was occupying so much space in the cultural scene, but now the cultural life is more dense. But I consider the Wiener Festwochen positive, it brings to the city performances that wouldn't be here otherwise. It is a big event for the cultural establishment, but now there is so many productions that you can live without it. Of course it is short sighted to see everything as a market, but if you regard it as a market there is so much you can cultural consume, only today I got seven invitations for things to see, and I don't have the time to see any of them.

Q6: So that is also why you don't have the time to cover so much of the Wiener Festwochen?

Thomas: We basically cover In to the city and "100% Vienna" and "Lipsynch". But not Wiener Festwochen as such, just special projects.

Stefan: For a magazine of this perspective, we hardly have any connection to contemporary music productions. What is specific for the music scene is that it is getting older. The Viennese theatre scene is said to be very conservative: and that is positive with the Wiener Festwochen: they bring in new productions and a has got a global approach to theatre.

Thomas: I think the cross over projects are the most interesting.

Stefan: In to the city had a project with bike trails: a workshops between theatre and music. And the whole small town they built at Gumpendorfer strasse, however this was a bit of rubbish compared to the one at the Donau city festival. and more like a street party.

Q7: Do you think the reason why there is so little sub-cultural program in the festival is because it is owned by the city?

Thomas: No, not at all. It's like with the state opera house: whatever they want to do, they could never bring into the city subcultural stuff. The Wiener Festwochen is mainly a very big institution, it is really huge. It's a big brand. Considering people that comes from subcultural backgrounds taking part in the festival, it is probably for them just a cooperation with the industry. The Wiener Festwochen gets in contact with people working with different projects, and this people look as the festival as an enabler for bigger projects for them. The festival is a big bracket and platform, compared to what people are used to.

Stefan: For a festival that big, they try quite hard to renew themselves. How their role within the next 15 years could be.

Thomas: It is kind of a positive relict of far cultural past. And they try to stand in contact with contemporary culture.

Stefan: The program they have is quite good. They could have brought in pop cultural music and mix it with ethnological music, and bring them in. But this year they focus on hip hop culture and even managed to get hold of people authentically representing hip hop culture, so this way these projects really work.

Thomas: They try and often it does work.

Q8: But compared to Metropolis in Copenhagen, where it is made as an alternative to the cultural policies, to point to need for development, how does the fact that the Wiener Festwochen is actually owned by the city of Vienna and is a part of the cultural policies have an impact of the festival?

Thomas: What is special for Vienna is this approach of cultural politics. Like with the Arena, it was a swot and now it is part of the city politics as an alternative scene financed by the city. The Wiener Festwochen is a relict of the past. Nowadays one wouldn't take this amount of money and establish a big festival like this. So it is really a big luxury. It's background is very social-democrat elitist. It is very independent.

Q9: Would you say that the audience of the festival is mainly from Vienna or from abroad?

Thomas: I think the audience is mostly from Vienna. What is really interesting for me and that I learned from the think tank, is that there doesn't exist any surveys about how the audience of the different festivals of Vienna interfere, e.g. what audiences visit what festivals and what festivals share the same audiences. So it is really hard to know where the audience comes from. But what is really surprising is that a huge number of the audience at Wiener Festwochen (30-40%), doesn't visit theatres like the Burgteater normally. And the opening of the Festwochen is one of the main events in Vienna.

And one last thing: What I appreciate is that they have got a big staff and the resources to go abroad and look what's happening there. This is completely different to other cultural institutions in Austria. What is also important is that it is one

of the few cultural events that are recognized abroad like for instance the Lipsynch performance. Festwochen is a bright trademark outside Austria.

No.	Sample group	Name	Institution	Function	Date/ time	Location
V10	OBSERVER	Elias Berner	The Inter-disciplinary Centre for Comparative Research in the Social Sciences, ICCR	Researcher for the Euro-Festival project: "Arts festivals and the European public culture."	05.05.10 10.00-11.00	Schottenfeldgasse 69, Vienna

Q1: Also I read that Euro-Festival investigate how festivals are a site of democratic debate, could you elaborate a bit on this?

I have a problem with this question regarding a democratic debate. Wiener Festwochen doesn't have a very straightforward approach/vision. The festival has got three different directors with their own different aims. Luc Bondy is, for instance, an artist himself and a famous theatre and opera director. He is very famous in Europe since twenty or thirty years, and comes from a specific generation of artists who then were understood as progressive. But he has a very classical understanding of theatre. He is dedicated to a theatre that is very canon oriented and does not want to make experimental theatre. In an interview he criticised the new style of theatre that has got this documentary character. It is not that he does not allow this, but he is not into this kind of theatre. However, one should not forget that he brought Stephanie Carp to the festival, she is very interested in experimental theatre, bringing extern people to the theatre and to open it to new audiences. On the other hand she has a kind of elitist approach on theatre in that she does not like pure entertainment theatre. In her opinion she wants to use festivals to create new art/theatre forms and bringing different forms of art together. She wants to make transmedial, trans artificial and interdisciplinary art. In my opinion this creates more political debate. Classic theatre is available all year long in Vienna, but WF wants to bring in big stars that have not been in Vienna before. But Carp also wants to create

a festival centre as a meeting point between audiences and artists, because she wants to institutionalise this space for political debate. The different festival talks are for instance her work.

Then you have something completely different which is the "In to the city" programme. Wolfgang Schlag, who is responsible for this programme, is very interested in working with institutions and artists in the city. He is not so interested in artists from outside. Mainly he is focused on working with Viennese people, but also community groups like the Russian or Asian community. And he also intends that he is creating network between different institutions working in Vienna like community centres and arts universities who are working all the year for themselves.

The music director, Stephan Lissner, is in between. He brought Schlag to the festival to compensate for his very elitist view. And he is very interested in bringing opera to Vienna that wasn't seen here before. Like Avant garde opera, the 20th century opera. And he does very much this high-class opera which brings in a lot of money so that he only has to put up one or two. He is being very criticised for that.

Q2: What about the press, how does it cover the WF? (I experienced that regarding the Metropolis the press often didn't understand the performances or sent out the wrong critic to cover the different performances.)

In to the city is completely ignored by the press. It is just mentioned briefly in less than one paragraph in articles covering the festival. Of course the press is very much focused on Bondy. A lot of them criticise it also, but that is mainly in the commentaries. They are very focused on the stars, for instance when star actors like Klaus Maria Brandauer plays the main part in a performance they have a lot of pictures of him.

If the performance is kind of famous they do not ignore it, but it depends. Last year the Forum Festwochen had a focus on Turkey, but the press did not talk about this very much, because all of these were smaller productions. And last year a very interesting production called "the missing employee" by an artist from Lebanon was completely ignored by the press although it was a big and political production. It referred to the situation in Lebanon, people being missed etc. and how the media form a public opinion.

Q3: How does Carp take this? I mean, it must be in her interest that all of the performances are well covered in the press so that the wholeness of the festival (the red thread is visible.)

Well, Carp's main productions are covered very well. After the WF there is always a conclusion, and in it her performances does very well. So it is more the underdog productions that are ignored.

They have the means, but they do not care if all performances are covered.

Q4: Do you think this has to do with the festival being owned by the city?

Here we have to take a look at the history of the festival. The first leader was also politician.

Now the economic director is the one that has the closest connection to the city, because he has to defend the festival economically. It is requested by the politics that the festival have a certain amount of ticket sales. So Wolfgang Wais is interested that there are not too many small underdog productions. The sponsors are interested in using public space. The big sponsors, especially A1 is very interested in the Into the City program. They do not officially give all their money to them, but if this program didn't exist they probably wouldn't give so much money. The reason why they are so interested in public space is that it gives them bigger

opportunities for advertising. In the theatre itself they cannot hang up posters, but they can in public space. Furthermore, the Into the city program appeals to young people which is also A1's target group.

Q5: This is interesting, because Metropolis experienced that the government was afraid of having performances in public space.

Yes, that is also the case for Vienna: the government don't want to have performances in public space. Last year, for instance, there was a street walk and the director told me that there were problems with the city: In the last two days before the performance the city council forbid them to take the planned route through certain streets, and they had to use the main street instead. For the director it was important to go through a narrow street, but the city didn't allowed this because it would be too loud/too much noise or something. But this was exactly the concept of the performance. And of course the politicians were not very happy with this.

There was also the story of the Schlingensief container: This was back in 2000 when Austria had a coalition between the right wing and the conservative party ruling. Schlingensief put a container in the model of the TV-show Big Brother in front of the opera and put asylum seekers inside with posters saying "I love Austria". At this time Austria had even gotten sanctions from the EU against its right wing government. The yellow press was very shocked by Schlingensiefs performance and people went there to protest. It was a scandal. I don't think the city of Vienna was very pleased about that. A journalist of the Standarsd said that this was the last time Schlingensief was invited to the WF. And Bondy got a slap in the face for this incident. But Christoph Schlingensief told that he asked the city councillor for culture to embrace him, he wanted to present the close contact between politicians and artists. But I would not go that far as to say that they didn't invite him anymore. Because the Kroningzeitun with the most readers they really outraged because of this.

Q6: What would you consider as being the greatest strength of WF in terms of how it might have an impact on urban development?

I think Schlags idea to build up networks between institutions that work fine but not so good together is one important thing. The other thing is creating this festival centre, which is a very good idea because at least once in the year you would have a place for artists and audiences to meet. This is not so much an infrastructure, but it would be a highlight in the year of the city. It would be special. I don't think there are many festivals that have the same amount of money as the WF. It is a festival that has a long duration (one whole month) and has got a lot of money. Also if they would build a festival centre, a lot of good things could happen there after the festival was over.

Q7: What would you consider as being the greatest weaknesses of WF in terms of how it might have an impact on urban development?

One of the major weaknesses or dangers is that all of the cultural institutions in Vienna know that when the WF takes place it is not room for something that is not WF in the cultural life of Viennese people. So they all try to get into the WF without having any interest to network with other institutions. They just want to put the program into it and have the label of WF in their program/on their posters. That's what happens with the concert program. The music section can talk a bit to it, but mainly they do their program and put their label on it. This questions the meaning of the festival. However, Stephanie Carp said that she does not want this to happen. She is a director so it would be very lazy to collect what happens in the city and put the label of WF on it. But one can understand these institutions: you're out of everything when you are not in the WF.

Q8: As we talked about, the Wiener Festwochen has existed since the 1950ies, would you say that its vision have changed during the years?

As I mentioned earlier, for the moment there is not coherent or straight forward vision. There are different visions, although Carp is quite strong inside this.

The vision of the festival in the beginning was to re-establish Vienna as the cultural city, signal that Austria had nothing to do with national socialism, and bringing culture back to the people normally excluded from culture. Therefore, in the 50ies, the festival was a collaboration between all the district councillors.

The 70ies was a very progressive era the director, Ulrich Baumgartner (1965-1977), intended very much to bring new forms of art/theatre to the festival and organised his own anti-festival, which was the Arena -a place where young people met. It contained off-theatre performances and rock concerts. After the festival, the city of Vienna wanted to destroy the place, but it was occupied by young people and for quite a long time the spirit of the festival held on in this place. This was very important for the scene of Vienna then. But then the young people left it and the place was destroyed. However, Arena is still a place for alternative rock concerts, but still not a part of the WF.

In the 80ies Helmut Zilk (mayor of the city from 1984-1994) was very much into having something for everyone and much into creating new infrastructure for Vienna because he was a politician. He really woke up Vienna (the Viennese cultural scene was very sleepy and conservative and he wanted to change this.)

Then Ursula Pasterk became a director and was very passionate about changing the cultural environment, and also brought fine arts to the festival. She brought huge international exhibitions to Vienna and the fine arts scene was recreated. She wanted to get out of "the holy palace of high culture" as she called it, and went for instance to the MuseumsQuartier and brought theatre there. This was a new idea at the time, and this was the initiation for making the -Museum Quarter and creating an urban living room. However, this is my personal interpretation. In my opinion this was the start of using this space like this. So in this regard you might say that WF certainly has sat its footprints on Vienna.

Q9: Festivals are important for the cultural policy in Austria, would you say that Wiener Festwochen is a result of this?

Yes, festivals are important for the cultural policies of Austria. WF and Salzburg are important festivals. But I think that cultural policies are very much focused on high culture. Again they spend lots of money on the opera houses, theatres and more representative art forms. WF has lots of high culture things also taking place in the Burghtheater. And Steirischer Herbst festival is more oriented to contemporary. So of course WF is a product of the cultural policies of festivals. In comparison to Scandinavian cultural policy that is very much into popular culture and has great popular culture (rock and pop scene) and is very supported. In Austria for years they have trying to get 5mill euro in support, but this is still not realised.

Q10: But it is funny, because in Danish cultural policies barely knows what a festival is and is treating it on the same terms as theatre institutions. And that is exactly why Metropolis goes against the already existing cultural frames, to break them and point to fields in need of development.

But in that case you can't really say that the two festivals are that different. And I don't know if they understand what festivals are here either. As Carp said: don't want to make money on festivals, but have to take into account the ticket sales.

No.	Sample group	Name	Institution	Function	Date/ time	Location
V11	OBSERVER	Monika Mokre	European Institute of Progressive Cultural Policies (EIPCP)	Researcher and cultural commentator	31.05.10 15.00-16.00	Postgasse 7, Vienna

I find the EIPCP a really interesting organisation...

Yes, EIPCP is very interesting, but it is rather advanced in theory. It regards cultural policies in a more narrow sense, and it is more concentrated upon the European level.

As you may have understood from my articles it is typical for Austria that the Festwochen is owned by the city. The cultural policies here are so state advanced.

Q1: You have informed me that festivals are not your field, and if you treat them in your articles it is rather by doubting the sustainability of their effects. Could you explain more detailed what you mean by this?

Well, let's put it in another way: I doubt that festivals may contribute to the cultural and economic life of a city. Seen in a historical perspective, the festivals were mostly developed during the 70ies to get as many people as possible as audiences. In the 70ies there existed this social-cultural paradigm with culture for everybody: everybody should go to the high arts because it was important. The federal support was brought to the provinces to provide cheaper tickets. But this was not very beneficial, it is more important with education regarding the arts. This approach changed in the 80ies: when in the 70ies it was all about bringing the arts to the audience, now it was more about bringing audience to the arts. And I think these events over a short time span don't do a lot for the whole development of the city. But we have to think about what we want of the arts. I think the more interesting arts are those dealing with public conflicts, for instance in public space and not so

much representative arts. I could imagine that Wiener Festwochen is less flexible than Metropolis because art here is perceived as a representative thing, rather than dealing with conflicts and problems. It's a traditional way of thinking in Austria, and this way of thinking even applies to the festival.

Q2: Don't you think the cultural policies then push the festivals in this direction of being more representative and less innovative?

Practically thinking I don't think this is the case as the city never will withdraw the founding for the Wiener Festwochen. When something is that old and well-known the usual scenario is that the money is coming in anyways. So I think the artistic decisions are not of a very high degree influenced by the city. This is more relevant when it comes to audience and advertisement.

Q3: What about the Soho in Ottakring festival?

This is more interesting. It's a completely different approach. It started up with recognising a problem within the city. Of course the area is now getting gentrified -I wrote about this area in 1999 and anticipated gentrification, however as everything is developing really slow here in Vienna, it took them more than ten years before the gentrification appeared. So this is interesting and completely different, it is concentrated on the audience from the area. It tries to make a difference for that part of the city. But the Soho-festival is really all the time struggling with money. They get money from the city and the chamber of commerce, but because of the goals of the festivals (e.g. defeating racism etc.) a different interest has to be considered. For instance: this time the right wing wanted the subsidies to be withdrawn, so they have to be much more precarious.

Q4: You say that the Soho Ottakring is a political project, the same is also the case for the Wiener Festwochen as it was established as a political project in 1951. But in your articles you state that culture is no a good starting point for a political project. Why do you think this?

The question is what art can contribute with. In a way I think that what it can do is rather pointing to and showing conflicts than solving them. So you get close to

becoming a social worker or a commercial worker. Creativity is a sort of short circuit between arts and economy. So arts can do something for a climate. This is trivial, but I think that there is more interesting ways of doing that than if you present a cultural heritage.

Q5: You also state that there is a specific relationship between politics and the arts, what do you mean by this?

Yes, this relationship can be traced down to the end of the monarchy and before the World war one when Austria had to define itself. And this redefinition was very well based on the cultural past. So many famous artists in this country are always related to the state, they look towards the politics and are always dealing with the political system. Everywhere, politicians go as audiences to performances and openings to show their cultural approach. This is a special feature of Austria and maybe best compared to France where the state is also very actively engaged with the cultural life. Also regarding the way of organising the culture: the arm lengths principle is almost completely un-known for Austria. Also there is a difference if you go outside Vienna, to the provinces. I was in a board deciding upon cultural expenditure. One province suggested to the board a Mozart festival -which I thought was completely uninteresting. We were told we had two opportunities regarding the festival: Even we would give money or the mayor would do it if we refused as he really like the idea.

Q6: You describe Austrian cultural politics as centralised top-down projects with no acknowledgement for popular culture, could you elaborate a bit more on this?

Austrian culture focus on cultural heritage and high arts, but the whole turn towards popular culture (like with the cultural studies) more or less didn't come to Austria. Only in terms of academia, so this is a huge difference in the discourse. In Austria you have the commercialized popular culture and the high arts: the attitude is that if it is not subsidized, it cannot be good arts. On the other hand there is surprisingly little discourse on the arts as such. In Germany you have huge "foljetong" of performances and groups, you don't find this in Austria. This also leads to things

being scandalized in Austria, which isn't other places. For instance you had the scandal with the swinger club in the secession: First of all there had already been a scandal there according to the Beethoven frieze that was criticised for not being the right way of dealing with cultural heritage. A Swiss artist wanted to deal with this question by putting a swinger club in this room. Of course there was a huge debate whether this was art. Normally this is a kind of debate that no one goes into.

This is a strange thing: art is a good thing and should be subsidized by the state, and in this way it is taken out of the public discourse, it is rather perceived like religion. It can't mingle with the everyday discourse. And what is also interesting: The city put a lot of money to the arts, but the other cities of the provinces don't. So the state is the main financer in spite that it is supposed to be dealt with in the provinces. If you look at the money it is not even state centered, it is also centralised. This also leads to that sponsoring is not big here. The sponsors are of the opinion that cultural things should be financed by the state. But I think the traditional view on how the arts should be financed by the state poses some questions. When the debate about sponsoring started in the 80ies, nobody knew how to deal with it, so the sponsors got huge possibilities to show themselves for a little amount of money. In this regard Austria was very naïve.

Q7: Would you say that the trend of commodification and commercialisation of culture is relevant in Austria?

I think this comodification started with the festivalization, with getting this huge audiences. There is the old discourse that art is good and that is why we have it, and there is a new discourse: that it has to be a commercial success. As for instance with the Cats anecdote, which is an example of the commercialisation going a strange way.

But in the 90ies, like everywhere else, the debate about the creative industries came out with the right wing and conservative party in the government. And the Creative industries developed. In the Museums Quartier there is these small enterprises that is defined like the creative industries. The idea was that not only exhibitions of arts, but also production of art should be there. And it didn't work at all. It cannot work in

this space first of all because of the expensive rents. Also the shops are impossible to find for tourists etc., but you cannot open the building up so that the shops might become more visible because the preservation of the building is the most important thing as it is a historical one. So it's not possible for synergies to appear there because those who are there are the ones that can afford it, so there's no mix of different creative industries. Rather the creative industries developed in parts of the Gumpendorfer Strasse. And here there are some projects creating workspace: huge office space for people to be and work. This is much more successful than the Museum Quartier.

So creative industries developed since the 2000. But the political discourse emphasizes that the promotion of creative industries is completely different from subsidising the arts. And this is true. But on the other hand I think it is related to the fact that smaller cultural initiatives fight harder and harder for money. There are small cultural initiatives (like for instance initiatives where theatre and music are combined with independent kindergartens) that have to close down because of lack of money. This is a problem because of the lack of discourse. And you have the flagship institutions that you cannot touch, but the small initiatives have to close down. So the money goes to cultural industries and not small cultural initiatives –this is a sign of commodification.

If you want creative industries, the best way of doing it is not like here in Vienna. You have the Departure (www.departure.at) who supports projects. If you want to develop a cultural initiative it is not sufficient to focus only on projects, you have to have the infrastructure.

Q8: In the vision of the Wiener Festwochen they focus upon creativity and making Vienna creative, would you say that this goes together with the strong focus upon the creative industries?

Cultural tourists are important here. But I don't necessarily think that the cultural tourism has to do with festivals, because people would come anyways. I cannot imagine how you could test it. If you look around what tourists do, we have all the museums etc. So if it is only about tourism I would say we do not need the festival.

Q9: Would you say that the fact that Wiener Festwochen is 100% owned by the city influence the festival?

If it was not owned by the city and organized as an association getting money from the city, I don't believe it would make any difference. I agree that it is a strange constellation that it is owned by the city, but the point is rather where the money comes from than who is the owner. If the money came from the federal republic it doesn't make it more different, apart from that they would have to fill in different application forms etc. So in this way I don't think it is stupid for the festival to be financed by the city as it makes the administrative procedure easier. But it might influence the private engagement. There are no incentives for institutions to look for sponsoring. A theatre leader told me that with sponsor money you don't know whether you get it or not, while you are more "safe" regarding state support.

So from an economic point of view it would be interesting to ask if they could increase the economy by higher prices or more audiences. And then if the city could influence in terms of financing and not in terms of artistic content.

A general problem nowadays is that institutions are evaluated. Which is not a bad thing in itself, because they use a lot of money from the state, and you need to see where this money is going. But the evaluation criteria are the problem: The most sufficient criteria for evaluating are numbers (financial and audience numbers) so you have to look at numbers to evaluate. And if this is what they ask for, you concentrate on that, and for instance not, like in the case of museums, on academic research or exhibitions. This leads to the fact that all museums show the same exhibitions. For instance the Albertina who have the most important collection of graphic work, now what they show is Van Gogh.

Q10: If you should point out one factor of the festival that could contribute to urban development, what would that be?

One thing I think is public space, and how to deal with it. Then you have to make it concrete with what is a public space. It's not about working with an already established public space, like in the Museum Quartier, it is more about defining a new public space. The questions are what are the aims of such a festival. If you

consider a completely different set-up than the Wiener Festwochen with e.g. young artists from Vienna this could be more interesting. You could also think of combining this with audiences coming from the more high-cultural performances of the Wiener Festwochen.

There was also a debate about the Tanzquartier, where local dancers wanted to get a job there, but the director wanted international development. It was important to show the Austrian audience what happens internationally, but it is also about the dancers to show themselves. But I think of public space, and in a more abstract term public spheres. But I am a bit doubtful about that. I've worked with cultural capitals, which is also an ephemeral phenomenon. I don't think the cultural capitals have anything to do with European integration. And the art and cultural scene did not benefit from it anyway -even the local scene suffered.