Sessions and keynotes: "RETHINK Participatory Cultural Citizenship"
(preliminary version)

Keynotes	Title and abstract
• Leah Lievrouw Professor. Department of Information Studies, University of California, Los Angeles (US) llievrou@ucla.edu	"Challenging the Experts: Commons Knowledge and Participatory Cultural Citizenship" The organizers of this conference have posed a crucial question: *When is citizen participation socially transformative?* In this presentation I suggest one possible answer: it is transformative when it affects how a community's knowledge is created and circulated, how its value is established, and who decides. That is, citizen participation can transform society when it offers a compelling and useful challenge or complement to authoritative, institutionalized knowledge. The process of participation can be thought of as a continuous cycle of interplay and tension between social/cultural centers and margins; professional and amateur expertise; institutions and informal networks of social relations; and documentary sources and interaction/experience. In recent years *commons knowledge* has disrupted and amplified this process (Lievrouw, 2011). In commons knowledge projects, participants – amateurs, enthusiasts, hobbyists, activists, novices, community members at large, sometimes in league with professional collaborators – use and tinker with established knowledge resources to generate and share new, alternative projects, ideas and practices that often challenge authoritative, institutionalized knowledge creation, distribution and gatekeeping. Participants have also developed new modes of reward, reputation and visibility that reject the conventional reward structures for expertise, such as professional qualifications or academic publishing (David, 2007). Facing such challenges, knowledge authorities (government, cultural institutions, the academy, etc.) will naturally attempt to maintain their knowledge monopolies, traditions, privileges, professional market shelter, and so on. But they may also seek to appropriate or co-opt the most innovative, generative, or useful new ideas or practices into the established mainstream -- at which point the cycle begins again, with the commons-knowledge "margins" subverting and repurposing the "mainstream," and the mainstream co-opting and legitimizing what they learn from the margins. While this ongoing process of cross-appropriation is not new, particularly in popular culture (cf. Hebdige, 1979; Frank, 1997), elsewhere I have argued that new media technologies have helped accelerate and expand its scope in other domains of culture (Lievrouw, 2010, 2011). Here, I outline several characteristic features of commons knowledge and its role in the cycle of cross-appropriation, with brief illustrations drawn from journalism, science, and contemporary art practice. I explore their implications for the design and evaluation of participatory cultural projects, and the ramifications of those projects in citizenship and civic life; the sustainability of participatory processes; and their susceptibility to commercial exploitation.
• Inna Shevchenko FEMEN-activist (Ukraine and Paris) femen.ks@gmail.com	"FEMEN: feminism not in the conference rooms but back in the streets"
• Christopher Kelty Associate Professor. Department of Information Studies, UCLA (US) ckelty@socgen.ucla.edu	"The Heteronyms of Participation" Participation as a concept and as a practice has been explored in a remarkable number of domains--but without a clear center. From 19th century worker participation to contemporary digital infrastructures of communication, the problem has reappeared under distinct and rarely overlapping "heteronyms" ranging from high theory to concrete schemes for implementation: political theory, public administration, art, philosophy, international development, fan studies, workplace and management studies, and lately on the Internet and media studies. In this talk, I'll trace some of these heteronyms, look at when participation overlaps with other concepts like cooperation and democracy, sketch out some of its "generations" and ask why this concept is so recalcitrant. The talk will also explore "styles" of participation using data from an extensive database of contemporary cases of Internet-mediated participation.
• Cathy Lang Ho	"Urban Alternatives: Evening Out the Uneven"

Curator and critic (New York, US) cathylangho@gmail.com	"Tactical urbanism," "creative placemaking," "participatory planning," "community-based design" and similar terms are in high circulation recently, not only in urban planning circles but in any forum that debates the quality, expectations, and ambitions of public space. In the past few years, we've seen growing numbers of planning conferences, urban festivals, ideas symposia, and exhibitions (like my own *Spontaneous Interventions: Design Actions for the Common Good,* the official U.S. presentation at the Venice Architecture Biennale in 2012) attempt to explain and promote the meaning, evolution, and impact of grassroots micro-urban acts which aspire to improve our shared public space outside the traditional processes by which they are created and administered. This realm of practice overlaps considerably with the growing disciplinary territory now being called "social impact" or "public interest design," which is becoming increasingly professionalized and formalized. Will the increasing attention given to this trend affect the motivation of the actors themselves, the nature of the actions, and the movement as a whole? And how might we start to measure impacts in a way that is meaningful for designers, affected communities, policymakers, and funders?

Panel 1.1.
"Creative practices, cultural citizenship and place in Sydney borderlands"
Chair: Devleena Ghosh, University of Technology, Sydney

This panel presents and elaborates on the research findings of an Australian Research Council funded project that explores emerging media and creative practices developed through and around Information and Cultural Exchange (ICE), a Western Sydney based community and digital arts organization, by engaging with participants, peers and the wider community. The project seeks to provide a new framework for understanding the nexus between cultural production and citizenship practices. It considers ICE as situated in and producing an ecology of relations, projects, and ripple effects and in turn it examines the way the organisation operates, the path of individual cultural producers, specific programs and projects.

• Ilaria Vanni Senior Lecturer, University of Technology Sydney, Australia ilaria.vanni@uts.edu.au	"From Cultural Citizenship to Acts of Belonging: translating theory with cultural producers" The literature on cultural citizenship considers cultural production as a process of renegotiating belonging, claiming rights, producing localities and constituting communities (Rosaldo); it promotes the extension of existing rights to marginalized communities (Kylimka and Norman); stresses the centrality of culture for an adequate understanding of citizenship (Stevenson); and explores the role of media consumption and popular culture in the making of citizenship (Hartley, Miller). This chapter maps the journey of the idea of cultural citizenship from this literature to the way it is understood and critiqued by cultural producers and community cultural development practitioners in Western Sydney, one of Australia most culturally diverse regions. This paper is based on interviews, informal discussions, focus groups and self-narratives carried out by the cultural producers themselves together with the author. This chapter explores how creative production is understood and defined as articulating 'acts of belonging' as a way to ground agency in cultural practices and as a refusal of abstract notions of citizenship.
• Devleena Ghosh Associate Professor, University of Technology Sydney, Australia develeena.ghosh@uts.edu.au	"Liminal Lives: the cultural borderlands of India!@oz" The Indian community in Australia is a polyvalent multi-lingual one with antecedents that may vary from Afghan camel drivers, coolie labour and recent IT professionals. Yet most Indians living in Australia's big cities negotiate the liminality of their lives in multiple ways, between memory and forgetting, Indian-ness and Australian-ness, tradition and cultural change, love, sex and romance, family and community and silence and speaking. In this article, I offer some thoughts on the ways in which the desires and wants of young Indians in Australia are transformed through creative participation in various forms of artistic production such as literature, film or theatre. I also discuss the enmeshing of popular Hindi films into the culture of the diaspora (using Hindi films shot in Australia as a case study) and the engagement that young people have with them to provide some insights into their preoccupations, their lived realities, the imaginative projections of their 'silent and elusive' pasts and their traces in the present.

• Justine lloyd Lecturer, Maquarie University, Australia justine.lloyd@mq.edu.au	"Parking the info van, Parramatta, 1995: locality and relationality in media practice" This paper examines the intersections of mobility and locality in community-based media practices. In order to address the conference's call to set out a framework to evaluate the potentials of participation, and to document the ways in which such processes can be embedded in practice, I set out a brief history of a community arts organisation, Information and Cultural Exchange, which began as a mobile information service based in western Sydney, Australia. Projects conducted by the organisation over the last 25 years exemplify wider shifts in participatory processes from 'information distribution' towards 'community cultural development'. Drawing on interviews with former and current workers at the organisation, I explore how the organisation has transformed within the different scales and speeds of communication networks afforded in digital media. The article explores four key themes in order to track these broader changes through shifts away from physical transportation towards virtual communication, from face-to-face community organising towards digital and networked media systems: 'What', 'who' and 'where' was/is the organisation, and 'how' did/ does it meet and respond to changing technologies? While questions of scale—the 'where' axis—and technologies–the 'how'—persist and have become increasingly complex, the organisation's purpose (the 'what'), the communities that the organisation speaks with and listens to (the 'who') seem to have changed rather less.

Panel 1.2.
"City images and branding"
Chair: Annette Markham, Associate Professor, Aarhus University

• Tom Nielsen Associate Professor, Aarhus School of Architecture, Denmark Tom.nielsen@aarch.dk	"The formation of music-scenes in Manchester and their relation to urban space and the image of the city" The paper I would like to present derives from a study of the relation between the atmospheric qualities of a city and the formation of music scenes. I have studied Manchester which is a known example of a music city with its heyday in from the late 1970ies with post-punk and into the 1990ies with Madchester and brit-pop. The post-punk scene with Joy Division as the primary exponent was very much embedded in the specific atmosphere and physical structure of certain parts of Manchester from which it took inspiration. Later on other scenes developed on the basis of the infrastructure (recordcompanies, clubs, rehearsalspaces etc) that was put in place by the postpunk-scene. This culminated in the Madchester scene which quite contrary from postpunk, had a direct influence on the atmosphere and the image of the city. This image has later been utilised in the branding of Manchester as a creative city. The case is interesting in relation to the current ideals of planning 'creative cities' and local cultural scenes. The music scenes cannot be seen as participatory projects and has developed in more or less direct opposition to official plans and supported initiatives, but nonetheless does hold a potential of actually generating massive interests and participation in urban life. The paper will present the case and point towards general learning regarding the relation between urban space and cultural scenes. The study is based on literature-review of music-history, on site visits and an interview with a key stakeholder. It does only sporadically rely on theoretical literature.
• Maria Strati Art critic and curator, Italy maria_cristina_strati@yahoo.it	"Citizenship and city photographers" I work in Italy as a contemporary art critic and curator and I am interested in emerging artists from all over the world. During my studies I was interested in philospìophical concepts as space, time and living in our contemporary metropolis in the heideggerian sense of "wohnen". In particular in these days I am working at the curatorship of a group show about citizenship, which will take place at Riccardo Costantini Contemporary Gallery in Turin next June 20th. The show is about the work of six Italian photographers whose work is focused on the city issues. The artists selected for the show are:

	Mario Daniele, Gianpiero Fanuli, Pierpaolo Maggini, Piero Mollica, Patrick van Roy and Silvio Zangarini.
• Annette Markham Associate Professor, Dep. of Aesthetics and Communication, Aarhus University, Denmark amarkham@gmail.com • Luke Strosneider MFA, Adjunct Professor at Loyola University-Chicago, US lukeadelphia@gmail.com	"A dusty box (or hard drive) of photos: Where's the critical engagement? Exploring the value of sequence, remix, and collaborative citizen photographic practices" From the spontaneity and serendipity of certain photographic methods, particularly in urban spaces, a participatory cultural practice emerges that encourages citizen engagement and critical reflection. In the acts of editing, sequencing, publishing, and distributing their photographs, citizens individually and collectively negotiate and construct potentially transformative understandings of familiar urban spaces as well as their relationships to and roles within such spaces. This paper discusses photography as participatory critical engagement and (potentially) provides an experiential exercise for other conference participants. We aim to explore what happens *after* people engage in the physical act of making a photo in context, which may have importance for the archiving of Aarhus as the European Capital of Culture in 2017. Photographs can be considered in a variety of ways – as individual images, as a series of thematically related images, etc.– but many advocate the practice of creating image sequences. A "sequence" can be thought of as a form of visual storytelling in which the photographer relates his/her experience of an urban space by photographing scenes that offer personal resonance and then selecting those photographs which best tell one's own story. At their most basic, sequences can offer a more straightforward documentation of a photographer's engagement with their surroundings. More complex image sequences eschew attempts at "journalistic" storytelling (concerns with chronology, factuality, etc.) and veer towards a simultaneously personal and dialogical recounting of experience. What role does sequencing play in making memory or creating a particular vision/version of an event? In a digital epoch when photographs tend to get dumped into folders on computers or uploaded to online sharing sites, what aspects of the participatory commemoration or construction of culture is potentially lost in the process? If the process of sorting/editing one's collected images is an important level of critical engagement, does this process need to be sequential? Can sequencing occur across groups or time as well as individually? How can critical participatory engagement be enhanced by collective or collaborative archiving, editing, organizing, or remixing? This paper is part of a larger research project involving the two authors, in which we are studying the practice of making, sorting, selecting, and sequencing photos as a form of qualitative analysis as well as a typically hidden form of sensemaking. We seek to explore ways that photographic practices can enhance our understanding of how researchers and photographers and citizens in general engage in critical analysis to construct meaningful tellings of culture.

1.3.
"Performing relations of care"
Chair: Dorthe Refslund Christensen, Associate Professor, Aarhus University

• Dorthe Refslund Christensen Associate Professor, Dep. Aesthetics and Communication, Aarhus University, Denmark nordrc@hum.au.dk	"Sharing death in public spaces – on- and offline"
• Susan Oman Doctoral student, ESRC Centre for Research on Socio-Cultural Change (CRESC), University of	"The UK's 'third places' as sites of participation: everyday spaces as the 'social interstice' of relational aesthetics" Whilst prosumption is recognised as democratic consumption-production on the internet (Beer and Burrows 2011), it remains under-investigated in the sociology

Manchester, UK susan.oman@gmail.com	of art (Nakajima 2011). This paper argues that prosumption occurs as a Decertean everyday cultural praxis in third place participation. It draws on research from the Arts and Humanities Research Council (UK) major five year Understanding Everyday Participation –Articulating Cultural Value project, which investigates how people make their lives through cultural participation. The paper examines Oldenberg's third places as those which exist as social between public (work) and private (home), and in which informal culture pre-exists formal frameworks of participation. It offers an existing real critical context to effectively readdress hegemonic exchange models, which are resisted in the Marxian social interstice adopted by Bourriaud's relational aesthetics. Bourriaud's concept of the micro-topia 'creates free areas, and time spans whose rhythm contrasts with those structuring everyday life' (1998). The micro-topic social interstice thus obligates production and consumption beyond traditional exhibition boundaries, whilst relational art remains predicated on the traditional exchange model of artist production and participant consumption. The social interstice demands promise of new participation(s) for democratic and demotic communication, and in doing so, requests recognition and consideration of prosumption forms which exist in third places. 'Third places [are] central to local democracy and community vitality' (Oldenberg 1982) and as such exist as micro-topic social interstices. Occupants of third places appropriate them culturally for themselves, instinctively and organically prospecting Bourriaud's 'arena[s] of exchange'. They do so without formal cultural mediation, but as a 'way of living and model of action within the existing real' (Bourriaud) of the everyday. This paper's investigation of the resistance and attachment to everyday structures through prosumption in third places offers fresh critical frameworks for consideration of participation as modes of exchange and practice.
• Katrin Ackerl Konstantin Artistic leader, Austria office@konstantin.cc	"Innovative theater forms: Performance in theatrical settings from the viewpoint of the participative moment" By means of a literature review of scholarly writings in theater-phenomenology and roleplay theory, this study investigates the participative moment in theater formats, focusing on the interaction between audience and stage. The discussion centers on the performative moment, debating critical positions of action and reception. An appraisal of innovation unfolds against the backdrop of a historical outline of different representatives of such formats. Moreover, a general definition of the term performance is facilitated, carving out its relation to societal performative action. Drawing on sociological role-play theory, overlaps between theater and every-day life are highlighted. In addition, models are outlined, where the application of the participative moment in protected and unprotected environments establishes new spaces for action and encounter. The approach taken encompasses psychological, philosophical and culture studies perspectives. The psychological dimension of the project is captured in a quantitative study that examines the personal importance of a change in experience and attitude of people who take part in a participative project. The conscious and unconscious intentions of those who create and implement participative theater formats are investigated by means of a qualitative evaluation of expert interviews.

Panel session 1.4.
"Participatory research and digital humanities" (begins 11.15)
Chair: Kristoffer L. Nielbo, Assistant Professor, Aarhus University

• Pieter Francois Postdoctoral Research Fellow at the Centre for Anthropology & Mind (CAM) at University of Oxford pieter.francois@anthro.ox.ac.uk	"Adding Computing Power to a Humanist's Toolkit - An introduction to Digital Humanities" The increasing availability of computing power is having a major impact on the Humanities. Historians, literary scholars and other humanists can now ask different types of questions and collect, analyze and visualize their data much faster and more effective. This presentation offers a whirlwind tour through some of the definitions of digital humanities (or DH), the major debates within the DH community, and the great potential and limitations of DH. The presentation also focuses on the opportunities and difficulties in bringing a humanities research tradition in diaologue with computer science. These topics will be illustrated by

	introducing a series of DH projects and case-studies, including the 'Seshat - Global History Databank' project and the 'Sample Generator for Digitized Texts' project.

2.1.
"Eventful activism"
Chair: Inka Salovaara, Associate Professor, Aarhus University

• Camilla Møhring Reestorff Assistant Professor, Dep. of Aesthetics and Communication, Aarhus University, Denmark norcmr@hum.au.dk	"Mediatized Activism. Online documentation of the topless body in the Femen Movement" This paper investigates the online documentation of the topless body in the Femen activist movement. Femen is a peculiar form of feminism because it broadcasts the female body and because it seems to abandon feminist argumentation. Rather than arguing for gender equality etc., Femen uses the strategy of "sextrimism", which relies primarily on the documentation of the topless body. The paper studies the relation between the body and it's mediatized (Hjarvard 2008, Hepp 2012) documentation (Groys 2008) and focuses on three aspects: Firstly, the paper suggests that the mediatized documentation of the naked bodies and the networked character of the social media constitute a quasi-autonomous recognition network (Lievrouw 2011). Secondly, this quasi-autonomous recognition network is studied as a social assemblage (Latour 1999), which might lack linear causality but nevertheless involves reasons and motives (DeLanda 2006). Finally, the quasi-autonomous recognition network is investigated as an intensive affective environment (Massumi 2002) in which different agents and objects are differentially attuned (Massumi 2011).
• Kyoung-ae Han MA student in the Communication Department at Simon Fraser University, Canada wildeyed76@gmail.com	"Knitting Social Bodies: A New Tendency of Activism in South Korea" Beneath the virally circulated spectacle of the nouveauriche life in Gangnam Style, the everyday life is more precarious than ever in South Korea. The social movement that successfully overthrew the military dictatorship in 1988 has been co-opted. Its elected representatives not only failed to resist but more often than not abetted neoliberalism imposed by IMF since the currency crisis of 1996. Labor unions and farmers have suffered a series of defeats culminating in the ratification of Korea-US FTA in 2012. Today any sense of traditional community be it agrarian or Confucian has turned into mere simulacra. In other words, Koreans have become new subjects of the global capitalist dictatorship. In this climate of political impotence, a unique culture of participatory activism has emerged as a significant force in the movement. Armed with a DIY ethos, the activists have created counter-spectacles combining work, play and production, devoting a huge amount of time. The diversity of their tactics defy categorization: knitting a giant tent for a sit-in demonstration, engaging in urban gardening with laid-off workers, drawing pictures on streets with colorful chalks, making guitars and drums to start a performance. While these participatory activists work with the older activist sector, the ways in which they communicate and act are aesthetically distinct. In this paper, I argue that their dialogical and processual approach critically engages the authoritarianisms of the mainstream culture and the traditional leftist movement. Their practice enabled actors with various social and political backgrounds to renew a sense of solidarity by opening up a space for bodies and sensibilities to mingle with each other. By reactivating social bodies, they have become a new interface bridging the gap between the hard realities of the struggles and the society at large.
• Inka Salovaara Associate Professor, Dep. of Aesthetics and Communication, Aarhus University, Denmark imvism@hum.au.dk	"Pussy Riot as Cultural Narrative. Cultural Politics and Network Activism in Urban and Digital Spaces" This paper analyses urban topologies as spaces for political and ideological action, which is implicit in participatory culture. Specifically this paper focuses on 'Pussy Riot's and Voina's urban neo-anarchism and related digital network activism (DNA) in the post-soviet Russia. Although there is an agreement that participatory citizenship is salient for vital democracy, there are few studies on how cultural citizenship is constructed in Eastern Europe and Russia.

	This paper analyses the street performances of the two interconnected groups by exploring how participatory culture is tamed, silenced and punished in urban space. Theoretically, the paper looks at the space (both material and digital) as a network topology where participatory citizenship is personalised, politicised, event-based and indifferent to geographical borders.

Panel 2.2.
”Everyday sustainability”
Chair: Marie Markman, PhD.-student, Aarhus School of Architecture

| • Marie Markman

PhD.-student, Aarhus School of Architecture, Denmark

Marie.Markman@aarch.dk | ”Edible Estates”

Based on experiences through cooperation with the American artist Fritz Haeg this paper discusses and questions how we design/enable participatory processes.

In 2013 Aarhus School of Architecture commissioned the work Edible Estates #14. Edible Estates is an on-going initiative by the American artist Fritz Haeg brining visible food production to cities, working with families around the world to create diverse organic productive pleasure gardens outside their front door. During one week in May Edible Estates #14 was made in a private garden in Hammel – a city with 7000 inhabitations 20 kilometres northwest of Aarhus, Denmark. The garden was made in a corporation between Fritz Haeg, students from the Aarhus School of Architecture and the Pedersen family, whom responded on an Open Call.

Before the making of the garden I prepared for his visit in Aarhus. One of the first tasks was to find a family, who would be interested in having their front lawn transformed into an edible garden and afterwards taking care of it. During this process I had my eyes fixed on a certain housing area, I thought would be perfect for the project, and I worked firmly on getting estate owners from the area interested in cooperating with us. The work went slowly but there were small openings and I was optimistic. One month before Fritz Haegs arrival I explained the strategy I would finally use to find ‘the’ estate owner, who would work with us. Fritz Haegs response was, ‘when you have to do so much Marie it is not the right place’.

What will happen if we reverse our mind set? Instead of letting a certain site define the participatory processes, the participatory process could be the starting point, leading to site instead. What happened in Hammel and what would happen in our cities in general, if we had the courage to trust in this approach? |
| • Arthur Lizie,

Professor, Film, Video & Media Studies, Bridgewater State University, US

alizie@bridgew.edu | ”The Good Food Movement: Can It Get a Seat at the Table?”

The contemporary "Good Food Movement" in Western societies broadly has its origins in public protests against McDonald's restaurants in France and Italy in the late 1980s. These protests, which offered a collective understanding of the politics of personal consumption within a systemic framework, mark the beginning of a quarter-century of increasingly contested battles about who controls the global food supply. While the "Good Food Movement" has never coalesced around a single organization or leader, instead generally organizing around thematic concerns such as food sovereignty, social justice, and taste, it has continually organized against a clear enemy: globalization and its contents. These "bad guys" include both key players in the global food supply chain, from seed-owners such as Monsanto to factory-farmers such as Smithfield to "always lowest prices" chains such as Walmart, and the governmental organizations that are seen as protecting the status quo for these players at the expense of the health and welfare of the public. With this as prelude, this presentation considers the effectiveness of a number of social and public interventions undertaken by participants in the "Good Food Movement," including urban Farmers Markets, Community Supported Agriculture schemes, and more general local-eating initiatives, and possible end goals for the movement. While this loose coalition has proven successful in enriching the social and cultural - and often actual - capital of some of its participants, particularly through online and social media forums, it is less clear that it has been able to carve out successful long-term structural changes to our food system, or that that any part of the movement has been given a "seat at the table" in the food-system decision-making process. What would success for this social movement look like at the local, national and |

	international levels? What would engaged food citizenship look like in the long-term?
• Bonnie Fortune Independent artist and researcher, Copenhagen, Denmark bonniefortune@gmail.com	"Participatory Community Based Practices" A networked plant foraging platform, a naturalist's shed that becomes a public smoking station, and a gathering to co-create art in support of a community fighting a proposed nuclear power plant; these projects push the boundaries of participatory community based practices (Lacy 1994) because of they are directed towards, or used by, specific communities. OpenSource Food, Camilla Berner, and Case Pyhäjoki are examples of artists and artist projects creating new platforms for engaging communities in cultural dialogue via participatory art strategies. OpenSource Food, an artist collaborative group, uses digital mapping and GPS technologies to locate edible plants in the countryside near asylum centres. The primary audience for their work is the displaced population living in these outlying institutions. Camilla Berner engages the community of Tingbjerg in mapping, and collecting plants in a hand built specimen kiosk as part of the Visit Tingbjerg (2012) art festival set in the public space. Though community members participated in the project's creation their main point of engaging with this artwork is using it for a smoking shelter–an unintended consequence of the work but nonetheless a site of participation. Case Pyhäjoki, curated by Finnish artist, Mari Keski-Korsu, invited an international group of artists and scientists, of which I was one, to a Finnish town of 3,400 people to learn about the area and make art in response to the town's struggle against a proposed nuclear power plant. Via both digital and analogue methods, the two-week conference created interdisciplinary dialogue and community engagement in a hyper-local landscape. Writing from the perspective of both a researcher and a practitioner, I argue, using the above projects as examples, that participatory practices (Bishop 2012) can create new audiences for cultural work, as well as new discussions around how we produce social situations–communities, gatherings, and societies.

Panel 2.3.
"Participatory museums"
Chair: Karen Hvidtfeldt Madsen, Associate Professor, University of Southern Denmark

• Britta Tøndborg, Post.doc, Dep. of Aesthetics and Communication, Aarhus University, Denmark cfmbt@hum.au.dk	"Dialogue replacing monologue: Participatory practices and controversy in museums today" In a bid to expand the range of museumgoers, and at the same time rethink its engagement with its visitors museums are presently getting to grips with participatory practices. The aim is to replace the monologue that defined museums in the past, with a dialogue. Museum professionals rely on the widely disseminated manifesto and go-to guidebook, by Nina Simon: The Participatory Museum (2010) for inspiration when developing participatory museum exhibits. For followers of this trend there is a shared belief that this will upturn the museum institution as we know it, in that, participatory practices has the potential to renew these institutions contract with society, and make museums central to cultural and community life. The call for museums to become audience-centered institutions has a long pedigree (Eilean Hooper-Greenhill, Elaine Gurian, and Stephen Weil), and paired with the idea that visitors construct their own meaning from cultural experiences (George Hein, John Falk, and Lynn Dierking), it seems that the next logical steps was to let visitors respond and engage in pre-constructed narratives designed for participation (Nina Simon). Based on a series of cases this paper discusses the Socratic potential of audience participation in museums. It argues that new modes of interpretation and a new range of topics such as hot topics, have gained access in museums and that this development coincides with museums embracing audience participation. Whereas controversial topics were shunned in the past (Steven C. Dubin), todays museum professionals purposely use hot topics to stir up a conversation with visitors (Fiona Cameron and Lynda Kelly. Museum Management and Curatorship 28:1, 2013). What is at stake for the museum when the dialogue turns to controversial topics? Will the institutional norm of exhibiting digested knowledge be replaced by reflective debate and constructive confusion, all round? And finally it discusses whether this development has the potential to create a more egalitarian museums culture?

• Karen Hvidtfeldt Madsen Associate Professor, Institute for the Study of Culture, University of Southern Denmark, Denmark hvidtfeldt@sdu.dk	"Participating in the (digital) past: Smartphone applications, city museums and cultural heritage communication" A number of city museums and cultural heritage institutions have during the recent years developed combinations of internet sites and smartphone apps, through which the user can get information about the historical places they pass, or be guided to them. According to the museums, these are untraditional and innovative ways of communicating local and national history; new and 'forgotten stories' can now be told at the locations where they happened and where the citizens are. In Denmark Roskilde museum has developed the application "Stemmer fra fortiden" (Voices from the past), through which small narrations connected to the historical buildings and former town citizens can be retrieved on a smart phone or tablet, while for example waiting on one of the local train stations. The app Aarhus Street Museum guides you through the historical Aarhus, providing old photographs and information about the development of the city. "1001 fortællinger" / "1001 Stories of Denmark" offers opportunities and levels of participation known from social media, e.g. upload of narratives, comments, pictures and video; 'tagging', 'liking' 'following' and sharing. The paper reflects upon the levels of interaction and participation in the apps and questions the relation between expert knowledge and user generated visual and verbal material within a theoretical framework of experience economy, globalization and affect theory. I argue that the digital and mobile museum communication serves different agendas at the same time, having both a participatory and democratic ambition and on the other hand being linked to the demands of experience economy and an agenda of city branding.
• Annette Svaneklink Jakobsen Assistant professor, PhD, architect, Aarhus School of Architecture, Aarhus annette.jakobsen@aarch.dk	"Aesthetics and collective creation: On architecture's role in the social space of contemporary art centres and museums" When Lacaton & Vassal created the first phase of transforming the Palais de Tokyo in Paris into a center for centemporary creation (2001), they envisioned how activities and interactions could unfold in the already existing building. In the second phase of the project (2012), they created new possibilities for relations and differentiated movement patterns to further transform the potentials of visitor's interactions with each other and with works of art. Lacaton & Vassal's relational, bottom-up architecture resonated well with the aesthetic thinking by one of the initial directors of the Palais de Tokyo, Nicolas Bourriaud (Bourriaud:1998) and now, the art centre stands as place where a cultural institution, an architectural mode of thinking and participatory artistic experiments work together. Recently, is has become of increasing interest to art museums to be relational and socially aware in order to reach new audiences (Louvre-Lens, 2012) or to develop the museum practice through participations (BMW Guggenheim, 2011-2013). The Louvre-Lens is built in a former coal mining area in Northern France with the aim of contributing to a different cultural identity and the architecture by SANAA relates to the site by adapting to the movement of the mining landscape and by being (explicitly) anti-monumental. Inside, the museum invites the visitors to co-create the exhibition experience by combining the use of digital guides with the affective tonings of the museum space in a setting that reactualises the experimental exhibition space designed by Lina Bo Bardi for Museu de Arte de Sao Paulo (1968). These aspects of the practice of museums and art centres, where social change, creation and exhibition experience affect each other raise the question of how (social) change is related to aesthetics. The paper will discuss how relational and interactive aspects of architecture can relate to the social practice of museums and art centres as being part of the ever transforming sensible fabric, termed 'Aisthesis' by Jacques Rancière (Rancière: 2013) and a politics of aesthetics (Rancière: 2004).

3.1.
"Project talks 1: Voluntariness"
Chair: Jens Fick

• Ebbe Vestergaard Andersen Co-founder of a network for voluntary activities in Aarhus	"Frivillig Netværket"

ebbevestergaard@hotmail.com	
• Jens Fick Leader of the annual cultural festival "Mejlgade for Mangfoldighed" ("Mejlgade for Diversity") chef@mejlgadeformangfoldighed.dk	"Mejlgade for Mangfoldighed"
• Stefan Tholstrup Schmidt Co-founder of the collaborative online platform "Tag Del" ("Take Part") stefan@tagdel.dk	"Tag Del"

3.2.
"Project talks 2: Urban Spaces"
Chair: Paw Henriksen

• Rene Heebøll Clausen Founder and manager of "Afdeling for Vejforskning" offering citizens the chance to experience their road where they live without cars vejforskning@gmail.com	"Afdeling for Vejforskning"
• Paw Stryhn Representing Art-Epi, which is a moveable micro-city organized around a series of sustainable, environmental and resource-conscious building activities info@wemakespace.dk	"Art-Epi"
• Christian Dietrichsen Project manager of "By I By" (and many other projects) focusing on building relations between culture, business and the city cdietrichsen@hotmail.com	"By i By"

3.3.
"Project talks 3: Political and social innovation"
Chair: Brian Benjamin Hansen

• Christian Vincent Actor and iniator of the viral campaign "Dear Russia: It's not okay" mail@christianvincent.dk	"Dear Russia: It's not okay"

• Brian Benjamin Hansen Co-founder of "Bistad" aiming at creating better ecosystems in the city and stimulating social inclusion brbh@viauc.dk	"Bistad"
• Mai Korsbæk Volunteer at Plexus; an organisation creating supportive environments for lonely youngsters in Aarhus stud20072130@hum.au.dk	"Plexus"

3.4.
"Project talks 4: Collaborative art"
Chair: Søren Taaning

• Nicolai Juhler Urban activist, urban gardener and street artist nicolai@artlight.dk	"Creative Enterprise"
• Søren Taaning MFA from the Royal Academy of Fine Arts, Copenhagen, and Cand.Scient Pol from the University of Copenhagen s_taaning@hotmail.com	"Skovsnogen" Citizen participation is today an integrated part of urban development. Citizens must be involved and citizen participation is supposed to ensure a democratic element in the management of urban development. But in my presentation I question the tools that are designed to ensure citizen participation. I also look at the difference between citizen engagement and the traditional citizen participation. I see the potential in a direct dynamic dialog between citizens, architects and artists. And I see this as a potent alternative to leaving citizen participation to consulting firms which are not a direct part of the creative process. Søren Taaning has started the creative partnership Skovsnogen together with artist René Schmidt. Skovsnogen creates new projects in public spaces together with a changing group of participants. Skovsnogen is working in the fields of art, design, poetry, and folk art, as well as urban and landscape planning. Skovsnogen is currently working to develop a "school forest" for a school in Hjørring and urban projects for the Municipality of Herning and Ballerup. Additionally Skovsnogen consists of the outdoor exhibition space: Skovsnogen Artspace. Skovsnogen Artspace is an exhibition space which is not defined by walls and roofs, but plays out in the open air - far out - in a forest in west Jutland. Skovsnogen confronts traditional ideas about the meeting between art and audience. Contemporary art is disseminated to new audiences, and participating artists have new opportunities to create and present their works. Skovsnogen Artspace is a dynamic space that constantly evolves with the seasons and the construction of works. Because of that, the audiences are often surprised on their visit; it is never possible to accurately predict what you are going to see.
• Stine Maria Olesen	"Sigrids Stue"

3.5.
"Project talks 5: Civic engagement"

Chair: Rasmus Kolby Rahbek	
• Søren Søeborg Ohlsen Leader of the secretariat of the Cultural Centres in Denmark soren@kulturhusene.dk	"Cultural Centres in Denmark (Kulturhusene i Danmark - KHiD): Presentation of the Danish national association of cultural centres and how the centres work with participatory cultural citizenship"
• Rasmus Kolby Rahbek Education consultant at The Association of Folk High Scools in Denmark rkr@ffd.dk	"The Danish Folk High Schools"
• Rene Gabs Bargisen Project manager at Silkeborg Municipality working on a campaign motivating youngsters to vote at the local elections in Denmark r.gbargisen@hotmail.com	"beSTEM, Silkeborg Municipality: How to investigate and address a decreasing rate of young voters at local elections by using participatory cultural strategies"

4.1.
"Beyond celebration? Investigating the transformative potentials of participation"
Chair: Geoff Cox, Associate Professor, Aarhus University

| • Geoff Cox

Associate Professor, Dep. of Aesthetics and Communication, Aarhus University, Denmark

imvgc@hum.au.dk | "Business of Participation"

Participation exhibits a power relation, which produces users both in terms of labour relations and additionally in the constitution of subjectivities that respond to the market. As such, subjectivities are produced that perform a function for establishing new forms of power that no longer relate to the regulatory function of the state and its relation to the market, but to the market itself (cf. 'governmentality'). The shift of emphasis also describes the development from liberalism to neoliberalism and associated new forms of sovereignty that operate through participatory networks. For instance 'sovereignty-in-networks' is demonstrated in online platforms that offer the promise of democracy yet only served through market logic. It would appear that consumer capitalism and democracy have become interchangeable in representative democracies (exemplified by Ubermorgen's "Vote Auction", 2000-04, where they sold votes through a website at the time of the American election). The business model of social media exemplifies the point too in which content is produced for free and value extracted (effectively stolen) by platform owners for their own profiteering. The problem, put simply, is that social relations are turned into commodity relations. Furthermore, if one considers the politics of the ownership in open data initiatives (and recent revelations about Prism), participation in the data cloud takes on an even more totalitarian character.

The paper will expand on these ideas, and also serve as the launch of the book Disrupting Business: art and activism in times of financial crisis edited by Geoff Cox & Tatiana Bazzichelli (Brooklyn, NY: Autonomedia, 2013). |
| • Paolo Martinino

Leader of ASANA, Italy

paolomartinino@gmail.com | "Participation and biocapitalism"

People make experiences, 24/24 h, create meanings, produce narratives and maps of their reality, and all of these processes are usually unaware. Biocapitalism is able to direct many of these activities in the identitary space/time of the wok alienation to improve our capability of producers and consumers. Working for a citizen participation socially transformative means to start processess of consciousness that give to the people the possibility to reappropriate of their meanings, their knowledges and to share them with others |

	generating new horizons alternative to the biocapitalism. A participation socially transformative can be realized linking narratives, maps and strategies, sharing knowledges and skills and so creating a new economy. This paper try to illustrate some tecniques and methods to activate these processes with narrative micro-tools and shared networking of maps.
• Bettina Lamm Associate Professor, Dep. of Landscape Architecture and Planning, University of Copenhagen, Denmark bela@life.ku.dk	"Site specificity - local transformations through temporary projects" At the University of Copenhagen we have been engaged in practice-based research projects. We explore methods of creating new public domains through making and building temporary small scale spaces in 1:1 in close collaboration with local site and communities. These projects have emerged at abandoned and seemingly unused sites suggesting alternative adaptions and possibilities of places for public or communal use. The aim is to investigate if and how relatively low budgets and simple physical alterations can set transformations in motion reprogramming and redirect the discourse of a place. The drafting table was replaced by a strong presence on site developing projects in an almost hand crafted process that allowed for adaptions and alterations to be made in the moment. Initially the methods came out of necessity from very low budgets that made it vital to engage all possible resources. However throughout the process we realized that the method had some interesting implications for the facilitation of the design process, for the interpretation of the site context and for creating a learning environment around community participation and collaboration. In this presentation i will share key learning points derived through case based explorations on the practice of design, the interpretation of site and co-creative learning environments when building small scale temporary projects in urban public space.

4.2.
"Ecology and materiality after the participatory turn"
Chair: Lise Skytte Jakobsen, post.doc, Aarhus University

| • Toni Pape

Ph.D. Candidate, Department of Comparative Literature Université de Montréal, Canada

toni.pape@umontreal.ca | "Tino Sehgal's This Situation as an Ecology of Practices"

This paper examines Tino Sehgal's This Situation to address the challenge of how to evaluate potentials for participation. This Situation is a participatory installation that strategically places cues for movement and conversation to generate a creative "ecology of practices" sustained by performers and visitors alike (Stengers). In this ecology, it is never quite clear what participation is supposed to look like. Visitors, who are immediately involved in the process but cannot hope to create direct effects, must therefore develop an experimental mode of engagement that foregrounds attention, techniques, and procedures (instead of the oftentimes pre-imposed cause- and-effect circuits of interactive art).

Such practices are often assessed and evaluated as democratic practices. Indeed, the foremost scholars in the field (Bourriaud, Bishop, Kester) attempt to determine what is democratic about participatory or relational art (identification and commonality for Bourriaud, non-identification and antagonism for Bishop). Consequently, these approaches tend to focus on questions of identity, the (political) subject and his or her 'rights and duties.' I propose that the concepts of ecology and sustainability can serve as an alternative criterion for evaluating participatory practices. The pragmatic questions of evaluation then are: How do you actively sustain a relational field? How do you know what to do when there is no straightforward causal connection between what you do and what might emerge? In this way, an ecological approach takes into account the nonlinearity and creativity of participatory processes. Moreover, focusing on the sustainability of a participatory ecology will allow for an assessment of an artwork's success or failure without judging the intentions and modes of participation of individual visitors. Instead of it relying on a democratic discourse of rights and duties (of the subject), it emphasizes the requirements of the environment as immanent criteria. |

	This approach will be elucidated in an analysis of Sehgal's This Situation.
• Lise Skytte Jakobsen Phd, postdoc, Art History, Aarhus University, Denmark kunlsj@hum.au.dk	"Transforming the social materially speaking? A critical discussion of the revolutionary potential of 3D printing" With 3D printing we are practically able to share and develop our material world digitally – and the digital world materially. Or as the Spanish architect and researcher Marta Malé-Alemany puts it: "[it] practically means that we are able to reinvent the world: Invent it for ourselves and build it together." (in Fabvolution. Developments in Digital Fabrication, p. 15). DIY media, crowdsourcing and open source are in other words central issues when it comes to 3D desktop printing. But to what extend does 3D printing really offers a liberation of the production of things and, in that sense, represents a 'new industrial revolution' (e.g. Chris Anderson, Makers: The New Industrial Revolution)? In what respect can we talk about 'a new economy', 'democratised production' and 'inversed marxism'? (see e.g. Jack Roberts' contribution in Abstrakt: Pocket Laboratory for the Future, No 8: The Power of Making). The paper will discuss the transforming potential of 3D printing by looking into how different types of 3D printing workshops/communities function today today and how they could be developed. In this discussion the paper will also draw on contemporary art practices that (critically) include and reflect the potential for change by printing.
• Søren Bro Pold Associate Professor, Dep. of Aesthetics and Communication, Aarhus University, Denmark aeksp@hum.au.dk • Morten Riis Researcher, Dep. of Aesthetics and Communication, Aarhus University, Denmark mr@cavi.au.dk • Andrew Prior aprior@hum.au.dk	"Cassette Memories and Participatory Media Culture" The Cassette Memories sound installation and workshop, conducted at Roskilde Festival 2013's Makerspace (3-4 July), was an exploration of current music media culture and how it is reflected from the music culture of cassette tapes which started with Phillips' invention of the Compact Cassette in 1963, culminated in the 1970's and 1980's and faded with the digitization of music with a recent revival as a post-digital marginal medium for artists and musicians. The compact cassette was for many people a medium with easy access to recording, sharing and copying. It served a network and sharing culture before digital networks, and with the workshop we aimed to explore the development from "Home taping is killing music" to Pirate Bay, Spotify, Soundcloud and iTunes. We explored this through an artistic workshop in order to question both how we remember the cassette tape, and how the cassette tapes remember us? Consequently the workshop invited participants to materially explore cassette tapes by disassembling, making loops and remixing old cassette tapes while cassette recorders also recorded the participants' memories. The workshop in this sense developed strategies towards exploring the overlooked sound archives of cassette tapes residing in closets, second hand shops and flea markets. In our paper we aim to discuss relations between material media and participatory culture by setting up a discussion between 1) a media archaeological and speculative realist perspective on how the cassette tape remembers us (Ernst 2010, 2011, Bogost 2012, 2013), and 2) a cultural studies perspective on how we remember cassette tapes and how cassette tape culture reflects the current commercialization and instrumentalization of participatory network culture as "controlled consumption" (Striphas 2011, Andersen & Pold in print). The research question is: How is contemporary commercialized participatory culture reflected by and contrasted to cassette tapes, materially and culturally?

4.3.
"Mapping transgressive politics"
Chair: Iris Rittenhofer, Associate Professor, Aarhus University

| • Christina Neumayer

Postdoctoral Fellow, IT University of Copenhagen, Denmark | "Nationalist, anti-fascist or somewhere in the middle: De-radicalization as an activist tactic in digital media"

Nationalist demonstrations organised by neo---Nazis and the New Right – accompanied by large counter protests by anti---fascist groups, civil society networks, and citizens – have become important political events in Germany, |

chne@itu.dk	garnering mass media coverage. This study explores how activists who consider themselves marginalised and oppositional to the mainstream, on both ends of the political spectrum, appropriate digital media technologies. Activists involved in the nationalist demonstrations and the anti-‑‑fascists and civil society groups that organise blockades against them tactically de-‑‑radicalise their political positions to mobilise for mass action and gain positive representation in the mainstream media. The study's results are based on a data set consisting of communication, representation, and media coverage on various online media platforms related to nationalist demonstrations in the former East Germany (Leipzig 2010 and Dresden 2011), accompanied by counter protests by anti-‑‑fascist groups and civil society. Qualitative analysis of the opposing groups' online communication in the conflictual event allows comparison of the digital media tactics that nationalists and counter protesters use to produce visibility and positive media coverage for mass action. The study thus examines how digital media relative the mainstream media permeate the visibility-‑‑oriented strategies, tactics, and practices of counterpublics (Negt and Kluge 1972; Fraser 1992; Brouwer 2006; Warner 2002) in these protest events. The study concludes by suggesting that the position of the groups vis-‑‑à-‑‑vis other political players, other social and ideological formations, and the mainstream discourse necessitates digital media tactics of de-‑‑radicalisation for producing visibility and representation to the public.
• Iris Rittenhofer Associate Professor, Business and Social Sciences, Aarhus University, Denmark iri@asb.dk	"Place shaping policies and transgressive Danish-ness" The paper looks at Capital of Culture programs and related cultural initiatives as participation in a European community program. It considers, what happens when an international policy encounters locality, here Aarhus in Denmark, and looks at the encounter as a renegotiation of the local/ national and European. It sees the specific programs as a 'networked shaping of place' through EU policies and cross-border relations, and the capital of culturte program as a script that exist outside and independent of the nation state/ the city, and which makes the cultural participations by local citizens/ institutions/ creative industries indistinguishable from similar initiatives in other places. The paper does not focus on economic threats, but rather on the capital program as policy that is to boost local economy also in the long run, and especially in the creative industries. The potential for the future is an Europeanization of the local participation, and to make Europeanization a topic for the contemporary and borderless identification of a transforming space.
• Carsten Stage Assistant Professor, Dep. of Aesthetics and Communication, Aarhus University, Denmark norcs@hum.au.dk	"The participatory mapping and archiving of excessive political crowds" During September 2012 the "Innocence of Muslims" video on YouTube stirred fierce global responses and riots. The YouTube-video, through complex processes of de- and reterritorialization (Tomlinson 1999; Urry 2005), triggered the creation of a range of affectively excessive collectives, or what have traditionally been termed 'crowds' (Tarde 1901; Brighenti 2010; Borch 2006; Stage 2013; Le Bon 1895). The global complexity of the case raises a range of methodological challenges linked to the problems of mapping and understanding global crowd assemblages (DeLanda 2006). For how does one study and map potential crowding in relation to a global event taking place in numerous, geographically dispersed, online and offline spaces? My answer in the paper is to creatively, but of course also critically, engage with the collaborative (and precarious) knowledge resources about the event created by media users online (Bruns 2008; Jenkins 2006; Lievrouw 2011; Lévy 2013) The Internet plays a double role in my study. First, I take an analytical interest in understanding how the Internet is increasingly intertwined with contemporary crowding practices. Second, the Internet also becomes an archive offering user-generated resources to map how the video was received (e.g. in online debates), how it travelled across different countries (e.g. by using Google maps) and how the different types of protests evolved (e.g. by investigating YouTube videos documenting the protests). In that way the Internet is approached as an archive of movement, but also as an 'archive of feeling' (Kuntsman 2012), in the sense that I will follow the effects of the YouTube video by investigating the online traces (in terms of maps, interactions and documentations) that it leaves behind. In doing so I use participatory online resources like crisis maps (Liu and Ziemke 2013) and video archives (Burgess and Green 2009) to understand cultural practices that are not only taking place online – an approach that is inspired by

	Richard Rogers' attempt to "repurpose the methods of the medium for research that is not primarily or solely about online culture" (Rogers 2013, 5).

4.4.
"Art and participatory citizenship/strategies"
Chair: Anja Raithel, Aarhus Centre for Visual Art

• Agnieszka Wolodzko, Laznia Artist and curator, Poland	"Who nedds whom? Participatory art in the contemporary city" I will talk about participatory art (PA) as one of the manifestations of so called new public art. My understanding of PA is based on 2 definitions. The first of them is that of Susan Lacy, when she describes one involved in this type of practice as an "artist-activist". According to Lacy, the starting point of this type of activity is to challenge a traditional artistic practice based on the work in the comfort of his/her studio, in isolation from the society. The artist-activist creates new meanings and symbols in consensual co-operation with the public / selected social groups. This practice requires the use of skills and tools that have nothing to do with traditional methods of creating art. The artists have to face new challenges now: „how to collaborate, how to develop multilayered and specific audiences, how to cross over with other disciplines, how to choose sites that resonate with public meaning, and - how to clarify visual and process symbolism for people who are not educated in art." The second definition, an author of which is Claire Bishop, outlines the boundaries of this art, detailing the following features: 1 / "the desire to activate subject, one who will be empowered by the experience of physical or symbolic participation"; 2 / ceding some or all of authorial control over the production process of art project on the sake of its co-creators; 3 / desire to restore social bonds through the collective production of meanings. Presenting some examples from Polish and Scandinavian art scenes I will discuss projects, which I include to 2 groups: "Encounters" and "Micro-utopias". I will also point 2 attitudes of the artist versus the community, with which he/she co-operates: inside-in and outside-in. In the end I will mention some dangers that result from the artist's activity in the political domain.
• Anja Raithel Aarhus Centre for Visual Art, Denmark anja@aabkc.dk • Adria Florea Aarhus Centre for Visual Art, Denmark	"From Godsbanen to Gellerup" The primary goal of this long-term project is to integrate art in the urban development and renewal processes in the Godsbanen area and in the intercultural areas of Gellerup and Toveshøj, as well as supporting citizen involvement in these processes. The development and renewal will be deeply rooted in the local environments and their respective challenges, and will first and foremost be created by professional and local artists in cooperation with the local population. Our focus will also lie in helping small autonomous artistic collectives be acknowledged in the broader artistic milieu of Aarhus, as their talent and potential are overlooked because they do not meet the 'formal' artistic expectations. AABKC works closely with a locally anchored institution in Gellerup called Sigrids Stue, which works with professional contemporary art and invites international artists to live and work in the area. Together, we want to establish a long-termed platform for art and urban renewal in Gellerup, preferably within the new community house being build over the next couple of years. A space in which to facilitate creative workshops for children and adults, residency exchange programs, and not least in which to spark debate on change in public spaces. Our hypothesis is that the means to achieve successful city renewal in Denmark is a close cooperation between developers, architects, housing associations, citizens, artists and the local authorities. We work on many levels in relation to this process: politically, methodically, locally, and internationally. Citizen participation has played and still plays a big role in the development of both areas. We would like to examine and challenge the results that can be yielded by participatory art projects in comparison to municipal and political participatory processes. The big question is how we can avoid the instrumentalization of art in these processes.

| • Matthias Einhoff, KUNSTrePUBLIK (Berlin)

Artist, composer and performer | "KUNSTrePUBLIK"

Matthias Einhoff will present the artistic practice and strategies of the artist collective KUNSTrePUBLIC. In alternating roles, the collective has experimented in various social and professional fields. As artists, curators, researchers and activists, they employ a site-specific approach to generate critical confrontations between art and public. In exhibitions, lectures and workshops, they share and test their experiences with the public and other institutions. The members of KUNSTrePUBLIK engage in constellations and community-based activities, including education, urban planning, art making and curation.

KUNSTrePUBLIK's approach to projects is process-oriented and starts from the particular social, historical, economic and sometimes political situation. In 2012 KUNSTrePUBLIK opened the ZKU (Zentrum für Kunst und Urbanistik) in a former Railway Depot in Berlin, with a residency program for artistic practice at the interface of urban research. ZKU is aspiring to create a hub for artistic projects, scientific research and the everyday. KUNSTrePUBLIK is interested in creating and facilitating artistic projects, which are dialogical, partly ephemeral, participatory from the start and locally related. This bottom-up-approach will allow the participants to create meaningful interventions and communal experiments that allow conclusions on broader questions concerning urban landscapes, social constellation and trans regional European collaboration.

By showing examples from Skulpturenpark Berlin_Zentrum, Washington D.C., Lahore / Pakistan and the Ruhrgebiet Einhoff will be laying out the methods of KUNSTrePUBLIK and examining the broader developments leading to the foundation of the ZKU.

About Matthias Einhoff
Matthias Einhoff was born in Hildesheim near Hannover, Germany in 1972. He currently lives and works in Berlin. After training as a cabinetmaker, he studied at the Berlin University of the Arts and Central St. Martins College in London. As an artist, composer and performer, he is interested in the intersection of art, popular media and everyday life. Einhoff is a member of the non-profit organization and artist collective KUNSTrePUBLIK as well as co-founder of the innovative residency-venue ZKU (Zentrum für Kunst und Urbanistik).

Read more about Matthias Einhoff, KUNSTrePUBLIK and ZKU here:
http://wasteland-twinning.net/explorers/matthias-einhoff/, http://www.kunstrepublik.de and "http://www.zku-berlin.org |

5.1.
"Analyzing and evaluating participatory theatre"
Chair: Ida Krøgholt, Associate Professor, Aarhus University

| • Erik Exe Christoffersen

Associate Professor, Dramaturgy, Aarhus University, Denmark

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• Ida Krøgholt

Associate Professor, Dramaturgy, Aarhus University, Denmark

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• Thomas Rosendal

Dramaturgy, Aarhus University, Denmark

thomas.rosendal@hum.au.dk | "Kunsten ude på kanten ('Art on the fringes')"

Since 2010 researchers from Dramaturgy at Aarhus University has been following the project *Kunsten ude på kanten* ('Art on the fringes'). The project is about deploying, testing and developing the experiences of Holstebro Festive Week arranged by Odin Teatret since 1989 in other cities with a local theatre.

Each of the six local theatres arranges a Festive Week with a high degree of citizen involvement and using theatricality as a framework and intervention strategy. This is based on the so-called barter - a way of engaging participation developed by Odin Teatret where professional artists meet different groups of citizens on equal terms sharing different cultural expressions. A central element in this way of facilitating participation is that these meetings involved groups that do not normally engage with each other like e.g. the local Chess club and the Ballet Academy.

The six theatres situated in Nykøbing Sj., Kolding, Viborg, Svendborg, Rønne and Nykøbing M. will have to develop their own artistic and organisational approach to the process of involving the local communities in the Festive Weeks.

The researchers monitor the project that runs until 2014 and has been subsidised by the National Arts Council. In August and September, three Festive Weeks will take place. The panel is an opportunity to get an insight into the experiences from |

• Annelis Kuhlman Associate Professor, Dramaturgy, Aarhus University, Denmark dramak@hum.au.dk • Louise Ejgod Hansen Post.doc., Dramaturgy, Aarhus University, Denmark draleh@hum.au.dk • Representatives from the theatres	these three Festive Weeks through presentations by the researchers and dialogue with representatives from the theatres. The evaluations are continually published on the webside: http://www.peripeti.dk/category/kunsten-ude-pa-kanten/

5.2.
"Creating participatory institutions"
Chair: Kasper Opstrup, writer and researcher

• Kasper Opstrup Writer and researcher kurohata@gmail.com	"Our Centre is Everywhere, Our Circumference Nowhere' – on creating participatory institutions" This paper will examine attempts at organising around alternative education and cultural production. My starting point will be the Sigma Project. Sigma fused Beat with Situationism c. 1961 to create a new type of 'spontaneous action-university'. It was envisioned as a community- building project uniting a network of writers, artists, architects and psychiatrists who would pool resources and share knowledge in order to ignite a 'cultural revolution'. A DIY university was perceived as instrumental in the production of new collective subjectivities to inhabit an unknown future located somewhere in between cybernetics, Marxism and mysticism. A global network of sigma universities was meant to detonate an 'invisible insurrection' aimed at creating user-driven transformations in social relations through consciousness expansion. By learning us 'how to live together', the sigma centres wanted to decondition us from quotidian life under late capitalism in order to prepare us for the next step in human evolution. Over time, the centres were expected to grow from psychogeographical experiments into new experimental cities, aligning the project with the mega-structural architectural avant-garde of the day. By examining the idea of art as a site for social production as it mutated from Sigma to London Anti-University and Academy 23 – both concocted by former sigmanauts – I want to address the conference's second challenge. Sigma created an all-rejecting critique of capitalist society but it also pointed towards alternative forms of living. In terms of effectiveness, the idea was contagious and capable of producing new subjectivities and new social relations but it remains an open question whether it is all potential or truly transformative. Nonetheless, its desire for the impossible fueled a struggle to reclaim space for utopian thinking that forms part of a visionary tradition resonating from the UK Underground to the anti-globalisation movements of the late 1990s to our own contemporary, e.g. the assembly-forming and free university-building aspects visible in the international occupy movements.
• Mariya Dedova National Research University Higher School of Economics, St. Petersburg, Russia mdedova@hse.ru • Victoria Seneva Research Assistant, National	"Museums Night in St. Petersburg: On-line Formation of Cultural Services " Museums Night has been annually held in St. Petersburg since 2008. For the last six years the number of cultural institutions (museums, libraries, lofts etc.) taking part in the event has increased from 33 to 83 entities and the number of visitors increased from 24 000 in 2008 to more than 100 000 visitors in 2013. Within a research conducted in Laboratory of Economics of Culture in National Research University Higher School of Economics (St. Petersburg, Russia) we studied citizens' activity at online discussion forums devoted to the event as well as surveyed visitors directly at museums sites.

Research University Higher School of Economics, St. Petersburg, Russia vseneva@gmail.com	There are two main platforms, where everyone can leave a message: official forum run by the organizers of the event and official group in popular Russian social network VK. The research has been organized for the event held in 2012 and 2013. User activity begins to raise in average one month ahead the event, and reaches its peak in a day or two before it starts. Communication is predominantly instrumental, rather than affective: there is a discussion of the program activities, most convenient routes for visiting cultural objects, museums themselves and their installations. The study is focused on the analysis of user comments on both sites using textmining methods. Citizens have possibility to become co-producers of the cultural services through on-line participation. Such cultural event indeed has become a good opportunity for active and concerned people to bring out their opinions and to get a hearing. Analysis of on-line comments regarding Museums Night 2012 combining with the survey and on-line comments for this year event has shown that organizers has met criticism and produced cultural services of higher quality.
Representatives of "Sager der samler": • Paul Natorp paul@sagerdersamler.dk • Karen Ingerslev Karen.Ingerslev@midtlab.dk • Kristin kristin@sagerdersamler.dk • Morten morten@sagerdersamler.dk	"Sager der samler" This presentation explores a local example of a highly viable method to engage citizens in proactive involvement in their community and in the wider society. The example particularly addresses the third challenge mentioned in the call for papers regarding in participation as political value in terms of enabling active citizenship. The case is called "Sager der Samler". "Samler" translates into gathering people. Gathering people is our key activity and method, in essence our business model. "Sager" translates into cases, issues, causes – we gather people around something important like sustainability, inclusion or health – something we collaboratively are able to do something about. The output of our work is twofold: Firstly it is capacity building in the form of new networks of engaged citizens, shared knowledge, collaborative skills, and trust. Secondly it is new solutions that are put into practice through collective action. These prototypes in themselves make a difference – but more importantly they can inspire new thinking. "Sager der Samler" is an arena for participatory citizenship, which has existed as an institution for a year. The founders are practitioners in the field of innovation, learning, creativity, design, leadership and research and have used their skills, expertise and network from these arenas as participating citizens in the city of Aarhus. "Sager der Samler" has established a partnership with the municipality of Aarhus in order to leverage learning and collaboration between local authorities and civic society through collaborative experiments within strategic welfare arenas. The municipality and "Sager der Samler" are now in the process of inventing a new kind of business model able to support and develop a sustainable cross-sectorial platform for social innovation.
• Niels Højbjerg CEO, City of Aarhus nh@aarhus.dk	"Citizens at work" Niels Højberg, CEO in the City of Aarhus will address the city's endeavors to shift to a new participatory pathbreaking way of interacti ng with its citizens. Concrete initiatives, barriers and dilemmas will be presented and inspiration from the audience be welcome!

5.3.
"Urban planning and movement"
Chair: Maja Klausen, Ph.D. scholar, University of Southern Denmark

• Lasse Andersson Associate Professor, Head of Urban Design Section, Department of Architecture, Design and Media Technology, Aalborg University, Denmark	"More than smart cities! How mobile media technologies and cultural events afford a user driven peer-to-peer planning approach" As a response to the call for papers discussing participation and cultural events we want to present and discuss practical experiences gathered through a collaborative planning project between researchers at Aalborg University, Denmark, an urban consultancy firm and city planners in Odense, Denmark in

land@create.aau.dk

• Anne-Marie Sanvig Knudsen

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2011 and 2012. The practical challenge was to develop new facets to a master planning process at the Vollsmose housing estate, located in the outskirts of Odense. By evolving an on-going process informed by mobile citizen generated information loops (open-source) and cultural events the aim was to move beyond the master plan as a detached expert-driven product and towards an instant master planning process. In order to explore this iterative take on the planning process the research team employed mobile media technologies as a tool for creating new forms of citizen engagement. We discuss the case study in relation to an emerging research field in the intersection between cities and digital media technologies. This field is ever expanding and the work of McCollough (McCullough 2005), de Souza and Gordon (Gordon, e Silva 2011), (Graham 2011) and Kitchin and Dodge (Kitchin, Dodge 2011) show how the interplay between the built environment, cultural events and digital media technologies is gradually becoming a more integral part of how cities function-for better and worse. Drawing on this body of work, we identify what the networked affordances of mobile media technologies are in relation to urban planning and what they might add mobilising citizens in a participatory planning process.

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"Reclaiming Citizenship in the City: Participatory Planning and Budgeting in Hamilton, Canada"

In Hamilton, Canada, a financial services company sponsored one of its employees to lobby for participatory budgeting in Ward 2. Within one year, a coalition of community stakeholders had been organized and a $1 million line in the City budget had been secured, more than one-hundred-and-fifty residents had met over six weeks in eight assemblies and produced more than fifty proposals, and a grassroots level of government had emerged. Typically marginalized groups in Ward 2, such as members of the Chinese and Somali communities, organized in two assemblies and put forth proposals. An assembly specifically for youth also put forth proposals. The rules for the process allow any resident aged 14 or older to vote, and funds are available for childcare and interpretation. Over the next month, delegates from the assemblies will negotiate a compromise and recommend it to voters. In August, residents will vote on how to allocate the $1 million and their assemblies will hold AGMs to elect next year's organizers. A liaison committee will then monitor implementation while residents transition into a period of participatory planning in preparation for the next budgeting session. Methods of analysis will include interviewing participants and the sponsors of proposals, exit surveys at the polls, and economic impact analysis of the chosen projects. Participatory Budgeting Ward 2 (PBW2) is about more than budgeting; it is a comprehensive system for redistributing power to ordinary residents. It also contributes to the redefinition of citizenship by making residency the main criterion for inclusion, and it furthers democratic learning by providing youths with civic experience. Ultimately, it is hoped that this grassroots innovation will establish a model of participatory government for Canadian municipalities, where power remains concentrated in councillors, mayors, and city managers.

• Maja Klausen

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"Urban exploration: Performing and representing an urban potential"

'I never get tired of this place. The view of the city from up here is amazing', says the research participant while placing the digital reflex camera in the tripod. We're sitting on the roof of the now shut down Carlsberg Brewery in Copenhagen. It's late at night. Before climbing out on to the rooftop, the female "urban explorer" and I have been exploring the factory, photographing its enormous brewery halls and dirty below ground tunnel systems. Briefly put, "urban exploration" is a subculture whose members locate and photograph derelict and abandoned places. The strange beauty of these places becomes infused with issues of ownership and reclaiming as the explorers share their photos on social media sites as Facebook and Instagram. Through social media the urban explorers offer online followers an opportunity to distinguish themselves as supporters hereby becoming "urban explorers by proxy". The online sharing of photos enables, at least to some extent, a wider public participation in the critical practice of reclaiming tied to urban exploration. I follow McGuigan (2005) in his definition of the cultural public sphere as containing aspects of everyday life, affect and pleasure. This notion of the public sphere frames a practice as urban exploration – including the by proxy-explorers - as a critical participatory engagement with a discourse of urban politics. However, what could be conceived as a devaluation of the subcultural capital entailed in urban exploration is being brought about by an "in-house" commercialization: The urban explorers sell their prints online, publish coffee-table books and exhibit their photos at town halls and lawyer offices. This poses the question of whether this peculiar joint venture between public authorities and urban explorers is to be seen as an opportunity for profound citizen empowerment or in fact heralds a decline of the movement's

	subversive and critical potential.
• Birgitte Kristensen Visual artist, Aarhus mail@birgittekristensen.dk • Lene Noer Visual artist, Aarhus lene.noer@hotmail.com	”New contemporary monument in the village's public space” Description of the work ”Skivevej 13”: The work 'Skivevej 13' is a site-specific contemporary monument in the public space of the village Selde. The work consists of the demolition of an empty, dilapidated house which had been a public eyesore for a long time and had given the village a bad reputation, e.g. in a documentary shown on DR's show "Magasinet Penge." During the demolition process the house's footing was preserved, which was then walled up and painted white by a team of local volunteering bricklayers. The extended footing makes up the final sculpture. The sculpture is owned by the village's inhabitants. The sculpture is a site-specific work which through its form and location directly addresses the prevailing problematic of rural districts being deserted by their inhabitants. The empty houses stand as symbols of the powerlessness and real fear of the future, which make up the reality of the inhabitants, and from which the whole project "The Village of the Future" originates. The sculpture encompasses this story in that the footing of the house is recognizable in its form. Simultaneously, the form points forward by symbolizing a new beginning, an opening, a podium or a stage, where something which is yet undefined, can happen. The work underlines the reality the village finds itself in while it at the same time, - openly, but precisely - questions an uncertain future. The conceptual monument which was created in close dialogue with the inhabitants has to create debate and reflection and draw focus onto the problem of dying villages nationwide.

6.1.
”The potentials and challenges of aesthetic co-production”
Chair: Karen Rais-Nordentoft, Festival Director of Aarhus Film Festival

• Sun Creature Studio	”Fanbased production” tba
• Anne Marit Waade Associate Professor, Media Studies, Dept. of Aesthetics and Communication, Aarhus University, Denmark amwaade@hum.au.dk	”Film production, social media marketing and participatory culture” The Danish youth film 'Lev Stærkt' (*Live strong*) is recently shot in Aarhus, and as part of the release and marketing plan, the producers incorporate social media showing behind the scenes video clip as a way to include and engage the film's target groups a year before the planned release. Using *Facebook* and the mobile, photo-based app *Instagram* as the main platforms, the producers of the movie are following the users and followers online closely to understand but also stage and direct their expectations in the relation to the movie. As such, the marketing of the movie is representing a new tendency within film and TV industry, in which *behind the scene clips and comments are used in advantage* to promote the product, as well as using *social media as the main marketing channel* (Caldwell, 2008; Gray, 2010; Johnson, 2012). Social media marketing is in itself representing a new field within branding and marketing, and there is a boom of new handbook literature describing "*Everything You Need to Know to Get Social Media Working in Your Business" (*Wollan & Nick Zhou, 2010). Social media makes it easy to engage the consumers as strategic communicators, it is cheap and fast compared to print and electronic media, and it demonstrates that the film company are fashion-conscious when it comes to new media and marketing tools. The history of 'participatory culture' might be seen in the light of digital online media, in which the boarders – following Habermas concepts - between lifeworld, public sphere and market, respectively, are getting blurred. Social media marketing illustrates this mixed culture in an excellent way. This new media culture is challenging the very understanding of media democracy in itself, and has caused a committed academic debate, of both critical and more optimistic viewpoints (e.g. Couldry, Livingstone & Markham, 2007; Gauntlet, 2011). 'Participatory culture' might also been seen in the light of culture policy, in which the concept of 'cultural democracy' and cultural citizenship – an important issue

	within Scandinavian social democratic culture policy history – describes a model focus on how to include and empower the citizens' diverse cultures (Skot-Hansen, 2002). By using the online marketing strategy of Danish youth film as an example, I will discuss the different cultural values that are at stake at the same time and critically discuss how social media marketing is challenging the very concept of 'participatory cultural citizenship' in itself.
• Lotte Philipsen PhD, Jens Chr. Skou Junior Fellow, Aarhus Institute of Advanced Studies, Aarhus University, Denmark lottephilipsen@aias.au.dk	"Remote Aesthetics: The Power of Non-Participation" The claim of this paper is that one way of aesthetically prompting effective critical practice is not to invite citizens to participate. The paper stipulates that effective critical practices necessarily start with critical reflection, which may arise from aesthetic experience. However, according to classic aesthetic theory the sense of wonder and surprise that initiates critical reflection is embedded in aesthetic estrangement, and – as the paper aims to demonstrate – the sense of estrangement disappears when the mental distance between a phenomenon and a subject is diminished as it happens when citizens are fully engaged in projects that aim to promote active citizenship. While acknowledging the benefits and ideals of politically active, engaged citizens the paper argues that we should not automatically transfer those ideals of participation to the domain of aesthetic practice, since that could actually obstruct critical reflection. By analysing concrete aesthetic phenomena (of which some belong to the domain of art, whereas others do not) the paper seeks to map a theoretical triangle of participation, critical reflection and aesthetics. As a part of this mapping the paper differentiates between two levels of audience, which are often simultaneously present in concrete aesthetic phenomena: One being the active participant acting as object-sign in the phenomenon and the other being the passive spectator acting as audience of the phenomenon. The latter, which is often overlooked (especially in phenomena associated with social media and Web 2.0), may potentially gain reflective experience from what we may call 'remote aesthetics', which should be acknowledged as an important part of contemporary critical citizen practice.

6.2.
"Social movements and civic engagement"
Chair: Susanne Bødker, Professor, Aarhus University

• Lázaro M. Bacallao-Pino Lecturer, Department of Sociology, University of Zaragoza, Spain lbpino@unizar.es	"Emerging Spanish social movements: challenges and risks of participation" Currently emerging European social mobilisations and movements -such as the Spanish May 15th or the "Indignados"-, set a number of issues to be discussed, regarding both the potentials and the challenges of participation in itself, as part of social, cultural and political processes in Europe. Since those social movements put into question the legitimacy of the political representative system, proposing horizontal and direct participatory dynamics, their articulation within the traditional schemes and structures of citizenship participation seems to be almost impossible. From this perspective, the paper aims to analyse: 1) the senses those collective actors give to social participation, specially the collective nature they associate to it; 2) the links between this way of understanding participation and the process of social change they propose; and 3) the challenges and risks set by that sense of participation to the structures and spaces of citizenship participation provided by the governmental representative system. On that analyse of the participation proposed by those social movements, we will particularly consider two main dimensions as transversal lines: their online actions and their emotional dimension. Given the significant presence of those collective agents in the digital sphere and, particularly, their appropriation of the web 2.0 resources, we will analyse the interrelationships between this online participation and the participation on the streets, since one of the most important action within the repertoire of those social movements is occupying public spaces (streets, squares). At the same time, we will problematize how the special emotional dimension of those emerging social movements -that has been underlined by many authors such as Bauman-, mediates the (both individual and

	collective) participation in the sense it is assumed by those collective agents.
• Susanne Bødker Professor, Center of Participatory IT, Aarhus University, Denmark bodker@cs.au.dk • Pär-Ola Zander Associate Professor, Department of Communication, Aalborg University, Denmark poz@hum.aau.dk	"Participation, civic engagement and Web 2.0 – three cases" This paper takes its starting point in the civic sphere, in the meeting between (municipal) democracy, social technologies (Web 2.0) and participatory design as it has been brought to non-work settings. There is a significant body of literature that deals with the use of social technologies/Web 2.0. in relation to government, most of these being a matter of how politicians and citizens debate in relation to elections. In this paper, we will argue that while such issues may be addressed on the level of the design process, it is difficult to escape the political discussions on the macro level. Merely increasing the available amount of information about public policy does not lead to increased democratic engagement. Based on the eGov+ project where we explored three cases of Web 2.0 and participatory design in municipal government settings, we discuss the various understandings of democracy and participation that are represented by these traditions, and not least the clash between them. While IT has been used, beyond Facebook groups, in governments' attempts to support civic engagement in what Doug Schuler calls civic intelligence, other authors conclude that, by and large, politicians and public stakeholders fail to take these types of electronic possibilities seriously, and that this is a serious hurdle for on-line democratic deliberations. In the current paper we discuss productive practices of discussion and negation, rather than the practices of individual politicians and how they promote themselves vis-à-vis their voters. We discuss how we develop the potentials of participation on the boundaries of design and use of Web 2.0 technologies. We also discuss the extent to which participation can be of political value by enabling active citizenship. And vice versa, we investigate how democracy takes many forms, and discuss design implications of that for participation and participatory design.
• Filipa Ramalhete GEO – FCSH/New University of Lisbon and CEACT – Autonomous University of Lisbon, Portugal framalhete@netcabo.pt • Mônica Mesquita Instituto de Educação / Lisbon University, Portugal harmoni4@mac.com	"From invisibility to full citizenship: A bottom-up movement for urban rights" Located in full Lisbon Metropolitan Area, Terras do Lelo Martins is a slum where three hundred people from several countries and ethnic origins live in precarious urban condition, with inexistent water supply and poor sanitation. Although part of the metropolitan urban system, this community is almost invisible to its neighbor's and other local partner's eyes. This presentation will present Terras do Lelo Martins case study resulting from a bottom-up approach, where local population empowerment and mediation are the main tools for claiming a better life, in a context of social exclusion and spatial injustice (Marcuse, 2010; Soja, 2010; Iveson, 2011). In 2011, a movement called Urban Frontiers, which gathered the neighborhood community, the academic community and a fishermen community nearby, was created. Urban Frontiers resulted from the inhabitants' desire to be recognized as citizens with full right to the city (Harvey, 2003 and 2008; Sugranyes and Mathivet, 2010). Even though keeping in mind that the ultimate claim was for water supply - which seemed an impossible chimera for political, urbanistic and economic reasons -, the Urban Frontiers defined a participation strategy, which included adult alphabetization, multiple cartography production, an architecture workshop, election of the neighborhood commission, mediation with the local police officer and with the municipality, and support to immigrants' legalization processes. As a result, the relative invisibility of the neighborhood has been dissipated by a growing awareness of the communitarian problems, with high support of the academic community and of the Internet. In this context, some questions arise, which will be discussed in this presentation: what is the political value of this type of movements? Are they an effective way to increase spatial justice? Is the growing public awareness a measure of their success? And, finally, are academic tools (such as cartography) suitable for the improvement and measurement of participation levels?
• Kelvin Black Assistant Professor of Transatlantic Studies Department of English, Hunter College, CUNY, US kbl@hunter.cuny.edu	"Perspectival Shifts in the Social Change Thought of Dussel and Graeber" Enrique Dussel's philosophy of liberation and David Graeber's ethnography of global trends of direct action each provide us with rich opportunities to view recent reconfigurations of the possibilities of collective dissent vis-à-vis modern regimes of debt as belonging to a larger global justice movement. Dussel's work challenges us to see that there is an 'underside to modernity', which, in addition to being in perspectival variance with dominant western historical, economic, and

political narratives, offers up alternative and actionable ideas of justice and fairness from the perspective of systematic dispossession and disenfranchisement. He has also been a leader in describing the existence of such an 'underside to modernity' as central to economic discussions of debt and surplus, as well as the possibilities for our collective liberation from these differentials. Graeber's work, ethnographies both explicitly on 'debt' and on global trends of direct action, shows, too, that current shifts in collective dissent belong to much larger shifts in perspective about the possibilities for individual and collective political agency, along with shifts in ethical considerations regarding 'who' and 'what' should be at the center of discussions of justice and fairness. Thus, by putting Dussel and Graeber in conversation with each other, we can better appreciate and understand the various shifts in perspective being called for in the new and urgent modes of social change (a large number of which subscribing to some form of direct action by citizens and non citizens alike) resulting from current social movements like Occupy Wall Street and the Arab struggles for self-determination.

Panel 7.1.
"Urban entrepreneurs"
Chair: Britta Timm Knudsen, Associate Professor, Aarhus University

• Jenny F. Mbaye Ray Pahl Postdoctoral Fellow in Urban Studies, African Centre for Cities, University of Cape Town, South Africa j.f.mbaye@gmail.com	"World Music 3.0: Hip Hop Galsen and the "transformer generation"" For over twenty years, Hip Hop has marked and accompanied the political life of Senegal, at a national as well as a local level. From the Boul Faalé to the Y'en a marre movements, this urban culture and its various artistic expressions have affirmed its political dimension as well as the active engagement of its practitioners. Hip Hop Galsen and its transcultural politics, of 'proving' and 'representing' have as such inspired a certain form of entrepreneurship: one that is based on an ethical economy, in which the collective and the individual intermingle. Politically engaged citizens, hip hop participants, through their aesthetics, critically "write the voice" of the younger generations in a gerontocratic society. In this regard, this contribution suggests a specific focus on the musical expression of this transculture, which has historically evolved in conjunction with the new technologies of information and communication. From sampling to graphic design expertise in video production, and interactive produsage with their peers and fans, hip hop participants have not only demonstrated a certain technological dexterity, appropriating the various tools of the world music 3.0 chain of production (from creation to distribution); but have done so, while maintaining an ethics of commons. To be sure, this paper will draw on previous research conducted on cultural entrepreneurship in the urban popular music sector in Senegal, and will rely on recent developments on the hip hop scene in Dakar: namely the production of a hip hop tv news and the new musical trends inscribed between live performance and web potentialities. As such, it will highlight the distinctive practices of hip hop participants as ones critically contributing in and informing a new generation of politically active citizens, a "transformer generation" emerging from the world of music 3.0.
• Britta Timm Knudsen Associate Professor, Department of Aesthetics and Communication, Aarhus University, Denmark norbtk@hum.au.dk	"Corrupt tours in Prague: new paths for tourism?" This paper explores the concept of CorruptTour.com, its various media of communication (guided tours on foot and in bus, events, e.g. weddings during which shares of the company have been offered as an alternative wedding gift, business meetings and selling of shares etc) as a provocative, critical and ironic new form of tourism. Corrupt Tours transforms corruption into tourist sites and I wish to discuss the concept within the frames of tourism as transnational encounters of a special kind through various methods (fieldwork, interviews, multimodal analysis of the many media and modes of communication, content analysis of the online material). The tourist gaze is normally considered romantic and exoticizing (Urry 1990, 1999) the tourist gaze 3.0 (Urry & Larsen 2012) is a performative and participatory activity that tourists engage in with their whole bodies. What kind of gaze is Corrupt Tours constructing and how are various attitudes toward the concept played out? How exactly can we characterize the cultural-aesthetic strategies of CT? Are they standard deconstructive? Performing

	mimicry or are they creatively inventing new tourist forms? I likewise like to consider Corrupt Tours as special version of dark spot tourism or difficult heritage tourism (Seaton 1996, 2009, Sharpley & Stone 2009, MacDonald 2009) in post-communist societies as an economic resource. Thirdly I will look at how the non-institutional voices of the local entrepreneurs and activists involved in this concept deal with the dilemma between tourists' consuming desire (the longing for ever changing experiences, Sturken 2007) and the political, critical edge of the whole endeavour. The paper is part of a larger project on various non-institutionalized uses of difficult heritage in post-communist cities (Vilnius, Lithuania, Cracow, Poland, Sarajevo, Bosnia-Hercegovina).
• Tina Vestermann Olsen Ph.D. Student, Institute for Architecture, Design and Media Technology, Aalborg University, Denmark tvol@create.aau.dk	"Cultural and entrepreneurial production via a strategy of temporality" Professional planners have opened the door to temporary uses in the hope of initiating growth, revitalization, cultural and entrepreneurial production. In an urban design and planning perspective this is particularly interesting as temporary uses of the city environment becomes a consciously selected strategic tool preparing a change of the physical environment putting the end-user in front. The article will contribute to the on-going discussion of how and to which extent cultural processes can be part of a participatory and (traditionally) bottom up approach through temporary uses. This will build on the introduction of a range of typologies of cultural temporalities based on different kinds of temporary uses and their actual potential for cultural and entrepreneurial production. This implies a foregrounding and consideration of the intent and rationales behind cultural planning and entrepreneurship coupled with the nature of temporary uses. These findings will be based on empirical data from a case in Aalborg including interviews; document, site and process analysis supplemented by findings from a background catalogue of international reference projects. Furthermore the article will include an underlying theoretic discussion of the temporary as a process of transformation linking 'before' with 'after' building on an understanding of place as more than physicality – rather time-space firstly presented by Bergson and later adopted by eg. Sanford Kwinter and Panu Lehtovuori. The theoretic discussion will be used to discuss the transformative aspects of the presented typologies. The content of the article stems from a recently commenced PhD project at Aalborg University, Institute for Architecture, Design and Media Technology.

7.2.
"Art in public spaces"
Chair: Signe Brink Pedersen, Arts Curator/PhD. Fellow, Aalborg University

• Line Marie Bruun Jespersen Assistant Professor, Institute for Architecture and Media Technology Aalborg University, Denmark lmbj@create.aau.dk	"The friendly public domain. Public art and the creation of socially inclusive urban spaces" The paper takes departure in contemporary examples of art for public space that rely on a bodily active audience, and discuss the participatory cultural processes and critical potential in such art projects, which often appear to be primarily playfull, fun and spectacular. They do not express a strong or explicit political view, but represent a relational, and bodily performance oriented situation, that tie the participants both as individuals and as a collective to the situation. Urban sociologists (Arendt 1958, Goffmann 1959, Baumann 2000, Sennett 1977, 2012) have put forward arguments for a lively urban life where citizens meet and cultural exchange take place, in order to sustain a healthy democracy. Both sociologists and architects have, in this line of thinking, pleaded for planning and designing of socially inclusive public spaces that can accommodate a variety of lifestyles, ages and cultures (Hajer and Rejndorp 2001, Marling 2009). This paper argues that art in public space have a potential for creating such places in the city. Performative art with emphasis on social interaction and collective reception holds the potential of providing alternative spaces in the public sphere, where citizens can be present in social forms staged by art. The artwork establishes an alternative space to eg consumerism and the rational functionality of the urban landscape. The social situation established by the collective experience of the art work offer an implicit critique of the norms of behaviour in contemporary public space.

	The paper discuss if the collective presence of participants allows for understanding relational, performative and participatory art as a meaningful approach to creating alternative, socially inclusive and engaging spaces in the city.
• Maria Assunção Gato Anthropologist, DINÂMIA'CET, Instituto Universitário de Lisboa, Portugal magoo@iscte.pt • Filipa Ramalhete Anthropologist, CEACT/UAL and e-GEO/FCSH Universidade Nova de Lisboa, Portugal framalhete@netcabo.pt • Sérgio Vicente Sculptor, CIEBA, Faculdade de Belas Artes da Universidade de Lisboa, Portugal ateliersergiovicente@gmail.com	"Agents and values in a participatory public art process: the monument to multiculturalism in Almada, Portugal" Public art, for its impact on the territory, has an undeniable cultural dimension and plays an important role in promoting social dynamics, especially at a local level. Its potential in participatory processes has led to recent interesting experiences and results in some European cities, such as Barcelona (Remesar, 2000; Remesar and Vidal, 2003; Aguilera, 2004; Ricart, 2009, Águas, 2012). In Portugal, a unique case-study of participated public art was developed by our team, having the Barcelona experiences as a reference, combined with the use of methodologies for the promotion of public participation in regional planning (Vasconcelos and Baptista 2002; Vassalo and Farinha, 2010). This case-study consists in the conception of a three piece monument built through a public art participated process for the Caparica Civic Centre (Almada, Portugal) between 2011 and 2013. The fact that we're in the presence of a multicultural neighborhood with a strong social and cultural diversity - where the resident population has generally low incomes being mainly composed by people who came from Portuguese rural areas, immigrants from several African countries and Gypsies - led to the construction of a monument inspired in the multiculturalism concept. The participatory process involved several agents - the municipality, the experts' team, local associations and inhabitants – and laid basis on a sequential and progressive working methodology, through a dynamic and iterative process where the territory and the community were the basic stones for the monuments' conception. This participatory process is currently under evaluation and three main questions arise: does this participatory public art process represent an added value for the agents and participants who were involved? Which kind of values did the participants wish for? Were the prime expectations converted in real benefits? This presentation proposes to discuss the different agents and values implied in participatory public art processes, having the Monument to Multiculturalism at Caparica Civic Centre as a case study.
• Signe Brink Pedersen Arts Curator/PhD. Fellow, Roskilde Festival/Aalborg University/Bartlett School of Architecture, Denmark Signe.Pedersen@roskilde-festival.dk	"Rethink Participatory Cultural Citizenship" There seems to be a rising cross-disciplinary debate in the field of public art curating. The qualities of art, which are designed to intervene or pop-up, appear to be in specific interest of the public and urban planning realm and more and more often contemporary art is, according to Andrea Phillips, described as an engine, which is accelerating social engagement and development or offering social care in an urban context. She claims that public art is slipping away to be replaced by diverse forms of participatory, networked, collaborative and/or discursive practice. She proposes that this is a paradoxical situation which can be received both as egalitarian positively and entirely destructive of artistic infrastructure (Phillips 2011). Likewise, Claire Bishop argues critically that we should discuss and question the "participatory turn" in contemporary art, which she describes as highly influenced by political strategies and power (Bishop 2012). Bruno Latour stresses a valuable point in this discussion " the question is to decide whether an actor is "in" a system or if the system is made up "of" interacting actors". Latour is demanding that we rethink our part, in what he names the "assemblage" of the social, and invites us to re-conceptualize the relation between things (everyday objects, artworks) and humans (artists, audiences, curators) in order to re-constitute the power relations in the context of these social and participatory tendencies (Latour 2007). This paper will, with the outset in the relation between urban planning and public art curating discuss the role of participatory contemporary art and investigate how intertwinement of fundamentally diverse agencies and agendas, such as artists, curators, urban planners, developers and policy makers can be perceived both as opportunities for profound citizen empowerment and as challenges where art and participatory processes are becoming instruments in order to reach political goals.

7.3.
"Designing (democratic) engagement"
Chair: Jonas Fritsch, Assistant Professor, Aarhus University

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"Design as Praxis"

As this conference proposes, the participatory turn of contemporary culture implies a political reflection. The urge to "action" and "participation," whether it being aesthetic and artistic, technological or social, places the praxis and the human community at the center of the experience, and from that standpoint it's a political call, just as much as the "revolution" was so in the past. "Agency" and "participation" are now transparent and self-evident values, unveiling the massification, passivity and control phenomena of modern societies.

This call to "agency" and "empowerment" isn't, however, accompanied by an ideal or a clear image of the community that is to come, nor by any kind of certainty that new forms of governance and agency will in fact escape the mobilization processes unleashed by modernity and accelerated by technics. This is a shift fueled primarily by critical thinking contexts and supported by a fundamental regulating principle - sustainability. The need for a new praxis emerges as an ethical and anthropological imperative, which implies a new empowerment and mobilization of human beings in the context of their own lives.

The modern experience has, nonetheless, lead to a great deal of mistrust regarding the idea of mobilization and potentiality. Some of its central tenets, such as labor, state, or work of art, have begun to dissipate. Facing an invite to mobilization, many of us won't hesitate to answer just as Bartleby: «I would prefer not to.» Perhaps all will be played along the possibility of disconnecting capacity and potentiality, or further yet, through the choice and modal profiling of the apparatuses and their strategies.

This communication will cover "social and collaborative design" as a case study and as a strategic proposal, evaluating how it responds to the problematics of present times. What pushes design to move about in all subject matters, from objects to processes, from bios to socius? Post the long debate concerning the relation between design and art, what is the political significance of this praxis of design now in the making?

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"Designing for aesthetics of participation"

The Scandinavian tradition of Participatory Design (PD) within Human-Computer Interaction (HCI) has historically focused on involving people when introducing Information technology into the workplace. Today, where IT has long invaded all aspects of people's everyday lives, paving the way for a digital culture, one challenge of design is to critically engage people in technology-mediated practices in new contexts, such as the home or urban space. Here, PD techniques and methods might help cultivate a reflection on the way IT lets us participate in everyday practices through e.g. webpages, interactive screens, mobile devices, what we frame as 'aesthetics of participation'.

In this paper we report on an experiment, where we have explored a way for a community to become critically engaged in their local environment (Møllevangen in Aarhus) through a participatory collection of sounds as part of a collective listening process. In the project, we are building up a sound archive that reflects people's ideas, perceptions and imaginations of the place they inhabit. The archive is seen as indicative to the rhythm and nature of the place revealing not only the lives that unfold, but also how people sense and interpret the local community through their auditory sensibility.
During the project we have asked people to collect sounds and stories from their neighborhood using electronic devices and instructed them to collect sounds of different qualities i.e. sounds they like or dislike, sounds they find intimidating or pleasing, sounds that evoke imaginations, good or bad connotations, or sounds that represent their home, their favorite place etc.

The archive has been made accessible through a physical listening machine called Ekkomaten, a design fictional probe that takes form of an old prewar listening machine from the 20th century, exhibited in the community. By operating

	the machine people can navigate the archive, and listen to how it echoes their fellow citizens perception of the community. In the paper the question of what it means to design for critical reflection through participation in a collective listening process will be pursued and how this design process can be seen as an attempt to explore new ways for communities to use technologies to participate in the creation of a new 'sense of community'.
• Katja Lindqvist Associate senior lecturer, Department of service management, Lund University, Sweden katja.lindqvist@ism.lu.se	"Design education for democratic development: examples of innovation in Denmark and Sweden" This paper will present and discuss the possibilities of a broadened view on design as the basis for development of process based nonformal design education on public arenas such as design promoting organisations and museums. A literature survey of design education shows that research on nonformal education based on design processes is very rare, and the paper points to the need for more research on innovative forms of design education in nonformal contexts such as museums and similar public venues. Current interesting examples from Sweden and Denmark will also be presented. Denmark is internationally a pioneer in strategic use of design as approach and process for the investigation of social problems with a participatory model. In the other Nordic countries, with their strong emphasis on democratic nonformal education in the civil and public sphere, seems to be at the forefront of a strategic national and regional recognition of the potential of the design process for social and societal development. The paper gives examples of innovative projects using inclusive design processes, such as Index: Design to improve life, Malmö Living Lab, and reorientation of the activities of Form/Design Center in Malmö, and discusses this particular form of design education in the light of these examples. Innovative forms of design education are also compared with similar but established changes in art education based on contemporary art, where longer projects with the artist or an educator where the participants learn by interaction, often based on social challenges addressed by the artist of artworks on which the educational activities are based.

Panel 8.1.
"Myths of Participation"
Chair: Anne Scott Sørensen, Associate Professor, University of Southern Denmark

• Adam Fish Lecturer, Media and Cultural Studies, Department of Sociology Lancaster University, UK a.fish2@lancaster.ac.uk	"TECHNOLIBERALISM: Participatory Democracy and the Myths of Convergence Industries" Developing in offices in Hollywood and Silicon Valley are utopian myths about how social media, digital work, and participatory television can improve American democracy while also turning a handsome profit. Media industries tell themselves myths about the coming internet and television convergence, they attempt to model democratic society based on the structure of the internet, and they devise plans to solve democracy with technology. These myths both motivate passionate work and investment while limiting pragmatic responses to complex social problems. They enrich the mythmakers while making workers lives precarious. This analysis details these myths, models, and missions through detailed analysis of the myths of internet and television convergence, digital labour, internet-centrism and digital solutionism, and the volatile world of participatory global satellite television. The primary case study for this new theory is Current, a global television and internet convergence network founded by US Vice President Al Gore in 2005 and purchased by Al Jazeera in 2013. Originally designed to "democratize television," Current was a pioneer in the use of social media, user-generated content, and internet video. They were one of the only independent politically driven television networks in the United States, Italy, England, and Ireland. But they failed in these projects of democratizing television and diversifying the public sphere, were eliminated from the international satellites by Rupert Murdoch, and their employees struggled to implement their idealistic models before being fired, or worse, being stuck in a prison in North Korea—as was the case with Laura Ling and Euna Lee in 2009. As a freelance television and internet video producer for Current from 2006-2009,

	the evidence for this discussion is developed from participant observation with the media producers. Current's troubles implementing their myths, models, and missions and their eventual extinction make evident the contentious position of participatory communities dependent upon corporate platforms.
• Christian Ulrik Andersen Associate Professor, Aesthetics and Communication, Participatory Information Technology Centre, Aarhus University, Denmark imvcua@hum.au.dk • Søren Bro Pold Associate Professor, Aesthetics and Communication, Participatory Information Technology Centre, Aarhus University, Denmark aeksp@hum.au.dk	"The participatory and open city as a myth" Roland Barthes has famously described myths as 'second-order' signs. A city is identified by the composite of myriads of streets, buildings and people, but it also relates to an ideal life – a 'bourgeois' way of perceiving the world (in Barthes' terms). Quite often, media technologies play an important role in the creation of these myths. How can participatory technologies be interpreted as myths? Myths around urban, ubiquitous, networked computers shape our reality and construct worlds where we control the city in 'smart' ways, or are 'open' to the life and creativity of the city. But what ideal life do they refer to? How do they construct a world for us, and our place in it? The paper proposes to view the notion of a 'participatory' and 'open' city in the light of an occupation by 'smartness'. Through an analysis of IBM's presentation of "A Smarter Planet Initiative" and "Smarter Cities Challenge" (IBM plays a historical role in the myth of cybernetic control), and with references to social apps, it presents and deconstructs smartness, open data and participation as technological myths for a contemporary anti-urbanity, and finally proposes to build urban technological design on a perception of openness that includes the conflicts inherent to the urban experience.
• Anne Scott Sørensen Associate Professor and Senior Lecturer, Department for the Study of Culture, Cultural Studies Section, University of Southern Denmark, Denmark annescott@sdu.dk	"Participation and Cultural Policy" In Danish cultural policy research, cultural policies since the midst 20th century have been described in terms of a particular Nordic model developed through three or four phases. Whereas the first ones constitute "the golden age" of democratization of culture and cultural democracy, respectively, the last ones constitute the decline of this model in terms of a instrumentalization of culture, now subdued to the experience economy and New Public Management (Duelund 2003). In recent research, however, the actual turn to experiences, audiences and their participation in the wake of the experience economy has been re-evaluated and new agendas have arisen: Andersen et al. 2010, Dysthe, Bernhardt & Esbjørn 2012, Drotner et al. 2011, Ekeberg 2003, Ingemann & Larsen 2005, Möntmann 2006. In this new research, however, the turn to "participation" has been almost uncritically celebrated as institutional and cultural transformative. Only few critical voices have been raised and only little empiric research on the actual forms and modes of participation have been done (Rutloff, 2013). On the ground of a re-reading of core policy-documents and by means of the literature of "post-criticism" (Bal 2010 and 2012, Bishop 2012, Butt 2005, Rogoff 2005), I shall in this paper nuance the mapping of Danish cultural policies and explore a post-critical approach to the actual cultural policies and practices of "participation".
• Birgit Eriksson Associate Professor, Dep. of Aesthetics and Communication, Aarhus University, Denmark aekbe@hum.au.dk	"Utopias of art and culture: Community, creativity – and participation as the missing link?" Yves Michaud has characterized modernity by three utopias: the utopia of democratic citizenship, which deals with freedom and equality; the utopia of labour, which deals with social change; and the utopia of art, which deals with inter-subjective communication and community. He has argued that the utopia of art, which since the late 18th century has been closely linked to the utopia of democratic citizenship, is coming to an end. But to what degree has the belief in art's inter-subjective, communicative and civilizational potential come to an end? On the one hand, the idea of art as sustaining community and citizenship has been revitalized in the art world by the "relational aesthetics", "social aesthetics", "dialogical art", "participatory art" etc. of the last 20 years. On the other hand, if we examine a broader cultural context, democratic citizenship has been replaced by labour and change as the privileged 'utopian ally' of art. In a wide variety of discourses, creativity and its promise of novelty have been represented not only as the most important dimension of art but also as a necessary tool for economic development and social change. But how do these tendencies interact? What are the consequences, if art in a cultural perspective is related to the individuality and flexibility of the realm of

work, instead of the commonality and equality of democratic citizenship? What is the risk of turning the idea of art as an agent for social change into a reality of individual change and a celebration of creative self-realization? The paper will examine the problems inherent in linking art to the beautiful ideals of community and creativity, and discuss whether the recent focus on participation can be a possible solution to these problems.

8.2.
"Participation in education and pedagogy"
Chair: Jonas Greve Lysgaard, Assistant Professor, Aarhus University

• Jonas Greve Lysgaard Assistant Professor, Department of Education, Aarhus University, Denmark jogr@dpu.dk	"Environmental NGOs, Bad Practice and the Dark side of Participation" This paper presents reflections based on a study of Danish and South Korean environmental NGOs and their work to engage and inspire the public through non formal environmental education. Through interviews with key persons within the educational departments of leading Danish and South Korean environmental NGOs a qualitative focus on the perceptions of their own work and the public as a learning entity was established (Lysgaard, 2012). This paper draws on this study, but focus on the significance of engaging the public for the individual staff member. Why do environmental NGOs rely on concepts such as participation and interactivity in spite of the often less than inspiring results? Participation is a much coveted concept in educational theory and practice (Læssøe, 2011). This paper will, however, not deal explicitly with the scholarly use of the notions of interactivity and participation. Instead the focus will be on the possible dark side of the use of these terms as demonstrated via the two cases. With inspiration from Lacanian psychoanalysis and Slavoj Žižek, the argument will draw on the empirical setting of the two cases, but use this as a the outset of a more theoretical discussion of the significance of engaging the public and the inherent risk of not living up to the ideals of participation and interactivity. The point is not to argue that these terms are without any traction in non formal learning and educational settings, but instead to argue that there might be something to learn by focusing on Bad Practice, understood as aspects of participation and interactivity that is perhaps not always beneficial. By inverting the focus on participation and interactivity the paper raises the argument that we as educators and researchers should remember the significance of that which does not pan out according to plan, in the quest to understand and better the mechanisms of citizen participation and transformative practices.
• Leena Ripatti-Torniainen PhD (Journalism, University of Jyväskylä, Finland), student of vocational pedagogy, School of Vocational Teacher Education / Oulu University of Applied Sciences, Finland leena.ripatti-torniainen@jyu.fi • Leena Rantala Master of Education, PhD student, Education, University of Tampere, Finland leena.rantala@minedu.fi	"Analysing Participation Through Public Pedagogy" Cultural participation can be analysed and the political significance of cultural practices understood through the concept of public pedagogy. Public pedagogy refers to the pedagogically relevant processes, which occur between the human being and the world. While these processes often initiate spontaneously, they can also be consciously supported through pedagogical intervention and design. The conceptual strength of public pedagogy is that the concept draws attention to the pedagogical character of cultural participation. Further, the concept emphasises the socially and politically crucial processes of self-formation (Bildung), through which the human being reconstructs her or his relationships to other persons, the humankind and the world. Public pedagogy refers to a wide variety of practices and activities, such as language, art and discourses, social cultures of urban life, urban spaces, and the public sphere. We have earlier (2013) introduced a new categorisation of public pedagogy, including the three categories of: 1) pedagogy of the public world, 2) pedagogy in public spaces, and 3) pedagogy for the public agency. Pedagogy of the public world refers to the processes of socialisation. Pedagogy in the public spaces refers to the opportunities of learning, created by artists, activists, teachers and social and cultural workers in the midst of public spaces. Pedagogy for the public agency refers to education – again by various professionals and volunteer agents – that consciously support individuals to collective and politically capable agency. We suggest public pedagogy can be employed as a conceptual link between cultural participation and the political public sphere.
• Ilona Wuschig Professor, Hochschule	"Die-weahlerischen.de" In a two-year study program, we try to specify the practical conditions, which

Magdeburg-Stendal (University of applied Science), Magdeburg, Germany llona.Wuschig@hs-magdeburg.de	either help or hinder the participation of younger target groups. By "participation" we mean everything which brings an individual in contact with its surrounding society, because we are deeply convinced that participation begins right behind the front door. My subgroup concentrated on what media we need to empower younger people, so that they feel appreciated, addressed. The first finding was: Neither the existing media in Saxony-Anhalt, nor social or political institutions are able to inform and/or involve these target groups enough. Studies show that young people do want to take part in the society, but they simply do not know how. Traditional routes do not work. So firstly we did a broad research on how a platform must function in order to be a bridge between the readiness for involvement – and the real thing. To make a long story short: We found a lot of partners in Saxony-Anhalt, who realize that it takes a fair, independent, open-minded, peer-made, thematically open platform, in order to reach that goal (Parliament, Media, Institutions for political and cultural learning, etc.) By now, the beta-version of die-weahlerischen.de undergoes last tests. It's character traits are not new – but the combination is! Topics will be suggested by the users - Every topic which can be discusses in Saxony-Anhalt, is possible - If users need information or an event (on- or offline) – the platform will provide it - "Weaker Users" will be helped the most - "Strong users", for instance our partners, have to have an account and will never be allowed to promote - Regularly, there will be bridges from discussions on the platform into political routines and/ TV-programs - Users can use every medium - By invite the usage of pictures and clips, also the not so sophisticated users can participate - The hosts will be the same age as the users // they will never interfere or try to force their beliefs onto the users - It will never try to dictate topics, but will offer topics of interest - Programs in interested schools will help to make pupils media-literate, and at the same time help them to start a discussion on die-waehlerischen.de, so it's not restricted to the school-grounds
• Rasmus Kolby Rahbek Education consultant at The Association of Folk High Scools in Denmark rkr@ffd.dk	"Can participation be taught? On the importance of community in the creation of engaged citizens" The paper argues that citizenship is dependent on how we understand and interact in communities. Participatory citizenship will here be presented as a necessary addition to the concept Active citizenship. Furthermore, it will illustrate how participation can be learned through pedagogical means. In active citizenship it is the concept of citizenship that determines how one can or must be active, whereas in participatory citizenship it is the participation and the community that creates engaged citizens. On the basis of an examination of the pedagogical practice of the Danish Folk High Schools, the paper will argue for a participatory citizenship that should, must and can be learned. Participatory citizenship is not something that can be expected to derive from the individuals own act of will or be regarded as a natural ability in all humans. Participatory citizenship requires leaning about participation and community that can have theoretical elements or implications, but must first and foremost be rooted in a concrete practice.

8.3.
"Relational spaces and social capital"
Chair: Charlotte Bagger Brandt, curator, Aarhus

• Sabrina Francon	"The social network of a "Little Free Library" Measuring the social capital of tactical urbanism"

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Drawing from Henri Lefebvre, who argued that social relations are shaped in and through the ordering of space, this paper explores whether small scale interventions, known as "tactical urbanism," produce social capital – as argued by DIY and tactical urbanism activists. This research investigates the social life of a "Little Free Library" (LFL), a self-managed, unauthorized, bird house-like library planted on a street side in the city of Cambridge, in the United States of America. By drawing upon direct site observation, participation in the everyday life of the library, and a "lost letter experiment," conducted in two Cambridge neighborhoods, this essay first argues that traditional bonding and bridging forms of social networks are unlikely to develop significantly around the library. However, it shows that it is the cognitive social capital of the residents and passers-by that gets measurably affected by the presence of the LFL because of its "immageability" (Lynch), or in other words, because of the values and significations that are assigned to the miniature library, based on previous urban experiences and memories. This paper suggests that the Cambridge LFL triggers positive perceptions of the built environment that, in turn, trigger altruistic behaviors in the neighborhood. The miniature library thus becomes a relational object that participates in the redefinition of a local social contract in space, elaborated though an aesthetic experience. This essay concludes that, if the LFL encourages the emergence of cognitive social capital, it does not necessarily and systematically produce any type of social capital. Thus, the assumption that "Tactical Urbanism" inherently fosters social capital demands further investigation, and needs to be refined in order to understand the socio-aesthetic potential of bottom-up, small scale urban interventions.

• Charlotte Bagger Brandt

Curator, Råderum, Aarhus, Denmark

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"Creative place making"

The principal objective of Råderum is to create new opportunities for contemporary art in public space, and the ambition of the office is to work across the boundaries of established genres, institutions and with different people. This abstract deals with questions and methods used by Råderum in different public art projects with the aim to cross borders between people, knowledge and placemaking.

The work of Råderum is process- and project based, hence our discussion will take a starting point in projects we have done ourselves either as curators or activist in recent years, especially we will focus of a series of urban action we have initiated. We will discus the possibility of producing new discourses within the arts and with the people experiencing it – trying also to re-defined the concept of the consumer within art and social life in general.

Råderum often work in public space in what we call "in between spaces." The characteristic of a "in between place" is that it often has many different users, that are not related to each other, The starting point for our work is therefore a kind reading of the place, its architecture, its people and behavior patterns. Applying a method that allows for a collaborative creative place making thus creating the possibility of a new common history or community within the place.

The projects in question "the Urban Actions" are all open source recipes done by acknowledges artist sharing them with citizens that are willing to commit themselves in creative place making. In these Urban Actions Råderum works as activists/ facilitators of a process together with different people that wants to get involved in creative place making. These recipes and how we enact them in public space will be the focus in our talk. We will talk about Guerilla Gardening, urban salon, ParkingDay and urban furniture making.

• Nick Mahony

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• Hilde Stephansen

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"Participation Now: exploring and engaging with new forms of participatory public action and working to support the reshaping of contemporary public life"

This paper introduces an experimental digital initiative called Participation Now that is currently being developed at The Open University in the UK. Participation Now will offer: access to a regularly updated and searchable archive of examples of contemporary public participation initiatives to keep those interested or involved in this field informed of ongoing developments; multi---media resources to support reflection and debate about the possibilities and difficulties of participation; and an infrastructure to help people make connections, share experiences, knowledge and research, and develop practice. Rather than attempting to target a segment of the 'real public', or trying to operationalise a pre---existing normative theory, Participation Now uses a 'non--- essentialist' understanding of the public to help conceive and design an iterative developmental approach. This means working to provide the conditions for the

Governance, Faculty of Social Sciences, The Open University, UK hilde.stephansen@open.ac.uk	emergence of an imagined public constituted around the field of participation itself – a public that is interested in learning about new forms of participation and engaging with an ongoing process of collective critique and innovation. That is, a reflexive public of the researchers, practitioners, engaged citizens and students who will drive the development of thinking and practice in this field. The paper reflects on some of the possibilities, challenges and initial results of this project. It also highlights some of the key implications of this experimental 'non--essentialist' approach to public participation for scholars, practitioners and citizens.
• Ida Sofie Deigaard Bruun MA in Art History, Aarhus University, Denmark idasdb@gmail.com	"Participatory art as a socially inclusive initiative for art institutions" Reaching out to citizens through artists is common in many art institutions in the UK. Here citizen participants and artists often function as both co---creators of the thematic framework and the practical creation of the artwork. In Denmark however this method has yet to become a common strategy of social inclusion and outreach. An input for Rethink Participatory Cultural Citizenship will examine the method in a Danish context, based on the belief, that such art projects can create a positive social transformation of participants, institutions and society, when it is well executed. The input for the conference will present an analysis of the challenges and possibilities of the method for art institutions. The analysis is based on empirical research of preceding and current Danish initiatives (i.a. ArtReach by Nikolaj Kunsthal 2010---2012 and Sigrids Stue established by Kunsthal Aarhus 2011). Moreover it will draw upon theory from new museology (Richard Sandell and Jocelyn Dodd, Learning impact assessment criteria) and relational art (Grant Kester, Dialogical art and Claire Bishop, Participatory art). The input will present a set of general "best practice" guidelines. Moreover it will debate, how personal and societal effects of participation can be measured, and how art can be used for such social and political purposes without losing its aesthetic quality.

8.4.
"Citizen production, democracy and critical deliberation"
Chair: Bodil Marie Stavning Thomsen, Associate Professor, Aarhus University

• Lia-Paschalia Spyridou Research Associate Cyprus University of Technology, Cyprus paschalia.spyridou@cut.ac.cy • Dimitra Milioni Assistant Professor, Cyprus University of Technology, Cyprus dimitra.milioni@cut.ac.cy • Vaia Doudaki Lecturer, Cyprus University of Technology, Cyprus vaia.doudaki@cut.ac.cy	"Journalism 2.0" Journalism 2.0, a new breed of journalism built around user-friendly, web-based and participatory technical opportunities, connotes impressive and historically unprecedented possibilities of civic engagement and empowerment (Dahlgren, 2012), especially in terms of enhancing deliberative processes (Besley and Roberts, 2010). Participatory and citizen journalism are both subcategories within Journalism 2.0 referring to journalistic behavior undertaken by 'the people formerly known as the audience' (Rosen, 2006). The present paper focuses on participatory journalism, broadly defined as the wide variety of initiatives undertaken by professional media to facilitate and enhance the integration of all kinds of user contributions in news making (Paulussen & Ugille, 2008). Journalism has traditionally been produced following specific stages of production - gathering, selecting, publishing, distributing and interpretation of news and information- (Domingo et al, 2008), routine practices and norms fostered by professionalization processes and journalistic cultures (Hanitzsch, 2007) and preferred meaning construction articulated in terms of agenda-setting and framing (Scheufele, 2000). The idea of participatory journalism captures both the processes and effects of ordinary citizens' contributions in all production stages, established routines and meaning construction contained within institutional media products (Hermida, 2011). The present paper is a case study on a research project undertaken by the Cyprus University of Technology aiming at creating a participatory journalism platform within the Cypriot public broadcasting sector (Cyprus Broadcasting Corporation - CYBC) allowing citizens to engage in journalistic production in cooperation with CYBC journalists. The research attempts to investigate the steps and outcomes of designing the platform taking into consideration professional constraints –ie., potential

	reluctance of journalists to get involved in the project due to extra workload, ignorance of participatory journalistic endeavors, increased fears of unsuitable content publication (moderation)-, financial constraints, user constraints –ie., evidence of limited will of users to engage in original news reporting, trolling, issues of users' co-ordination, users' ignorance of journalistic tasks- and finally diffusion constraints (both in terms of general awareness and content input). Drawing upon data gathered during the design procedure (initial design conversations between academics and designers, the negotiations with high-rank officials in CYBC, discussions with CYBC journalists and editors, and usability testing sessions with users), the study aims to contribute in the ongoing discussion of how the potential of technological possibilities can be harnessed in practice so as to increase the range of user involvement and challenge well-rooted ideas of news making and meaning construction within a semi-institutional and semi-professional communication environment offered by news organizations.
• Bodil Marie Thomsen Associate Professor, Dep. Aesthetics and Communication, Aarhus University, Denmark norbmst@hum.au.dk	"Documenting 'Life' in a War Zone and the Critical Practice of the 'Intercessor'" This paper will use the deleuzian concept 'the intercessor' (using the camera as a kind of 'shifter' that fuses 'subject' with 'object') to analyze the participatory involvement in Nagieb Khaja's documentary film, My Afghanistan. Life in the Forbidden Zone (2012). Khaja is a Danish journalist with Afghan family roots who on several occasions has tried to document the 'War on Terror' from an Afghan point of view – in the provinces controlled by Danish military forces. In 2007 he succeeded in making an interview with Taleban, but upon returning as a journalist commissioned by the Danish TV-station, TV2, he was held hostage. He fled with the help of locals, who has since been under protection by the TV-station. In 2009 Khaja smuggled 30 cell phones into Heldman, controlled by Danish military forces. The result was My Afghanistan. Life in the Forbidden Zone. With this production background this film (with or without intention) examines the transformative power of the camera in relation to what citizenship means and under what conditions you could judge the lives of others. This paper will examine the camera as a creative intercessor that actively 'produces' the life of individuals who are holding a camera in their hand for the first time – as 'legends' in a collectivity. The haptic images and affects laid bare in this mix of ethnographic-political-global activism aimed at a Danish public, made by stand-ins, is – this paper states – actually similar to a camera-use known from the 1960s (Jean Rouch and Pierre Perrault) that left the idea of documenting (the fiction of) the 'raw real' – and instead discovered the inventive forces of the camera. The web-site initiative (http://myafghanistan.dk) that invites students in Danish Gymnasiums to take part in an interactive dialogue in october 2013 on the withdrawal of Danish military forces will also be included.
• Jan Løhmann Stephensen Postdoctoral Fellow at Department of Aesthetics and Communication, Aarhus University, Denmark aekjls@hum.au.dk	"Material participation, informal everyday political talk and/or democratic deliberation" Jürgen Habermas' idea that deliberation in the public sphere should be seen as the core process of democracy has been criticized for a number of good reasons. In order to amend for the shortcomings and limitations of this idea, numerous attempts have been made to open up the theoretical conception of what the public(s), its/their preferred kind of agency and legit modes of discourse are. The main thrust of these attempts has had to do with acknowledging other ways of political discourse than the Habermasian rational, disinterested discussions, for instance by insisting on the fact that positive deliberative democratic potentials could perhaps also be found in aesthetic and affective appeals, heated disputes, political/deliberative enclaves, etc. In extension of this line of argument, and more specifically under the inspiration of Chris Kelty's notion of "recursive publics" (2008) and Noortje Marres' "material participation" (2012), I would suggest – and test the theoretical hypothesis – that perhaps also material phenomena ("things") and the invention/design of these, should be included in our canon of legitimate core-deliberative-democratic practices rather than be confined to the silent realms of non-political non-participation.
• Michal Dvořák Activist in the Czechish group Ztohoven	"Ztohoven = out of (sh)it"

Artworks at the conference

"Letter to Astrid" by Astrid Gjesing, artist (installation-text-sound), info@gjesing.org

My installations focus on the relationships between the individual and the community.
These can be ephemeral, chosen, continuous. Friendships or forced fellowships.
How does the individual affect communities and vice versa? What consequences does the loss of fellowship have?

Concretely, I ask people to help me. It is a practice that I have successfully employed during the past 10 years. It gives me a unique opportunity to work in ways that wouldn't otherwise be possible.

In the project "Letter to Astrid", I have written letters by hand to everyone named Astrid in Aarhus, Viborg, and Herning – in all the places I have previously lived. I asked them to help me by writing back to me about a person, event, or place, who/which has been of great importance to them. The letters I received in response were powerful and moving, deeply personal replies that are mostly about love and death. They are carried by an astounding trust in me, a stranger. Almost all have answered in handwritten letters.

I wrote to 269 Astrids and got a reply from 60 of them, which I think was a staggering number.

Letter to Astrid in the RETHINK conference
For the conference I would like to comprise a visual communication of the project, which a.o. shows a selection of excerpts from the letters. I would also like to orally introduce the project in Danish (the intro can be translated). My own appearance/introduction is closely tied to my artistic work method and is, as I see it, downright necessary. Anja Raithel and myself have also talked about the possibility of presenting the introduction by way of head-sets.

"Art in movement - the international in the local and the local in the international"

Danish and international artists create artistic social interactions in cooperation with the local citizens in 18 villages in Culture Region Mid- and West Jutland and they make a regional and international network. The presentation is a documentation of the project and artistic leader, Steen Rasmussen will be present on Saturday November 16.