



KULTUR PIXI

Information on cultural planning in action

NO.5

July 2007

How should we think about culture - to bring new synergies and collaborative frameworks into focus?

Skills development,
Experience Economy
and knowledge societies



In cooperation with
Interreg IIIA project: Cultural Identity.
Cultural Mapping. Cultural planning in
the Region of Oresund

In this issue

- Competence development
- Numerous training initiatives
- Master's degree in cultural planning
- Actualisation of cultural planning
- MKP study modules - RUC

ISSN 1901-581X



www.kulturpixi-oeresund.dk





Hanne Louise Jensen has written the text about experiences from a test module in cultural planning

Hanne Louise Jensen is education coordinator and cultural geography consultant for the Interreg IIIA project: Cultural Identity, Cultural Mapping and Planning in Planning in the Øresund Region. She works as a teaching assistant at Roskilde University Centre, Institute of Environment, Society and Spatial Change.

Hanne Louise Jensen has worked with many different forms of cultural mappings of people's experience of their immediate environment, most recently a cultural mapping of young farum citizens' use and experience of Farum town (see also <http://www.kulturplan-oresund.dk/ungeifarum/index.asp>).
<http://www.kulturplan-oresund.dk/ungeifarum/index.asp>).

Line Hjorth has provided the pictures for this section of Culture Pixi. A geographer and photographer, she works experimentally to communicate and create new interpretations of landscapes and people.



Henrik Haubro has written the text for this issue on cultural mapping, creative actors, and the experience economy.

Henrik Haubro is external consultant for the Interreg IIIA project: Cultural Identity, Cultural Mapping and Cultural Planning in the Region of Øresund, 2005-07.

Henrik Haubro is chief consultant at Horizon-Amba and has worked with many different types of projects on transition in the public sector and regional planning in Denmark, EU, and Russia.

What happens when the civil servant meets the researcher?

In our working and everyday lives, we are all influenced by the contexts and situations that we are part of. We develop our personal professional roles and often it is a silent and gentle progress. But sometimes huge shifts happen when we are challenged by completely different perspectives and contexts. 27 employees and staff from mainly the municipal sector and 11 researchers from RUC, CBS, the Library School, NIBR (Norwegian Institute for City and Regional Development), Campus Helsingborg and the English consultant Lia Ghilardi met for seven days of lectures and discussions and continuously through a project work cycle in the autumn of 2006. What occurred in such a situation?

The perspectives were thrown up in the air and shot at from all angles with arrows that both draw out paths in municipal practice and its forms of thinking as well as to the more

abstract conceptual world of the research. Common to all in the course was that EVERYONE learned something! The municipalities moved towards universities and universities were moving with the new knowledge towards the municipalities.

In Autumn 2007, we are looking forward to continuing and consolidating this exchange of knowledge, which will partly contribute to the current issues of the municipalities being put on the research agenda. And which also means that the problems that exist in the municipalities can be approached differently via the employees newly acquired competencies.

Simultaneously, work is underway to establish a master's degree program in Cultural Planning at Roskilde University Centre, as both a regulated and flexible programme.

It is about vision and insight

Competency development across

In the old days, competence was about power and authority – about who had the power to decide what. It was therefore important to establish clear rules and boundaries for the different areas of competence. Completely in accordance with the production model of industrial society.

Over the last dozen years alongside the development of knowledge society, there has been a development in the concept of competence. Currently competence means more "knowledge and being able to apply this knowledge". In fact, competence in this context has become so comprehensive and broad that it is almost pointless to try to formulate a more precise definition without looking at it in the context of the task.

In this issue, the context or task is the roles of public administrations/institutions in the knowledge society in terms of the experience economy, i.e., the fields that are in the cultural policy and the primary creative economy.

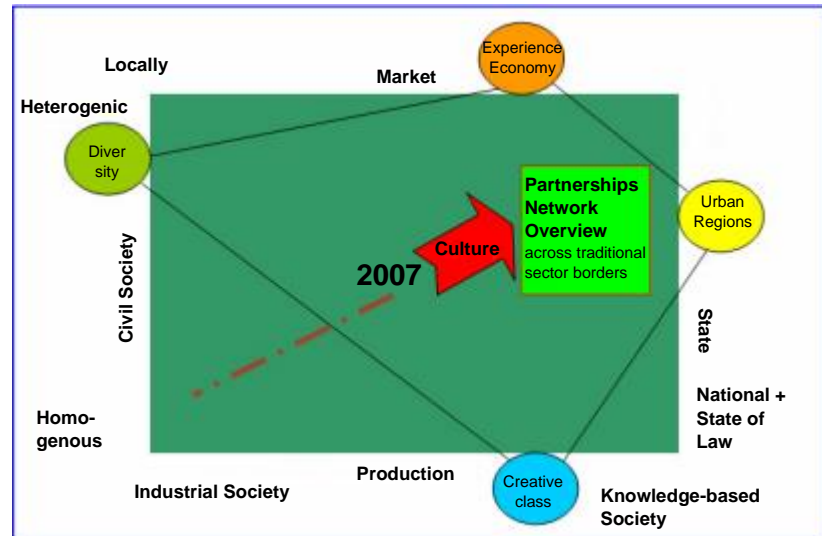
In terms of specific tasks, there are several professional knowledge requirements, but the most obvious competence requirement is to be able to bring this knowledge into a coherent whole across interdisciplinary boundaries – pulling together the threads, provide innovative and integrated communication solutions to citizens and businesses, supporting networks, ensuring good mapping, etc. These are the competencies that we have chosen to bring together in the term cultural planning.

Competence development is more than just more knowledge

"PeopleGroup trains advertising professionals of the future" - thus stated a headline in Børsen¹ with the subheading: Bridge builders must further develop cooperation between the different specialist agencies. This should be the end of just being expert in a single advertising discipline. The future lies in integrated communicators. Thus, bridge builders need to be trained, i.e., contact persons who through their knowledge of the various competences of the house, connect the threads between communication and marketing and then provide innovative, integrated communication solutions to the clients. Bjarne Spellerbeg Orfelt, CEO of Wibrow, Duckert & Partners says, "They need to be really good mediators across the whole house". And Ronnie Job, CEO of AdPeople, adds: "it is no longer about advocating for a single discipline, but about focusing on the best solution for the customers".

Basically, it is the same problem that municipalities, regions and their institutions face in the knowledge society and the experience economy: There is a need to develop bridging skills that can pull together the threads and provide innovative planning strategies to the businesses and the citizens.

In the same way as information only becomes knowledge when it is gathered in a "whole mental picture"² and to competence, when action can be taken based on this picture – if there is a public need for competence development with the purpose of being able to create links between the various specialist and/or administrative areas. This involves new types of partnerships, networks,



and overview, where civil servants and institutional staff work together across their specialist areas and with businesses and citizens to develop strategies and concrete solutions. A first step is a recognition of the fact that we are playing on a different "field" than in the past! And with that, we need to further develop the ideas of connections that were viable skills in the past.

The knowledge-based organisation differs significantly from the classical organization. Knowledge is at the core of the business and work is changing from being a cost to being an essential investment. Production processes aim at the creation of intangible knowledge structures. Consumer and business relationships become part of more personalised networks, in which interaction and direct contacts win. These intangible values, unlike tangible values, increasingly determine the value of the organisation

The value of the organisation, in terms of knowledge, is gained through experience, comparability, science or education. Knowledge is often seen in the context of innovation understood as the commercial application of knowledge. In this context, we speak of competence, namely knowledge abilities/skills (proficiency, creativity,

perseverance) to recognise issues and solve problems by collecting, selecting, and interpreting information. Change is a significant element of this.

Competence development in the knowledge society and the experience economy therefore implies not only more training, but also an organisational and managerial competence to change systems to knowledge-based organisations. This applies to not least public system actors, who must increasingly act as partners and bridge-builders between different sectors of society, for example, in creating good framework conditions for the creation of intangible knowledge structures.

In this way, planning shifts from being only about classical spatial planning to also involving actors from many different backgrounds in the planning process and having them devise creative solutions and arrive at a usable "end product".

To do this, the planner needs to be able to carry out mappings of different fields and systems. In a way that contributes to form "mental images" that can be included in the strategy development and lead to the concrete projects that create value (innovation). It is this process that characterises cultural planning.

1. Børsen, 25.4.2007, page 8

2. See KulturPixi no. 3/2006 and Lars Kolind: the Kolind diet, JP Forlag, 2006.

3. 'The knowledge economy' (Knowledge and Regional Economic Development, Raspe et al, 2005).
http://www.rpb.nl/upload/papers_medewerkers/Barcelona_14032005.pdf

Many training initiatives, but...

The recognition that experiences and culture can be used as a driving urban development is really taking off in research and education. In many educational institutions, new courses are being developed at all levels and in particular around the experience economy, event management, urban design and tourism.

In many educational institutions, new courses are being developed at all levels, particularly in the fields of experience economy, event management, urban design, and tourism. This is done in the marketing economics and service economics studies at the North Jutland Business Academy (www.noea.dk); in the nature and culture education at the CVU in Hjørring (www.turist-bachelor.dk); in a new bachelor's programme in landscape architecture and urban design at the Faculty of Life Sciences at University of Copenhagen (www.life.ku.dk); in master's degree in Experience Management at Roskilde University Centre (www.ruc.dk); as well as in bachelor's program in management within the experience economy: MSocSc in Management of Creative Business Processes at CBS (www.cbs.dk). To just mention a few examples.

Similarly, there are also a number of training courses focusing in particular on the cultural policy sector and creative cities, see for example the learning courses of the Creative Cities Network (www.herlevbibliotek.dk/creative-cities/on-creative-cities).

By itself, it could be interesting to map out all these educational offers in Denmark. However, a current screening still suggests that there are few training initiatives on cultural planning as a method of bridging the different specialist fields and sectors in creative community activity.

Internationally, we find a similar picture striking. However, there are a few Masters programmes, particularly in Anglo-Saxon universities, which work to some extent with this approach. In Europe, De Montfort University in Leicester in particular

has offered a master's degree in "cultural planning" with the aim of graduates being able to incorporate cultural resources into the integrated development of local, regional and national communities from a broad cultural perspective on urban and regional planning, environmental, social and economic policies (<http://www.dmu.ac.uk>)

It must therefore be concluded that the independent master's degree

force in both the experience economy and knowledge society. Therefore, cultural planning is essential for planners as a method that spans administrative sectors in the public.

And that is why there is a need for competence, organisational and management development, where links are created between the different sectors, between municipalities and regions, between public and private enterprise.



Cultural planning

- citizen/consumer driven innovation
- network- and project organisation
- partnerships
- the small in the big

programme in cultural planning, which has been initiated by the Interreg project: "Cultural Identity, Cultural Mapping and Planning in the Oresund Region", remains unique. The training is carried out at Roskilde University Centre in collaboration with the project. It is discussed in more detail at the following pages.

The importance of education and skills development in cultural planning seems to be confirmed in more and more research results. It is thus pointed out that it is in the links – the bridging - between different fields that the innovative and creative solutions are supported, which are the driving

Culture and experience are a growth industry and can help drive urban development in our current knowledge society. A vibrant cultural life and a range of experiences are essential to create the attractive city life that more and more people appreciate. The culture can also be part of creative alliances with the business community and contribute to innovation.

The experience economy is one of the new growth factors for cities. Taking advantage of the opportunities requires cooperation across. It requires "strategic cultural planning". This may require a whole new level of collaboration across urban planners, cultural administration, and business life. Additionally, culture and experience need to be more strategically integrated into the municipal plan or more closely linked to the strategy for cultural life.

How should you for example organize the effort across, when actors from the cultural world, the business life and the world of planning must come together to develop the city?

MASTER'S DEGREE IN CULTURAL PLANNING

The master's degree in Cultural Planning qualifies students to work with culture from new perspectives and with new methods, enabling them to be innovative in the cultural field and solve many of the classic problems in the field more efficiently and in a timely manner. Key competences that enable students to do this are competences to apply different theoretical and methodological approaches to cultural mapping and planning projects and to develop meaningful indicators for the analysis of development of the society on this basis.

To be awarded master's degree in Cultural Planning (MKP) the student must:

- demonstrate competence in synthesising and independently making judgements in the field of the subject areas of the education
- demonstrate competence to work both collaboratively and independently on problem analysis and solution based on the involvement of relevant theories and methods in the subject areas of the education
- demonstrate competence in applying theoretical and methodological knowledge in the development of policies and strategies.

These competences are acquired through active participation in courses, seminars, and problem-oriented studies in groups. Working with complex issues, theories, and methods, as well as involving experiences from own and other students' business work.

The competences mentioned here are those that the student is expected to possess by completion of the master's degree program.

In relation to the implemented master module in autumn 2006 and the corresponding course in autumn 2007, particular attention is paid to the subject-specific competences, as described below.

Competence objectives for the 1st module

The objective is that after this course the student will be able to analyse, apply and test material in the following subject areas:

I.
The relation between cultural understanding of the cultural sector and the broad social production of culture, which is contained in the anthropological concept of culture.

II.

How culture can be used strategically to promote growth in areas traditionally outside the cultural sector; and what consequences it has.

III.

The role of culture in the experience of places, landscapes, and attractions, including how the 'staged' communication of culture is embedded in the processes of interpretation and experience associated with everyday life, tourism, etc.

IV.

How we as a society and state, through cultural environmental conservation deal with our past through elimination and forgetting as well as preservation and remembrance.

V.

How different forms of urban policy appeal to different populations, incorporating different assessments of the sustainability and impact of different urban policies.

In the evaluation of the master's degree module carried out in autumn 2006, everyone agreed that the exchange of experience which these forms of work require and strengthen had been invaluable for the learning.



The time and the actualisation of cultural planning¹

Culture and experiences play an increasingly central role in the development of society and have in recent years come on the agenda in Denmark, Norway, and Sweden, after already being a recognised trend in the Anglo-Saxon world and literature. It is about a transformation into a society where creative industries, culture and experiences play a key role.

industries. At the same time, cultural services, cultural activities, and cultural diversity are seen as a crucial basis for the development of innovative environments, where both employees and visiting business and leisure tourists contribute to the creation of cultural attractions. In this context, culture and tourism form an important part of the development strategies of municipalities, as is

the cultural planning. Social groups in this context include social class, generation, ethnic background, and gender. Cultural planning thus raises a few questions about the significance of lifestyles and everyday life of the population.

Finally, cultural planning itself contains a few cultural mapping methods and techniques developed in different countries. These methods

include background analyses of both cultural activities (cultural sector, physical environment, experience economy) and everyday culture (ways of life and everyday life). But cultural planning also contains its own forms of rationality and culture in the form of the aesthetic assessment criteria and planning tools that are brought into use.

Different planning paradigms look at the interplay between natural surroundings, infrastructure, settlements, and lifestyles in different ways. It includes different views of nature and culture, concepts of values regarding ethics and society. A key question is in this



In economic terms, this transformation is summarized in the concept of the experience economy.

The transformation contains several challenges to familiar ideas on how private companies start up, organise, localise, and innovate themselves. Also at the municipal level, the increased focus on culture, creativity, and experiences places new demands on planning, which is increasingly challenged in terms of meeting increased citizen demands for changeability, visibility, participation, and quality.

The field of culture is therefore recognised as a very important field for the development of business and employment. Culture, in many meanings of the word, is central to development efforts of creative

increasingly the case for many private businesses.

The varied importance of urban areas, but also of natural areas in terms of for example different cultural, economic and leisure is also an issue of special interest. Attention is aimed at a series of cultural and material characteristics that intentionally or unintentionally act as mechanisms of inclusion and exclusion, both within the cultural industries and within the cultural environment.

The question of which social groups participate in and benefit from the cultural initiative is therefore a main theme in cultural planning of the municipalities. To gain political support for the field, there is a certain kind of (redistribution)distribution policy in

context, how cultural planning in its approach handles this dependence on the ubiquitous – but also chaotic – concept of culture. A reflective cultural planning must be based on explicit choices about how concepts of heritage, cultural environments, cultural landscapes, urban spaces, tourist attractions, experiences, ways of life and cultural diversity are understood and applied. In this respect, there is a tremendous amount of information out in the municipalities, which has great potential to be used as part of reflective cultural planning.

1. Time and the Actualization of the Cultural Planning is based on the course description for Jørgen Ole Bærenholdt's lecture "Tourism and the Experience Economy: About Mobility and Place." (see www.ruc.dk/inst3/geo/staff/job/)

Cultural environment and cultural policy between memory and forgetting

Since the end of the 19th century, national museums of art and cultural history in most nation states have collected, registered, preserved, and exhibited objects that in the construction of the national identities. The latest development is to also enable the landscapes and entire cultural environments by a global concept of cultural heritage. Worldwide, the UNESCO World Heritage Convention focuses on buildings, cultural and natural environments worthy of preservation as a cultural heritage belonging to all humanity, and therefore be given special protection.

Since the mid-1990s, the national discussions of how cultural-historical

traces in the landscape preserved and managed its approach through the concept of cultural environment. What is the background to the great interest in this concept, and what processes of social and cultural change do this interest reflect? How should the concept be understood, and can it be operationalised, and "how can universities, museums and public administration collaborate and challenge each other in working with and researching the cultural environment?" (quote from the course literature). These are some of the key questions you are trying to answer in the training.

A cultural environment is defined as a geographically defined area that with

its appearance reflects essential features of the societal development. Cultural environments in its entirety are thus perceived in terms of landscape and the cultural-historical traces. Examples of cultural environments include (according to the Danish Nature Agency):

- A fishing port with haul-out or fishing houses, or a fishing lodge
- A Village owners' association, or a parcellation of smallholder
- A landscape of manor houses
- An industrial environment
- A station town or an urban district

The main interest is not presentations of specific cultural environments or clarification of methodological issues. Instead, it tries to view the cultural environment in a broad cultural and social context. It does so with a particular interest in the way we as a society and state interact with our past through elimination and forgetting as well as through preservation and remembrance. This provides new critical perspectives in relation to the selection we constantly make as a society and in relation to the new narratives we thereby construct.

2. Cultural environment and cultural policy between memory and forgetting is based on the course description for Keld Bucieks' lecture "Cultural Environment and Heritage in cultural history perspective" (see also www.akira.ruc.dk/~buciek/)



Urban houseboat tales - a mapping of the culture of everyday life

It is a universal human condition to engage with your environment, and in a globalised world there is a greater number of environments to deal with. People's experience of the many corners of the world has grown and there is discussion about the world becoming smaller because of a spatial/time compression. There are many different opinions on what results follow in the wake of globalisation. On the one hand it is about an enrichment of the local community and on the other hand it is about an impoverishment of the local sense of belonging.

In a study³ on the experiences, reflections, and dreams that influence people's willingness to live in a houseboat, the focus is on how we as human beings use the experiences we have acquired throughout our lives when we formulate dreams of where we want to go in the future. Similarly, our experience of the immediate present in which we find ourselves has an influence on it. And here there is a clear tendency for travel experiences to fill a lot in formulating the dream, as well as childhood experiences of imaginary journeys and communities of action around maritime activities as recurring themes.

But what is it about their everyday lives today that the houseboat dreamers want to change with the alteration of their form of living? In this context, the contemporary housing situation is seen as a limiting factor in relation to several different

possibilities for expression. In this context, three tendencies are highlighted, which narrators of the survey would like to change in their present everyday life: community, anonymity and altered everyday recreational activities.

Overall, there is a desire among many narrators of the survey wish to move from an anonymous community of being to a community of action. As one of the narrators states: "We splurge on an algae scraper, so we do not have to go out with a snorkel and scrape the hull ourselves clear".

What is wanted is a form of community that has a different character from the recreational element found at villa road parties and anonymous nods to each other in the condo hallways. The somewhat romanticised idea of community, often expressed in the literature as a retrospective ideal, is set in relation to the narrators' urban everyday life. But it is not about myths of the Fall of man. All the narrators want the city. But they will transform it and their use of it. And this is in relation to references that extend beyond the local community and into other vibrant urban environments such as Seattle and Amsterdam.

Just as there is a desire to change the community forms, there is also a desire to contribute to the architecture of the city through building the houseboat. Here is a big difference between resources and preferences

of the narrators. Many want a traditional houseboat, where the conversion takes place with the involvement of family and friends and little by little everything, since capital can be released for this purpose. Others want to build a boat or a "house on water" from scratch with many architectural variations without compromising on

the choice of materials and the quality of workmanship. Again, other people want to buy a finished "house on water" and limit own construction activity to the layout and furnishings. What they all have in common is an experience that their housing and building activity creates a work, a break in and a variation in an otherwise not very varied housing stock.

Additionally, contributing to urban quality through the physical design, the narrators highlight the change of their recreational everyday activities that they all want. In this lies a contribution to and improvement of not only their own everyday life, but also the attractiveness of the local area.

Activities such as drinking morning coffee on deck, jumping upside down into the blue wave, taking the kayak shopping and untying the sailboat for a quick evening trip were elements that recurred frequently in the narrators' wishes for a change of their recreational, daily life activities. Additionally, more nature-oriented elements are included, such as the observation of the sea and the weather, as well as the changing seasons.

Where is the challenge and potential of planning in this mapping of everyday life culture via the urban narratives? The key point here is that we are dealing with a group of people who precisely through their everyday lives want and have potential to contribute to increasing urban quality. Thus, their everyday life becomes an active component in creating the differentiated life that is the focal point of the urbanity and one of the currently most sought-after urban qualities



3. Jensen, HL & Neergaard M. (2005): Houseboat topologies. PhD at Roskilde University Centre

Examples of possible combination possibilities for flexible MKP students

The Flexible master's degree program in Cultural Planning has been developed in collaboration between Project Cultural Planning, RUC, and the Lund University. Today the program is organisationally affiliated to the Board of Geography Studies at Roskilde University Centre, but at the same time it will build on cooperation with other academic environments within and outside Roskilde University Centre.

At Roskilde University Centre, academic and research contexts can be established with one or more of the academic centres and toning initiatives between different institutes and subjects such as geography is involved in: Centre for Urban Studies, Centre for Experience Studies, Centre for Cultural Environmental Studies (cooperation with the School of Architecture in Aarhus)

In addition to the internal cooperation at RUC there is also cooperation with the following master's degree program at KU, DPU, SDU and School of Architecture in Copenhagen: Master's degree in Culture and Experience, Master's degree in Anthropology and Welfare, Master's degree in Integrated Planning, Master's degree in Citizenship Education, Master's degree in Gender and Culture, Master's degree in Globalisation and Integration and master's degree in Strategic Planning.

This cooperation allows the student to involve module services of other universities as part of the Flexible master's degree Program in Cultural Planning

Provider	Module 1	Module 2 or	Module 3
RUC (MOL) RUC (MOL)	Society and market	Management	Service and experience production
SDU (Gender and culture)	Gender, Culture, Ethnicity	Gender, Body, Knowledge	Gender, Communication, Technology
SDU (Globalization and Integration)	Globalization, localisation & Scientific methodology	Globalization, national culture & Refugee Problems and Human Rights	Democracy and political culture & Languages and cultural meeting & Election modules
The School of Architecture (Strategic Planning)	City theory and planning theory	Strategic planning in European metropolis	The dynamics of the city – Danish cities in a global context
KU (Integrated planning)	Societal prerequisites of the planning		
KU (Culture in the late modern society)	The culture of the late modernity society		
KU (Anthropology and Welfare)		Core concepts in institutional and organization ethnography	Social and cultural processes of change.
DPU (Citizenship education)	Citizenship in historical-political and Pedagogical Philosophical perspective	Citizenship in an ethical and universal perspective	Development of citizenship competences
RUC (Culture and language meeting)	Culture and linguistics and analysis methods	Culture, language encounters and their dynamics of development	Theories of science anchoring of the Cultural Analysis
RUC (MCP)		Diverse cultures of the population.	Criteria and values of cultural planning methods

Admission requirements are a relevant intermediate higher education, a relevant diploma education completed as a regulated course, a relevant bachelor's degree or a relevant Master of Arts and minimum 3 years of relevant professional experience. For application deadline and other practical information, see:

www.kulturplan-oresund.dk
under "Training in Cultural Planning 2007"

Module descriptions

Module 1 The subject of cultural planning: Experience economy, cultural environment, urban development, the cultural sector, and physical planning.

Competence objectives

The objective of this module is that the student after this module can apply, test, and analyse material in the following subject areas:

- The interrelation between the cultural understanding of the culture sector and the broad societal production of culture, which is contained in the anthropological concept of culture.
- How culture can be used strategically to promote the growth in areas outside the cultural sector, and the consequences of this.
- The significance of culture in the experience of places, landscapes, and attractions, including how the 'staged' communication of culture is embedded in the processes of interpretation and experience associated with everyday life, tourism etc.
- How we as a society and state deal with our past through elimination and forgetting as well as preservation and remembrance via environmental conservation.
- How different forms of urban policies address different population groups, since they contain different assessments of the impact and sustainability of different urban policy initiatives.

1st module course 7,5 ECTS

The module provides a theoretical introduction to key concepts in cultural planning, including an introduction of different concepts of culture, cultural practices, and urban development.

Thematically, a series of related topics will be touched upon, and cases of tourism, planning, cultural environment, heritage, creative cities, as well as Norwegian and English cultural planning will be presented. This will be done in the context of the teachers' review of, for instance diverse uses of culture for:

- strategic planning
- urban and regional development
- creating new jobs
- enhancing the quality of the cultural environment of the public space
- promoting the quality of life of the citizens

Across municipal sectors and through creative partnerships with the private sector and voluntary associations, the strategic use of culture for policy development beyond the cultural sector is enabled. The module discusses culture as an element in transformation processes, including whether cultural interventions and urban development can be integrated in a committed way in terms of local anchoring, involvement, and ownership.

Challenges are also analysed, conditions and possibilities for cultural planning can be a successful element in urban and local development. This will look at how cultural planning – driven by the need for social and economic revitalisation – can be reconciled with the desire for the

autonomous development of arts and cultural life?

1st module project work 7,5 ECTS

In the project work, the student works with a self-selected problem within cultural planning – either individually or in a group. The student(s) will apply relevant theories and methods to analyse structures and patterns in terms of theory and empirical evidence in the subject field of cultural planning. The project must describe the scientific field, which the problem is aimed at.

Some of the project work consists of participation in methodologically oriented workshops to support the project report preparation. The detailed scope and content are determined in cooperation with the students and the supervisors involved and evaluated at the project exam.

Module 2 The diverse cultures of the population: ways of life, everyday life and lived cultural identities

Competence objectives

The objective of this subject element is that after this module, the student will be able to use, test and analyse material in the following subject areas:

- The spatial and material organisation of society locally, regionally, and globally and the planning dimensions thereof.
- How culture and experience affect people's perceptions of mobility, places and regions, and what consequences this has.
- How cultural planning can address the variety of cultural identities of the population and use them as a resource.

2nd module Course 7,5 ECTS

The module provides a theoretical introduction to key concepts pertaining to the diverse cultures that exist in late modern and globalised societies. Different lifestyles and preferences are compared to consumption and production of culture. A special focus on how local and regional planning can apply cultural diversity in society as a

resource for creating a dynamic development. The course thus aspires to provide participants with a cultural and social theoretical understanding of the processes to be included and covered by the local and regional planning.

Project work 7,5 ECTS

In the project work, the students work independently (either individually or in

groups) with a self-selected problem within the topic: the diverse cultures of the population. The student(s) will apply relevant theories and methods to analyse structures and patterns in theory and empirical evidence within the subject area: culture, identity, and lifestyles. In other words, the project should describe the scientific field, which the problem is aimed at.

Module 3 Methods, criteria, and values of cultural planning: aesthetics, landscape, history, ethics, urban and regional development

Competency objectives.

The objective of this course element is to enable students to evaluate according to different criteria – i.e., to be able to synthesise and interpret individual parts to form wholes within the following areas:

- Analyse issues in a cultural and social science context.
- Analyse planning issues based on knowledge of how a cultural perspective can be used to interpret history and the present and plan for the future.
- Based on a specific problem to be able to select and apply relevant cultural mapping methods and, in teams carry out fieldwork within the subject area.

Content and sample form:

Field course 7,5 ECTS

The field course will take place in a Scandinavian or European site and consist of a preparatory part and a fieldwork part.

On the preparation course they will be introduced to a wide section of cultural planning methods and their criteria and values. This introduction should enable the students to apply

and select different cultural mapping methods during the field course. This is done with a purpose of training their competences to jointly organise and carry out cultural mappings that are meaningful in relation to a current and concrete cultural planning problem.

Project work 7,5 ECTS

In the project work, the students work independently (either individually or in groups) on a problem of their choice

within the methodological aspects of the cultural planning. The student(s) will apply relevant methods to analyse and assess the cultural resources of geographical contexts and will demonstrate exemplary understanding of the relationship between theory, empirical evidence, and context. The project will describe the scientific field that the problem is aimed at.

Module 4 the master's degree project

Competency objectives:

After the specialisation module, the student should be able to make reflected and scientifically justified judgements based on various criteria and be able to formulate justified standards/policies/strategy recommendations that enable:

- Theorise about the knowledge base of the cultural planning field and methodological implications.
- Formulate and assess strategies that understand culture as a tool in transformation processes.
- Assess the opportunities and potentials for establishing multidisciplinary partnerships involving private and/or public actors and aiming at committed implementations of cultural planning strategies.



Creative industries at the centre

"The future of Denmark as a prosperous nation very much depends on our ability to develop the creative industries. Earlier in history, our economy was initially based on agriculture, then later industry. We called it an agricultural society and an industrial society. Now we are entering the knowledge society and the experience economy. Previously the focus was on market share, now we talk about attention share. Here the creativity is essential for success. In the future, the economic growth and prosperity in developed countries will be driven by demand for products and services with a high content of knowledge and experiences."

"Now it is clear that there are many professions that would like to adorn themselves with the positive designation of being a "creative profession". Who does not want to be creative? Even a Ministry of Foreign Affairs – like the Danish one – has musicality as one of its five core values. Meanwhile, it takes musicality, creativity, and adaptability to manage foreign policy in an age when a few random drawings can suddenly set embassies and the Danish flag into flames! That is why the definitions and delimitations are loose at the edges, both in Denmark and abroad, and why the figures I have just mentioned should also be taken with a grain of salt.

However, the core of the idea of "creative industries" and the experience economy remains settled. Individual creativity, craftsmanship and talent must have a potential to create added value and employment. The sectors covered by this definition include advertising, architecture, arts, crafts, design, fashion, film, video, computer games – as well as software, music, performing arts, publishing, TV, and radio. These sectors are the core. But obviously creativity is part of many other productions and processes. Novo Nordisk and Grundfos would not be where they are today without creativity."

"The capacity for innovation and creativity is fundamentally about a high level of education and good framework conditions. But it is also about softer values, for example a general anti-authoritarian outlook and equal treatment in families, in the education system and at the workplaces. Such a culture is highly conducive to innovation and creativity – and vice versa: Hardly anything is more deadly to creativity than hierarchical and authoritarian systems that create fear and suffocate the individual.

"However, there is often a long way from idea to business. Many creative businesses today are struggling with red figures on the bottom line and in many places, there is a need to professionalise both management, production, and sales. The Copenhagen School of Economics has therefore brought a good initiative with the new master's degree program in Management of Creative Business Processes. The focus of the program is to lead and manage the creative processes in companies within the experience economy."

"It is a recognition that managing creative people who create unique products is a special management task. This type of employee can be difficult to retain if not motivated and managed correctly. Additionally, there is a need for people who can think across industries in an era of media convergence and new products emerge. As sectors converge, there is a need to think about products in new contexts and to look beyond disciplinary boundaries. That is why we need people with a market approach and a broader view of the industry than pure industry people who are mostly passionate about a single product."

"Research and innovation, creative industries and culture will become a bigger part of the economy in the years to come. Our capabilities in this area will increasingly come to matter for our prosperity and for our position in the world. We should have good prospects to succeed in this new global competition. If Finland could do it with the NOKIA rubber boot factory, surely we can too!"

Per Stig Møller, Minister of Foreign Affairs

Excerpt of speech at the BORN CREATIVE conference 17.11.2006



KULTUR PIXI

Information leaflet on cultural planning in action.

KULTUR PIXI is a series with short introductions to the work with cultural planning. The intention is to present central terms and ideas about the implementation of new culture-based practices in society, organisations, and industries.

KULTUR PIXI is developed and prepared by Horisont-amba in collaboration with the Capital Region of Denmark, and the Interreg IIIA project: Cultural Identity, Cultural mapping and planning in the region of Oresund:

Project manager:
Henrik Sparre-Ulrich
<http://www.kulturplan-oresund.dk>



NO. 5 – July 2007
Cultural planning –
Planning Culture

Retail price: 50 DKK

Published by
Horisont-amba
Østergade 29
DK-4700 Næstved

Phone	+45 5570 2970
Fax	+45 5570 2979

Email: post@horisont-amba.dk
<https://www.horisont-amba.dk/>

ISSN 1901-581X

Editors of this issue:
Henrik Haubro, Henrik Sparre-Ulrich,
Ulrik Iversen