Universities and their Communities

A case study compendium of community university partnerships and community academic partnerships in Belgium, Germany, Italy, the Netherlands and the United Kingdom

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February 2020   www.seuproject.eu

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1 Executive Summary

Background

This case study compendium explores in depth a series of innovations recently (or currently) carried out within the partner institutions of the Erasmus+ project "Socially Engaged Universities". For each innovation, a detailed Case Study was produced identifying factors such as "why this approach was taken?", "what were the results?", "what worked (and didn't)?" and "what are the lessons learned that could inform similar exercises?".

Belgium

In Belgium, the City of People (CoP) project attributes responsibility to citizens in order to tackle loneliness in elderly. It strives for a marketable solution of a specific societal challenge and empowers citizens to solve a specific issue themselves. The CoP project refers to a collaboration between Ghent University and the City of Ghent. Within the CoP project was the "Hello Jenny" case a first trajectory with co-creation workshops initiated with diverse Quadruple Helix partners (i.e. industry, academia, government, and citizens/societal partners).

A voice-based interface was designed to improve the match between need for care (feeling lonely) and supply of care (getting access to social support, being able to have a chat with someone). Sensors were used to detect the lack of activity in senior citizens and acted as a signal that there could potentially be a problem. This carefully designed innovation was useful: the voice-based interface connected elderly citizens with volunteers (students) and this process was 'dispatched' by social service providers. The latter were able to monitor signals sent out by the sensors as well as the interactions between elderly citizens and volunteers. The project succeeded in bringing different stakeholders in the community together and have them work on a shared challenge. This led to the development of a 'culture of innovation' through connecting different partners across sectoral borders and through actively listening to the end-users (elderly citizens). However, at this stage the actual impact of the innovation in terms of reduced loneliness in elderly citizens could not be assessed. Prolonging the test phase, integrating more sensors, exploring commercial potential and involving a larger number of elderly citizens is needed to test the sustainability of the innovation.

Germany

In Germany, two different cases of curricular integrated student projects trying to make an impact on the university and the city of Magdeburg, were studied: The student Kustodie Project works on the establishment of a university-specific collection of academic and scientific artefacts, with the goal to make the products of the city's academic and cultural life accessible to the non-scientific public. The project in:takt strives for a critical reflection on Magdeburg's city centre and for the enhancement of the city's cultural life through the temporary use of urban vacancy in the city centre of Magdeburg. Both projects are connected to the interdisciplinary Bachelor programme Cultural Engineering, which integrates project work in its curriculum. Both cases describe the projects' impact on Magdeburg as well as different challenges that appeared within each project contexts.

The projects Kustodie and in:takt show how a university can make use of curricular integrated project work to reflect and develop its own structures and its public image while making an impact its city. The Cultural Engineering students did not only have the opportunity to try out different methods to study and examine cultural development but were also able to actively shape new structures and ideas for the future of the university and the (inner) city of Magdeburg. To ensure for curricular integrated

project-work to play out like this, extensive networking and coordination activities of the supervising staff are crucial. Within the case studies the creation and management of responsibility, liability and commitment as well as the handling of different expectations and perspectives occurred as major challenges at the student level.

Italy

In Italy, The Biodistretto is a project started in 2018 based on an idea of small organic producers and consumer associations. It aims to increase organic food production, sustainable farming practices, strengthening the organic value chain and a direct relationship between producers and consumers in the Province of Parma. Although the Biodistretto was established only recently, the Parma group has chosen it as a case study because it is an innovative opportunity to create a network in a territory characterized by heterogeneous actors interested in increasing and promoting organic and sustainable agriculture, following bio economy principles. The variety of actors involved in the biodistretto could make collective action difficult, and the university, as a neutral institution, has taken on the role of coordinator and facilitator of meetings and workshops to ensure credibility and legitimacy of the process.

The Biodistretto of Parma represents an interesting tool to create a network among producers, distributors, consumers, institutions, research centres able to give value to organic product of the area and to overcome common problems. On the one hand, problems of small farmers are similar to ones of the small distributors in both rural and urban areas; on the other hand the use of collective trademark and third-party certifications requires the definition of rules and the development of a dialogue between stakeholders.

The university's independent status has enabled it to take on the role of facilitator, although specific initiative and a new model of governance and coordination has been necessary to support the engagement activity and anticipated problem solving approach.

The Netherlands

The City Deal on Education in the Netherlands is an important and innovative way in which cities, research universities and universities of applied sciences collaborate on an equal basis in finding solutions for major social and urban challenges. The City Deal on Education started in 2017 and will end on December 2021. In this case study the focus is on the implementation of the City Deal on Education in the city of Delft. The City Deal on Education Delft consists of the municipality of Delft, The Hague University of Applied Sciences (THUAS), Delft University of Technology (TUD) and Inholland University of Applied Sciences. A case study was conducted to find out what the benefits are of a City Deal for the partners involved, but also what obstacles they experience and what the results are thus far. To answer these questions, interviews were conducted with representatives of all parties involved.

The case study shows that the City Deal on Education successfully created a partnership between the different knowledge institutes and the municipality in Delft. The partners work together on an equal footing and as such create a learning environment in Delft in which education, research and practice are related to each other. This did not happen overnight. It needs time-investment and flexibility from all partners involved to understand each other's organizations and have the different organizations and interests aligned. Also, the case study shows that start-up funding and the appointment of a coordinator who works bottom-up, on behalf of all parties involved, was crucial to create ownership and commitment of all partners. As such, the City Lab Delft has become a shared ambition of all partners, which would not have been possible without the additional financing.

The United Kingdom

Exeter Culture was first established in 2010 as Exeter Cultural Partnership, a non-constituted group of Exeter based partners representing the arts, creative industries, education, environment, food, health, heritage, libraries, museums, retail, sport and tourism. In 2017, new stakeholders including the University of Exeter came on board in a new governance structure, shaping Exeter Cultural Partnership into an innovative and ambitious strategic initiative which aimed to support a thriving creative ecosystem. After securing further funding in 2018, the partnership changed its name to Exeter Culture and became hosted within the University of Exeter.

As an umbrella organisation it represents over 390 cultural practitioners across the city and its hinterland. It draws together a diverse sector which includes public, commercial, charity and independent representation to develop, deliver and evaluate strategic cultural partnerships and supported activity. Exeter Culture is led by a Steering Group which includes practitioners, and people that work in and with the cultural sector. It aims to improve the resilience and ambition of Exeter's arts and cultural sector by creating new local, national and international connections.

The strategic collaboration between Exeter City Council, the University of Exeter and Exeter Culture is helping to build a stronger sustainable city and bring cohesion to Exeter's previously fragmented cultural sector. The enhanced links between culture and economic development, are helping to support the local and visitor economies, with initiatives such as the UNESCO City of Literature Bid.

Conclusion

Our analysis of cases from the five European countries (Belgium, Germany, the Netherlands, Italy, and the UK) in this compendium shows strengths, potential threats as well as opportunities. Clearly, universities as neutral, knowledge-based institutions with a strong academic reputation, can perform as excellent facilitators in steering processes towards achieving positive impact (based on excellent research) and to tackle specific societal challenges. It seems to be an important requirement that to successfully manage these processes a top-down approach is to be avoided. Bottom-up movements (i.e. active involvement of local partners through interactions on an equal power base) are pivotal to generate trustful long-term relationships that generate benefits for all involved parties. The cases show that creating platforms for collaboration create opportunities as long as partners are willing to invest in a long term relationship. Sustainability of the partnership therefore refers to both financial/economic aspects (i.e. access to funding, membership fees) as well as to socio-interactional aspects (the perceived benefit of the partnership by those involved and therefore the willingness to invest time and energy). The cases show that when these preconditions are (at least partly) fulfilled, successful outcomes such as developing new strategies, activities, and local applications are within reach. However, several aspects have been identified as roadblocks to success: A lack of a systematic evaluation, difficulties in managing large and complex collaborative networks that include a heterogeneity of the stakeholders, and the lack of sense of shared ownership. Working with students also raised issues related to responsibility and accountability since their involvement is often short-term. Opportunities are identified as well: 1) setting SMART targets can facilitate evaluation, 2) innovative methods (both technological as well as social) can facilitate processes and enable positive outcomes, and 3) relying on training programmes to develop constructive communication, problem-solving and motivational skills in partners and/or project coordinators, can help to steer collaborations in the right direction.

2   Introduction

As higher education faces unprecedented public scrutiny and increasing pressures from the political, economic, social and environmental agendas, there is increased public interest in the impact of universities on and with their localities and regions. There are growing calls for all universities to address economic challenges, and to be more socially relevant and responsible by addressing the needs of society, both locally and globally through "Third Mission" activities in addition to their core teaching and research tasks. The central aim of the "Socially Engaged Universities" project (SEU) is to share experience and know-how of the relationship between European Universities and their cities and to use this as the basis for a series of innovative pilot projects in each partner city.

This case study compendium explores in depth a series of innovations recently (or currently) carried out within the partner institutions of the Erasmus+ project "Socially Engaged Universities". For each innovation, a detailed Case Study was produced identifying factors such as "why this approach was taken?", "what were the results?", "what worked (and didn't)?" and "what are the lessons learned that could inform similar exercises?". Each of these real-world practical examples of partnerships between universities and their communities, could be reproduced, either in part or in whole elsewhere.

Each of the participating European countries (Belgium, Germany, Italy, the Netherlands and the UK) in the Erasmus+ project "Socially Engaged Universities" presents a case study. For Belgium the City of People project will be the focus of our attention. This innovative action aimed to deal with loneliness in elderly citizens through social and technological innovations. In Germany, the focus is on two separate but interrelated projects. Firstly, the student Kustodie Project works on the establishment of a university-specific collection of academic and scientific artefacts, with the aim of making them accessible to a non-scientific public. Secondly, the project in:takt strives for a critical reflection on Magdeburg's city centre and for the enhancement of the city's cultural life through the temporary usa of urban vacancy in the city centre of Magdeburg. In Italy, the Parma Biodistretto case shows the importance of bringing small organic producers and consumer associations together in order to increase and promote organic and sustainable agriculture. The role of the university as a neutral institution has been pivotal in coordinating and facilitating the process and to ensure credibility and legitimacy. The City Deal on Education in the Netherlands is an important and innovative way in which cities, research universities and universities of applied sciences collaborate on an equal basis in finding solutions for major social and urban challenges. Finally, we turn to the UK for Exeter Culture, a unique non-constituted group of partners representing the arts, creative industries, education, environment, food, health, heritage, libraries, museums, retail, sport and tourism. For each of these cases, we will provide a short summary, background information, information on the structure, process, outcomes and impact, and future outlook. Finally, we will round up with some conclusions and lessons learned. In the overall conclusion, we reflect on the most important lessons that were learned and look towards the future of partnerships between higher education institutions and cities across Europe.

3 Belgium: The City of People project

3.1 Summary

The Hello Jenny case within the City of People project has created an innovative culture by connecting different partners across borders and by listening to the people who experience problems in our society. The City of People project attributes responsibility to citizens in order to tackle loneliness in elderly and strives for a marketable solution of a specific societal challenge while empowering citizens to solve a specific issue themselves.

The sources that ground this discussion of the City of People project are the collaboration agreement between the City of Ghent and Ghent University, a formally submitted midterm report of outcomes and activities (CoP, 2018), and the project website (City of People, 2020). Furthermore, five key stakeholders have been interviewed to back up this specific case:

- The director responsible for care of senior citizens at the City of Ghent social services provider (OCMW, City of Ghent);
- Head of research at Ghent University (imec-MICT-UGent);
- City of People project coordinator (City of Ghent);
- Researcher at Ghent University involved in the City of People project (imec-MICT-Ugent);
- Expert in user-friendliness of technological innovations (imec.livinglabs).

Figure 1. The City of People logo.

3.2 Background

The City of People (CoP) project refers to a collaboration between Ghent University and the City of Ghent. These partners aimed to develop social innovative solutions for societal challenges through a co-creative approach. Within the CoP project was the "Hello Jenny" case a first trajectory with co-creation workshops initiated with diverse Quadruple Helix partners (i.e. industry, academia, government, and citizens/societal partners). One key stakeholder referred to the project as follows: *"It was a funnel system, but very participatory. It was innovative in the sense that from the beginning everyone had the opportunity to make his or her own contribution and raise relevant questions."* (Director of Social Services Provider).

The focus of the societal challenge that had to be tackled was enabling community based care. This was achieved through technological innovation as well as through social innovation (increased support of those who are in need of care, volunteers and informal as well as professional healthcare workers). The overarching aim was to improve networks of care for all citizens in the City of Ghent. More specific aims were:

- To improve matching between the need and the supply of care;
- Active participation by all partners involved in the community;
- To strengthen the social capital within the community;
- To strengthen collaboration between the City of Ghent, OCMW Ghent (Public Centre for Community Wellbeing) and diverse stakeholders (e.g. neighbourhood committees, social and street workers).

Figure 2. The first meeting with Jenny.

3.3 Structure

The Hello Jenny case was a formal collaboration between the City of Ghent (funder and supervisor) and Ghent University (executive party) that started on November 11th 2017 until September 30th 2018. Ghent University received a budget of 250.000 EUR to manage and implement the project (Stad Gent, 2017).

Figure 3. Short description of Jenny's life.

City of Ghent

CoP was coordinated by the City of Ghent and initiated by the department 'Strategic Coordination'. Several departments were involved. This include city employees, employees from Digipolis (the ICT department of the City of Ghent) and from OCMW Ghent (the City of Ghent social services provider):

- Karl-Filip Coenegrachts (Strategic Coordinator, until 1/9/2018)
- Bart Rosseau (Head of Department Data and Information)
- Tom Broeks (Strategic Coordination Officer)
- Els De Leeuw (Director of the Economy Department)
- Brecht Lootens (Coordinator Expert Service Economy)
- Stefan Vanbroeckhoven (Head of Department for Urban Development and Enterprise)
- Joke Vasseur (Health Coordinator - Welfare and Equal Opportunities Service)
- Katrien Van Goidsenhoven (Coordinator of Social Management - Welfare and Equal Opportunities Service)
- Bjorn Denaert (Social Director - Welfare and Equal Opportunities Service)
- Karolien Lecoutere (Neighbourhood Director Muide-Meulestede - Policy Participation Service)
- Els Lecompte (Director of the Department and Region for the Care of the Elderly, OCMW)
- Hanne Callewaert (Deputy Director and Region Elderly Care, OCMW)
- Katia Sette (Head of Services OCMW)
- An Lameire (LSP 'De Waterspiegel')
- Anuschka Philips (LSP 'De Waterspiegel')
- Martine Delannoye (Chief Officer Digipolis Foresight)

Knowledge institutions

The collaboration between the City of Ghent, Ghent University (UGent) and imec was the heart of the project from the start. *"From the early start, interactions within the project were non-judgmental, respectful. The atmosphere was pleasant, even fun sometimes"* (Director of Social Services Provider). Within Ghent University, the MICT research group was on board due to parallel research lines on citizen-centred innovation development in an urban environment and the search for a new interface. Research group IDLab with its strong expertise in sensors, data processing and data analysis, was strongly interested in the opportunities to transform various environments in Ghent into 'smart spaces'. Imec.livinglabs, having extensive experience in (urban) living lab operations and rapid prototyping, also joined forces. Among other things, the opening of De Krook Ghent (integration of a new public library with technology labs and university offices) led to the creation of an innovation hub that enables multidisciplinary collaborations.

Figure 4. Picture of the Krook in Ghent.

Within Ghent University were involved:

- Prof. Lieven De Marez (research group director, imec-MICT-UGent)
- Bass Baccarne (researcher, imec-MICT-UGent)
- Ben Robaeyst (researcher, imec-MICT-UGent)
- Jeroen Bourgonjon (researcher, imec-MICT-UGent)
- Prof. Piet Demeester (research group director, imec-IDLab-Ugent)
- Prof. Erik Mannens (research valorisation director, imec-IDLab-Ugent)
- Prof. Ann Ackaert (research coordinator, imec-IDLab-UGent)
- Miel Vander Sande (researcher, imec IDLab-UGent)
- Jelle Nelis (researcher, imec IDLab-UGent)

Inside imec were involved:

- Roger Lemmens (director of digital innovation services, imec.livinglabs)
- Olivier Zipper (program manager, imec.livinglabs)
- Dimitri Schuurman (team lead Business & User Research, imec.living labs)
- Aron-Levi Herregodts (business & user specialist, imec.livinglabs)
- Wout Duthoo (user specialist, imec.livinglabs)
- Liesbeth Van Der Haegen (project leader, imec.living labs)
- Kasper Jordaens (solution designer, imec.livinglabs)

The first pilot also worked with Artevelde University College of Applied Sciences.

- David Boterbergh (teacher training social work)

3.4 Process

City of People was organized as a process-driven ecosystem. A methodology was developed and rolled out within thematic cycles. These thematic cycles always start from one or more sustainable development goals. The cycles are determined by consultation of the steering group members (the city mayor, university rector and IMEC director). Next, a trajectory was launched for each of the three tracks.

Track 1: Knowledge development and disclosure

The first track focused on bringing together the knowledge and actors that are present in and around Ghent. After all, there is a great deal of expertise within knowledge institutions, businesses, city services and civil society actors. Often, however, this knowledge is fragmented and remains undisclosed. An important first objective of City of People was to bring this knowledge together, to process it and to make it public. A plan for 'scenario analysis' was set up to initiate debate and identify long-term opportunities with Quadruple Helix partners (knowledge institutions, businesses, city services and societal associations). This included the following activities:

- Expert interviews that generated individual expert knowledge;
- A scenario workshop where this knowledge was brought together and used as raw material that could shape future scenarios;
- A final event to feedback and debate upon insights with all involved and interested parties.

These insights served as inspiration for track 2, the development of a social innovation. All knowledge developed in track 2 was also made available as open knowledge on a website (e.g. an analysis of difficulties, an environmental analysis).

Track 2: Co-creative innovation development

The second track focuses on implementing both theoretical as well as strategic models (such as Quadruple Helix systems and consortia) through working with 'spearhead projects' that are sufficiently tangible to actors and thus enable collaboration. Track 2 has a dual objective: 1) attracting, inspiring and connecting urban actors around a central topic and 2) feeding an innovation concept that can grow beyond the limits of this process-based project. This track includes the following steps:

- The identification of the spearhead context. Through online interactions and a number of workshops, target groups and valuable contexts were identified based on specific criteria (feasibility, prevalence, impact, support and potential). The outcome was the identification of a maximum of three detailed persona (i.e. target groups, problems and contexts) that had potential for further exploration.
- Analysis of difficulties. For the identified spearhead context it was then investigated which difficulties could occur and which had the most potential to work with. Input was generated through observations, interviews, contextual inquiries and panel discussions.
- Environmental analysis. To develop innovative solutions it was important to map the solutions that already existed. The environmental analysis systematically gathered knowledge, projects and solutions with regard to the identified difficulties in order to continue to build on what already existed (whether or not in partnership with third parties). Active stakeholders (such as the City of Ghent's department of Economy) were involved.
- Exploration of solutions. In this phase technological solutions were explored for the first time. Storytelling techniques (e.g. storyboarding, role playing, conversational prototyping) helped mapping desirable solutions and user contexts. Co-creation workshops were set up with all parties that might play a role in potential solutions (e.g. persons in need of care, volunteers and OCMW staff). These outcome determined the preconditions and guidelines for the first raw prototypes.
- Co-design of solutions. In close collaboration with the various actors (e.g. researchers, prototypes, citizens, city services), solutions were designed through co-design workshops (e.g.

paper prototyping, wizard of Oz testing). The most promising solution were chosen for further development.

- Prototype development and testing. A proof of concept was iteratively developed, tested and validated both in a controlled laboratory context (in vitro) as well as in a real life setting (in vivo). Developers, researchers and the target groups were involved in this process and made use of diverse research tools (e.g. analysis of logged behavioural data, eye-tracking, and psychophysiological measurements).

- Validation of the solution. Intended effects or objectives of the solution were monitored (e.g. less isolation, lower workload, more efficient assistance etc.). The final part of this step entailed a more large-scale field test in a living lab context. This should make sustainable growth of this concept beyond the limits of the project feasible.

The knowledge gathered within track 1 and track 2 feed each other. Track 2 delivers knowledge that is shared openly. For example, not all identified opportunities and ideas were selected for further investigation yet they became a rich breeding ground for actors in the city who want to get started. Track 1 generated knowledge that was valuable for track 2 such as the definition of the spearhead context, the identification of ongoing projects in function of the environmental analysis, or the "mapping" of existing initiatives on different scenarios.

Track 3: Technology development

The third track, parallel to the first, is a broader way of assessing the value that is created through the thematic cycles. However, this is not about knowledge, but about the technological components that may be part of the solutions. Technology is developed in many projects. However, unfortunately it is often difficult to transfer it to other contexts or towards other actors. That is why this third track focuses on the development of an arsenal of 'smart space technology'. In other words, it focuses on developing technological components and making them accessible to the public, in order to generate user-interaction in a semi-public space and with a potential for transfer towards other contexts. One expert claimed that *"in order to develop functional and user-friendly technological innovations the importance of the involvement of the end user cannot be underestimated."*

Figure 5. Jenny and researchers with a prototype of the smart speaker.

3.4.1   Obstacles and challenges

The City of People project aligns with current trends in society as well as policy. On the one hand there seems to be a movement towards outsourcing tasks from the city to society, an increased perceived

importance of market dynamics (often one refers to the concept of 'social entrepreneurships'), as well as an evolution towards do-it-yourself citizenship. The City of People project fits well within this movement: It attributes responsibility to citizens in order to tackle loneliness in elderly, strives for a marketable solution of a specific societal challenge, and empowers citizens to solve a specific issue themselves. However, several challenges presented themselves throughout the project. They were mainly related to working with technology, working with volunteers, unpredictability of the process, and lack of inclusiveness.

Working towards technological innovations did not appeal to everyone. It turned out that students in the field of social work were not that interested in the topic. It was a challenge to warm them for working with technology. And, as expected, senior citizens were not excited to work with technology either. *"Introducing technology into care for the elderly is quite difficult, it is a challenge to make it as accessible as possible for this specific target group"* (CoP project coordinator). Currently, the voice interface is still in a preliminary phase. In the long term, it will be important to socially embed this technological innovation in diverse contexts (e.g. in residential care as well as in private houses). *"The biggest challenge for the future is that we get beyond this test case and prototype"* (Director of Social Services Provider). The future will tell whether or not this technological innovation will stand the test of time.

It also proved to be difficult to involve social workers in the project. Nowadays, there is a tendency from policy makers to focus on what is referred to as 'community based care'. The idea is to support and empower people with disabilities, the chronically ill, senior citizens, young people with behavioural and emotional problems, people living in poverty, in order to enable their integration in society and improve their wellbeing. In practice, this focus on community based care would lead to an additional burden on staff working within the city's social services. According to the Director of Social Services Provider, this might have led to an unwillingness of social workers to participate in the project. Getting policy makers involved was not easy either, since the aims of the project were quite vague in the beginning. Eventually, as the project evolved towards specific applications and positive outcomes in the field, policy makers did get involved. The Director of Social Services Provider even claimed *"Eventually, we became the flesh and blood to the City of People story."*

Trying to assess and steer change over time throughout the project was difficult. Many partners were added along the process which complicated securing beneficial changes and setting final goals. Nobody could predict in advance how the project would go. Or as the Head of Research stated *"Innovation management is uncertainty management."*

Finally, trying to be inclusive in this large collaborative network, was a challenge as well. In the City of People project, OCMW Ghent (the social services provider) was responsible for recruiting elderly people, based on very strict recruitment criteria to insure inclusiveness. The end-user group that was reached was biased in terms of being highly motivated and enthusiastic but not in terms of socio-economic status and gender. Still stigma might have had an important impact on the selection process, since it appeared to be quite difficult for elderly citizens to admit that they felt lonely sometimes.

The challenge of inclusiveness was significant. Citizens that are involved through working with local community representatives (e.g. neighbourhood associations) are often white, male, and have often attained a high educational level. When trying to tackle societal challenges in local communities, the questions remains "Who owns the city?" and "Who is entitled to be involved in these socially innovative processes". Some caveats as well as potential opportunities arose:

- Trust is fundamental to include more vulnerable and hard to reach populations but building trust takes time and energy from project coordinators.
- Working with stakeholders and representatives from associations and existing networks is sometimes tricky since they do not always voice the needs of all community members.
- Managing expectations through excellent communication is important. Neighbourhood actors can be empowered when ones takes good care of the process in terms of explaining what is feasible and what is not. Citizens might expect you to solve their personal problems even though this is not possible.
- Using (financial) incentives can help to assure that stakeholders feel included and are willing to participate. However, material incentives are not always optimal or sufficient for sustaining long-term relationships.
- It is important to give something in return when you actively work with vulnerable or hard to reach populations. Participatory research methods can be helpful to make sure that you return the favour and take care of the process.

3.5 Outcomes and impact

Initially, the societal challenge was identified as developing a workable method for community based care. This was communicated to a broad audience as 'taking better care of one another'. The topic was then further delineated towards 'loneliness in elderly people'. After mapping out difficulties and conducting an environmental analysis, it became clear that the care offered by family, friends, neighbours etc. offers more room for warm and quality social interaction. There are still many barriers that people experience when they ask for or offer help. Furthermore, there are also many challenges to provide help in a smart and coordinated way across different organisations.

In a next phase the focus was set on a solution that could be distributed through a broad ecosystem of organisations. The aim was to find a better match between the supply and demand of care, and to strengthen the social capital and enable the active participation of Ghent citizens in care services. More specifically, the solution consisted of three main components:

(1) An innovative voice-based interface that brings the supply of aid to the person in need in an accessible manner. The system activates an aid offer based on data from sensors in the home: if a threshold value related to lack of movement by the senior citizen is exceeded, the interface asks whether the person would like to have a chat with someone.

(2) A communication module that allows interaction with emergency services. This is set up through a conversational interface that interacts with the voice interface at the senior's home.

(3) A dashboard that makes it possible for the OCMW (i.e. the provider of social services) to monitor these interactions and signals.
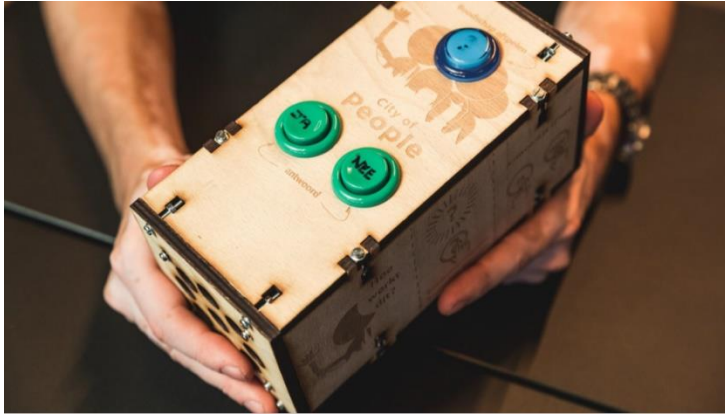
Figure 6. The prototype of the smart speaker.

Figure 7. A senior tests the prototype of the smart speaker.

Overview of past activities and outcomes

Activity	Track 1: Scenario-analysis		
Time frame	February 2018 - now	**Executed by**	imec-MICT-UGent
Method	Expert interviews (N=25) Scenario workshop (N=28)	**Involved stakeholders**	City staff, entrepreneurs, researchers and representatives from social organisations (full list of participants available on request)
Aim	Capture knowledge on long-term developments that might shape the challenges in healthcare based on experts from various fields.		
Outcome	The translation of these insights into four future scenarios, based on a report in which they are described.		
Status	The data has been collected and analysed and is now being written down for the final report.		

Activity	Track 2: Identification of the spearhead context		
Time frame	January 2018 – March 2018	**Executed by**	imec-MICT-UGent imec.livinglabs
Method	Open call & workshop (N=8)	**Involved stakeholders**	Diverse actors from LSPs

			(full list of participants available on request)
Aim	Identifying the main target groups and the context in which problems arise at (1) the individual level (the person in need) and (2) the level of the care provider.		
Outcome	Choosing the target group: less mobile senior citizens at risk of loneliness.		
Status	Delivered.		

Activity	Track 2: Analysis of difficulties		
Time frame	April 2018 - May 2018	**Executed by**	imec-MICT-UGent
Method	Contextual inquiry with Senior citizens (N = 13) Participatory observation (N = 3) PoP-workshops with care providers (N = 12)	**Involved stakeholders**	Senior citizens from the neighbourhood 'Muide-Meulestede', community social workers and volunteers (full list of participants available on request)
Aim	Identifying the main obstacles experienced by users as well as the potential for value creation.		
Outcome	Identification of challenges. These concerned: • Physical barriers to movement and psychological barriers to seeking help; • Difficult to get information on the supply of help; • Inefficient monitoring of possible problem situations; • Communication between relief organisations; • Limited resources of professional care.		
Status	Delivered		

Activity	Track 2: Environmental analysis		
Time frame	April 2018 – May 2018	**Executed by**	Imec.livinglabs
Method	Desk research and open call.	**Involved stakeholders**	Local entrepreneurs were contacted.
Aim	Identifying existing solutions and insights in order to detect important gaps that can be addressed.		
Outcome	The aim must be to find a total solution that responds to the individual, the interpersonal and the infrastructural. Furthermore, existing solutions often face technological barriers related to the needs of family, volunteers and care providers.		

Status	Delivered.

Activity	Track 2: Exploration of solutions		
Time frame	June 2018 – September 2018.	**Executed by**	imec-MICT-UGent imec.livinglabs imec-IDLab-UGent
Method	Interviews with senior citizens (N=4) Interviews with LSP staff (N=4) Workshop with students (N=11)	**Involved stakeholders**	Senior citizens, LSPstaff and 'Social Work' students (Artevelde Hogeschool) (full list of participants available on request)
Aim	Exploring desirable scenarios and potential technological components within these scenarios.		
Outcome	A validated interaction scenario in which the following technological components are used: (1) sensors to detect potential loneliness, (2) a voice interface at the senior home, (3) an open API-based back-end structure, (4) a conversational interface for voluntary buddies and (5) a monitoring dashboard for LDC staff.		
Status	Executed, being processed for reporting.		

Figure 8. Workshop with students.

Activity	Track 2: Co-design of solutions		
Time frame	October 2018	**Executed by**	imec-MICT-UGent Imec.livinglabs imec-IDLab-UGent
Method	Wizard of Oz sessions with	**Involved stakeholders**	Senior citizens, LSP staff and 'Social Work'

	Senior citizens (N=6) Co-design sessions with LSP staff (N=12) Co-design workshop with students (N=11)

Aim	Exploring how to materialize the concept.
Outcome	These steps allowed us to modify the current prototype for senior citizens (different use of colours, different wording etcetera). On the side of the OCMW staff this resulted in a paper mock-up sample for the dashboard. Finally, on the basis of the workshop with the students, the dialogue structure of the chat application was drawn up.
Status	Executed, being processed for reporting.

Activity	Track 2: Prototype development and testing		
Time frame	November 2018	**Executed by**	imec-MICT-UGent imec.livinglabs imec-IDLab-UGent
Method	Cognitive walkthroughs at senior citizen's homes (N=11) 3 weeks prototype field test (N=11) Co-design sessions with LSP staff (N=12)	**Involved stakeholders**	Senior citizens, LSP staff and 'Social Work' students (Artevelde Hogeschool) (full list of participants available on request)
Aim	Developing the first working prototype, based on Google AIY voice kit, DYAMAND sensor infrastructure and part of the City of Things infrastructure. Iterative testing and development of these prototypes in a laboratory context and in a realistic operating environment.		
Outcome	Under development		
Status	Under development		

Activity	Track 2: Validation of the solution		
Time frame	December 2018	**Executed by**	imec-MICT-UGent Imec.livinglabs imec-IDLab-UGent
Method	3 weeks prototype field test in a second group of senior citizens (N=11)	**Involved stakeholders**	Senior citizens, LSP staff and 'Social Work' students (Artevelde Hogeschool)

	Conducting surveys (11 students, 22 senior citizens, 5 LSP staff members) Debrief interviews Senior citizens (N=11) and LSP staff (N=5) Reflective assignment students (N=11)		(full list of participants available on request)
Aim	Identifying the added value of this solution for the three stakeholders: (1) what is the added value for the senior, with a focus on a reduced sense of loneliness, (2) what is the added value for the LSPs, with a focus on more qualitative and efficient services and (3) what is the added value for the student, with a focus on learning effects.		
Outcome	Under development		
Status	Under development		

The overarching aim of the project was improving networks of care for all citizens in the City of Ghent. Bringing the different sectors together was an important step forward. The project also had an impact on how partners approach each other from a more interdisciplinary and intersectoral perspective. The approach itself also had an impact in a rather informal manner: *"The informal things are sometimes more important than the formal things. What arises around the project is just as important as what arises within the project"* (CoP project coordinator). On the other hand, it is not possible to assess the impact of the project on loneliness in the elderly due to the limited time frame. In order to assess a reduction of loneliness in the elderly, a long-term measurement should be carried out with a higher number of participants.

Activities related to dissemination and communication included 1) the development of a website by imec-MICT-UGent (City of People, 2020) and 2) creating a promotional film by imec-MICT-UGent in collaboration with the Ghent Design Factory (Stad Gent spraakrobot, 2020).

3.5.1 Evaluation

During and after the project a qualitative evaluation took place. This included a reflection assignment from students and teaching staff of the Artevelde College of Applied Sciences and from the senior citizens who participated. The Director of Social Services Provider noted that the students were very positive and excited at the end of the project which was in sharp contrast with their experiences at the start. The result of the evaluation led to raising specific issues:

- The time span of the testing phase was too short (only 6 weeks).
- The relationship between the senior citizens and the students was not sustainable. When the students finished their academic year successfully, the visits to the senior citizens ceased.
- Eleven senior citizens were involved in the project. More participants are needed to draw more consistent conclusions about the impact of the project.
- For now, there is just one sensor at the entrance of the senior citizens' houses. A higher number of refined sensors is needed.
- It is still unsure whether this technological innovation is financially sustainable or marketable.

- Finding a way to introduce the device into the living room of seniors without stigma remains a challenge.

3.5.2 Future outlook

On the one hand, the sustainability of the voice-based interface remains a big challenge in the future. All actors hope that the collaboration as well as the outcomes will survive and that eventually this will contribute to a proven reduction of loneliness among elderly. On the other hand, the project succeeded in bringing different organisations and partners together across sectoral borders. The people behind the project are convinced that this way of working together is sustainable and will be continued in the future. *"People got to know each other and contacts are still growing. The process is characterised by a real snowball effect."* (Director of Social Services Provider). The fact that the project received the Smart City award and additional funding (145.000 EUR) shows that its outcomes and impact were perceived as successful (Stad Gent, 2019). This project's success is also illustrated by a quote from the Strategic Coordination Officer: *"There are promising new ways to further advance the project. New applications or target groups are currently being considered"*. Also, the project starts from an open innovation perspective meaning that all data is accessible to diverse stakeholders. This should enable the adoption of the developed technology in other projects and facilitate societal problem solving.

3.6 Lessons and conclusion

To draw different conclusions from the City of People project we will reflect on its main aims: 1) to improve the match between need for and supply of care, 2) to increase community stakeholder participation, 3) to strengthen the social capital within the community, and 4) to strengthen the collaboration between the City of Ghent, social service providers and other stakeholders (e.g. neighbourhood committees, social and street workers,…).

The aim of matching need for and supply of care was eventually fine-tuned to reducing loneliness among the elderly. However, those who were responsible for developing the innovation felt that there was too much stigma surrounding 'loneliness' amongst elderly citizens. The director of the Department and Region for the Care of the Elderly claimed that *"the word 'loneliness' is particularly sensitive and it's use has a high threshold. Elderly citizens feel ashamed to admit that they feel lonely sometimes."* That is why the specific aim of the project was reframed to "facilitate contact between students and elderly citizens". We conclude that choosing a topic to work on should never be done unconsidered. Every partner involved in the project should strongly support its aims and focus. Once you have established a shared challenge, the roles and tasks that every partner will take on should be pinpointed and clarified from the early start. Also, designating a single point of contact appeared to be of utmost importance for achieving smooth management of the collaborative process.

According to the involved stakeholders, there is a real need amongst elderly and other citizens to get to know each other since the lack of connectedness between citizens can lead to loneliness amongst vulnerable individuals. The development of a voice-based interface was supposed to improve the match between need for care (feeling lonely) and supply of care (getting access to social support, being able to have a chat with someone). Sensors were used to detect the lack of activity in senior citizens and acted as a signal that there could potentially be 'a problem'. This carefully designed innovation

was useful: the voice-based interface connected elderly citizens with volunteers (students) and this process was 'dispatched' by social service providers. The latter were able to monitor signals send out by the sensors as well as the interactions between elderly citizens and volunteers. However, in this stage the actual impact of the innovation in terms of reduced loneliness in elderly citizens could not be assessed. Prolonging the test phase, integrating more sensors, exploring commercial potential and involving a larger number of elderly citizens is needed to test the sustainability of the innovation.

Finally, the project succeeded in bringing different stakeholders in the community together and have them work on a shared challenge. This led to the development of a 'culture of innovation' through connecting different partners across sectoral borders and through actively listening to the end-users (elderly citizens). The people who were involved in the project are convinced that this way of working together is sustainable and useful for achieving positive impact as related to diverse societal challenges.

4 Germany: Cultural Engineering

4.1 Summary

We study two different cases of curricular integrated student projects that are trying to make an impact on the university and the city of Magdeburg: The student *Kustodie Project* works on the establishment of a university-specific collection of academic and scientific artefacts, with the goal of making the results accessible to the non-scientific public. The project *in:takt* strives for a critical reflection on Magdeburg's city centre and for the enhancement of the city's cultural life through the temporary use of urban vacancy in the city centre of Magdeburg. Both projects are connected to the interdisciplinary Bachelor programme Cultural Engineering, which integrates project work in its curriculum. After giving a short summary of the degree programmes' concept and activities, we take a close look on the two projects. We highlight the challenges and outcomes of the project work and generate deeper understandings of how curricular integrated student projects work in practice.

Curricular integrated project work as a vehicle for cultural development: Two practice examples from *Cultural Engineering* students

In this case study on the interdisciplinary Bachelor programme *Cultural Engineering* we show how activities of cultural and urban development can be initiated and supported through the curricular integration of project work. Through the integration of work on transdisciplinary projects of social relevance within the scope of an entire semester (30 ECTS Credit Points) the degree-programme *Cultural Engineering* fosters the initiation and maintenance of Community-University/Academic-Partnerships by putting students as well as academic teaching staff in the situation to reach out of the university and get in contact with Magdeburg's local stakeholders in the fields of cultural/urban heritage and development.

The Bachelor programme *Culture, Knowledge Management, Logistic: Cultural Engineering* was conceptualized and initiated by Prof. Dr. Renate Girmes[1], Prof. Dr. Dr. Dietrich Ziems and Prof. Dr. Thomas Düllo in 2001. The curricular conception and implementation of the degree programme was funded by the German *Bund-Länder-Kommission* (Federation-State-Commission) as an academic model- and pilot-project. With the unique approach of creating a complete and fixed curriculum before launching the degree programme, the goal was to create a degree programme that combines humanities-related knowledge and competencies with the disciplines of Engineering, Logistic, Knowledge Management, Economics and Computer Science, and enables students to reflect on societal challenges from an interdisciplinary perspective. By doing so it aimed to teach students to develop and implement practical and adequate solutions to these challenges. From 2001 to 2016 the degree programme used different theories on urban space, (educational) settings and knowledge management (from a social and educational science perspective), represented by the former head of the programme (Prof. Dr. Renate Girmes) as the theoretical basement of interdisciplinary studying and combined that with practical training that focused on core competencies. The core element of the degree programme was a project module that assigned the students to the task of planning and implementing projects of social relevance, especially with the focus on local and regional (cultural) urban development. With that curricular integration of project work, the students of the degree

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[1] We like to thank Prof. Dr. Renate Girmes for the detailed insights into the history and development of the Bachelor programme Culture, Knowledge Management, Logistic: Cultural Engineering.

programme influenced the cultural landscape of Magdeburg in a significant way. Prof. Dr. Renate Girmes emphasises that "*the City of Magdeburg has seen an increase of cultural, intellectual and social activities over the years through the degree programme*" and notes that "*the city has been continuously supportive of the degree programme*". Side by side with other representatives from different universities and industry, deputies of the City of Magdeburg participated at an advisory committee that was installed in the first years of the pilot-programme.

Since the connection of the programme to the *Chair of Anglophone Cultural and Literary Studies* at the *Faculty of Humanities* in 2016[2], major changes regarding the programme-structure and concept have been made under the direction of the new head of the programme Prof. Dr. Susanne Peters. From then, Cultural Studies form theoretical basement of the new and renamed interdisciplinary bachelor degree programme *Cultural Engineering*. Nevertheless, both the new and the old bachelor programme, interweave their theoretical base as well as their various possibilities of specialisations with an academic training on project management and working experiences within projects of social relevance.

From 2001 to 2019 more than 240 projects based in Magdeburg and its regional surroundings have been initiated and implemented in the context of the expiring degree programme *Culture, Knowledge Management, Logistic: Cultural Engineering* (13-14 projects per year in average). Some of the projects which had initially been conceptualized to be temporary became institutions of the cultural landscape of Magdeburg: This includes for example the music and culture festivals *Upgrade Festival* and *Die Insel* which have become yearly events and inherent parts of the cultural life in Magdeburg. And also *KanTe e.V.*, established in 2003, which has actively been forging various cultural activities around the city since it was founded and currently has around 150 members (*KanTe e.V.,* 2016). Due to its students' diverse activities the degree programme *Culture, Knowledge Management, Logistic: Cultural Engineering* has become well-known in the City of Magdeburg since 2001 – especially among Magdeburg's stakeholders of cultural life and the city council. Since 2017, the students of the new programme *Cultural Engineering* have become active within about 10 new projects and a diverse addition of subprojects.

Because of its standing in the city, the coordinators, chairs and the teaching staff of the new and the previous degree programme are regularly being approached with new project ideas and opportunities of cooperation by different actors of Magdeburg. Because of the deliberately small cohorts of *Cultural Engineering* students (in average between 20 and 30 students per year, in order to secure a high quality of individual support and mentoring) the demand for cooperation with *Cultural Engineering* students cannot be satisfied all of the time by the students of the degree programme alone. To tackle this discrepancy, the projects as well as the project-seminars and different additional or rather integrated courses which are connected to the degree programme are open to all students of the University of Magdeburg. With that, not only the probability to arrange manageable cooperation rises, but also an interdisciplinary exchange between the different students within the project and courses is facilitated.

With the curricular integration of project work in the degree programmes a large challenge and effort regarding coordination is inevitable. For instance, the steady contact and networking activities with potential external project partners as well as the systematic inclusion of students with their individual interests and capacities have been perceived as challenging coordinative tasks. Building a useful

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[2] We like to thank Dr. Nora Pleßke for the detailed insights into the concept of the bachelor degree programme *Cultural Engineering*, that was implemented in 2017.

network that is functional for the curricular integrated project work means both coordinating and systemizing the networking-activities of the academic staff that have been involved in both degree programmes and keeping track of the students' ongoing project-activities (that create new networks and contacts that may be useful for further collaborations within the degree programmes). The networking can be seen as one of the crucial elements which makes the curricular integration of project-work work in practice. We like to highlight that this requires highly engaged academic teaching staff and students. In addition, Dr. Nora Pleßke, the coordinator of the new degree programme *Cultural Engineering*, stresses the importance of individual counselling and personal arrangements, when it comes to the curricular project work: "*The projects have to meet academic criteria and have to be linked to interdisciplinary approaches of cultural studies. Also, the projects have to provide a decent project character, which allows to plan and implement own ideas. The opportunity of project-based working methods is not always given in institutionalized (project-)contexts. We have to ensure, that our students work in projects that fit in with the requirements of the curriculum and at the same time give them a promising learning-environment*."

In the following sections we present two projects, one that was initiated in the context of the expiring programme *Culture, Knowledge Management, Logistic: Cultural Engineering* and another which has been set up within the re-structured degree programme *Cultural Engineering*. The examples show how curricular integrated projects can be established. Furthermore, both cases describe the projects' impact on Magdeburg as well as different challenges that appeared within each project contexts.

4.2 Project 1: Kustodie

4.2.1 Background

The student-project *Kustodie*[3] at the Otto-von-Guericke-University Magdeburg, initiated in 2018, began systematically exploiting and indexing the university's cultural and academic heritage. The project was initiated by Magdeburg's glass artist Reginald Richter and was implemented by the heads of the new *Cultural Engineering* Bachelor degree programme, Prof. Susanne Peters and Dr. Nora Pleßke, who set up the student *Kustodie Project OVGU* in cooperation with the *Vice-Rectorate for Academic Affairs*. *Kustodie* is the German technical term for a university's collection of art and (scientific resp. academic) artefacts. In contrast to a subject-related collection (for example a collection of ethnologic artefacts), this form of collection focuses on academic and scientific artefacts in general, that document the history as well as the development of the university. The central goals of the project are to establish such a university-specific collection and to make the results accessible to non-scientific, public audiences. By doing so, the *Kustodie* project supports on the one hand the identity development of the comparatively young university of Magdeburg that is was founded as a merger of three higher education institutions in 1993, and strives on the other hand to represent the university as a part of Magdeburg's city-culture. In detail, the project focuses – after the identification and collection of relevant art and artefacts – on the historical and interdisciplinary (re-)procession of these significant objects from a cultural studies perspective. This approach allows on the one hand to develop innovative academic teaching- and learning-concepts that integrate the university's heritage from

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[3] Our following remarks on the *Kustodie Project* are based on different information presented on the project's websites (Kustodie-Projekt OVGU, 2019; 25 Objects, 2019; Forschungsportal Sachsen-Anhalt, 2019) and in-depth interviews on the project with Dr. Nora Pleßke (coordinator of the degree programme *Cultural Engineering* and supervisor of the *Kustodie Project*) and Lucy Weber (student project manager of the *Kustodie Project*).

different subjects, and opens on the other hand the opportunity to present the history of the university as well as different academic subjects to a non-academic public in an interesting way. Based on student-projects, the project uses a bottom-up approach for the creation the university's collection.

The project is laid out in three stages: in the first year it had been focussing on creating an overview of the university's material culture. In a second project-year subject-specific collections of the university (for example from the field of medicine) are to be explored. After which, the project has the goal to inventory and digitalize the whole collection, thus successively amending over time, and thereby opening the perspective for the student *Kustodie Project* to become a public visible unique feature of the Otto-von-Guericke-University Magdeburg.

4.2.2   Structure

4.2.2.1   Governance/institutionalisation

The project is supervised by Prof. Dr. Susanne Peters and Dr. Nora Pleßke from the *Chair of Anglophone Cultural and Literary Studies* (Faculty of Humanities) and connected to different courses of the bachelor degree programme *Cultural Engineering*. The *Kustodie Project* started its work with two subprojects that were developed and managed by different *Cultural Engineering* students who integrated the *Kustodie Project* inside their course of study: *Objects-Biographies – 25 Years OVGU*[4] (winter-term 2018/19) and *The Presentation of Art on Campus* (summer-term 2019). This case study will further on focus on the works of the subproject *Objects-Biographies – 25 Years OVGU*, because it passed through a complete cycle of project management and was successfully completed during summer 2019. In total, twelve *Cultural Engineering* students worked within the subproject from October 2018 to June 2019 in different teams on the goals 1) to find and select objects with paradigmatic value for the University of Magdeburg and its history, 2) to explore and study them from different perspectives, 3) to compose and write up object-biographies and finally 4) to present them in different formats with a high public visibility.

The project work was connected to three different types of courses: The course *Material Cultural Studies* involved methods and theories from the field of cultural studies with the focus on material culture. Within twelve different *Mini-Workshops* with external partners and experts from the University of Magdeburg the students got impressions of the handling of material culture from different professional and academic perspectives. For example, colleagues from the archive of the university library (Dr. Isa Schirrmeister, Carmen Schäfer) as well as the director of the *Museum of Cultural History of Magdeburg* (Dr. Gabriele Köster) gave the students insights into their professional practice. The two courses were complemented by an Object-Laboratory, in which the students worked scientifically and practically with objects from the university heritage with the support of a tutor. In addition, a field trip to the *Technische Universität Dresden* was organized, where the students visited the exhibition of the Office for Academic Heritage, Scientific and Art Collections of the university and the exhibition of colours at the Faculty of Chemistry and Food Chemistry. They also explored how art is handled and presented on the university's campus.

4.2.2.2   Funding

During the winter-term 2018/19 the project was financed by the university's *Fund of Academic Affairs* (with an amount of 8,480€). In the summer-term 2019 the project was financed by funds of the vice-

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[4] OVGU stands for Otto-von-Guericke University Magdeburg.

chancellor's office and third-party funds for academic affairs of the Faculty of Humanities, with about 11,000 € in total.

4.2.3   Process

One of the project's goals was to present the work on academic heritage at the *Long Night of Science[5]* as well as at the university's wide study information day *campusdate[6]*, both happening in May 2019. In addition to the agreement that each project member should write at least two object-biographies, which were to be presented at the events, the students split into four teams with different tasks to work systematically towards their goals: The *Design-Team* focused on the objects that should be presented, the *Event-Team* was assigned with all management tasks regarding the events, the *Team Public Relations* focused on creating a high-publicity of the project and the *Team Vernissage* was in charge of conceptualizing and planning an opening event for the project. Before the actual project work started, the students were trained on basic theoretical perspectives and methods regarding material culture within the first sessions of the three courses. After the team-building process, from October 2018 onwards, all students came together for a project meeting every other week to discuss their working progress.

During the project work different challenges appeared that had to be dealt with. In the following paragraphs we summarized the different obstacles and problems that have been reported to us in the interviews[7] and clustered them into which appeared to us three major challenges of the project work.

The connection between the seminar-courses and the actual project work

Putting the theoretical inputs from the university seminars as well as the external (professional) perspectives which were included in the project context through the twelve *Mini-Workshops* in relation to the actual project work appeared as a big challenge during the project. The students identified a decent need for transfer-work in order to put the different perspectives and inputs in a productive connection to the actual tasks, for instance while doing research on the different objects or arranging the opening event. The *Object-Laboratory* that functioned as a tutorial took a key role in tackling that challenge. The sessions in the *Object-Laboratory* were used to discuss the upcoming questions of transfer and included the practical work with different methods (like creative writing, research, photography and other) on the project tasks. Lucy Weber, the tutor who led the *Object-Laboratory*, was also part of the project and in addition in charge of the general project management. With that personal overlap, the *Object-Laboratory* became the central intersection between the university seminars, the various tasks and the project management. In addition, protocols were drawn up for each workshop in order to ensure access to the workshop's contents and insights respectively at any time throughout project. The (theoretical and professional) inputs from the workshops became practically significant to the project not always early on but later at different points in time during the project. The protocols helped to gather and record the insights from the different workshops.

Envisioning the bigger picture while working on subprojects and the reflection on implicit and explicit connections between the different project tasks

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The lack of a big picture regarding the project's progress and the interdependence of the tasks of the different teams, came up as a second challenge during the project. To make sure everyone knew about the priorities as well as about the implicit and explicit connections of the different project tasks, became a central function of the discussions during the project meetings. Regarding this challenge Lucy Weber, the student project manager, states: "*There was a challenge of interlinked tasks. The members of one team did not see how important their work was for some other teams. We had to make this dependency explicit and transparent, for instance by saying 'for the progress on our tasks we need the results of your work*."

Since this problem occurred the project meetings were not only used to clarify all tasks that had to be done but also to structure the tasks in a way that enabled the teams to archive them in the two-week-span between each meeting.

Creating responsibility, liability and commitment around the students

Dealing with a different level of liability and commitment among the students was a challenge for the project teams as well, especially for those team members who showed a high level of liability, commitment and personal responsibility for the success of the project. From the project management perspective, it was very important to implement a working atmosphere that stimulated personal responsibility as well as a transparency regarding the expectations and liabilities of every project member. Lucy Weber states regarding this challenge:

"Getting people exited and motivated for a project does not happen on its own. The creation of an environment that fosters pro-active attitudes and commitment regarding the project is a separate task. Of course, for the project management but also for all involved team members."

An effective way to create a high level of commitment was, according to Lucy Weber, to convey to everyone that he or she had a specific role and function in the team and that each of them was needed for the successful project work. In addition, the distribution of decision-making-processes and associated responsibilities helped to get everyone committed, even if that meant some team members had to "be thrown in at the deep end" as Lucy Weber claims. At last but not least, a clear communication of expectations and formal demands which every student had to meet for a successful integration of the project in their course of study was indispensable.

4.2.4   Outcome and impact

During the subproject *Objects-Biographies – 25 Years OVGU* a lot of different outputs have been created by the students. These project outputs stand in relation to different project outcomes regarding the students, the broader *Kustodie Project* and the work with external partners. The outcomes and the impact of the project have not been systematically evaluated, therefore the following remarks on outcomes and impact remain on a descriptive level, but we strongly believe that the different aspects we list below are closely related to the project activities and the students' engagement. We like to highlight the following outputs that were created during the project by the students:

Outputs

- Research on different objects: skills and materials
- Synopsis of the cultural heritage of the university
- Collection of external expertise regarding collections

- A photo exhibition at the Department of Academic Affairs
- A successfully implemented Vernissage with about 60 visitors at the universities' canteen, that included:
    o Marketing Materials (invitations, postcards, posters, online-content)
    o Vernissage-concept
- 25 detailed Object-Biographies, conceptualized, written down and displayed at the Vernissage and the public exhibition (in a period of four weeks), also during the *Long Night of Science* and the study-information-day *campusdate* in May 2019,
- Three different guided tours through the exhibition of the academic heritage with about 10 participants per tour
- One guided midnight-tour through the exhibition with about 30 participants
- Presentation of the 25 selected Artefacts
- Creative-workshops on Object-Biographies, with 10 participants in total
- Project Website "Kustodie-Projekt: 25 Objects"[8], that documents and advertises the Object-Biographies, the project team and shares the projects' presence in media and press
- Project documentation that informs readers of workload and learning outcomes, written down by every student who worked within the project

With these outputs the subproject *Objects-Biographies – 25 Years OVGU* raised the visibility of the *Kustodie Project* both, within the university and among stakeholders of cultural life in Magdeburg.

Figure 1. Rector Prof. Dr. Strackeljan with the necklace of duty at the vernissage in May 2019 (Studiengang Cultural Engineering, 2019c).

The project appeared seven times with different content in a range of public media, for example in Magdeburg's local Newspaper *Volksstimme*[9]. During the project work, the students built a network and functional relationships with relevant parts of the university as well as the city institutions and external partners. The cooperation with the university's *Office for Media, Communication and*

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[8] Here you can find the Website: https://25objects.wordpress.com/
[9] For a list of the seven articles see: http://www.cult-eng.ovgu.de/Kustodie.html#Teilprojekt1

Marketing and the work with the *Museum of Cultural History of Magdeburg* were said to have been particularly advantageous. After the project, students had the opportunity to do an internship at the *German Lost Art Foundation*, at the *OVGU's Uni-Archiv*, at the *National Museum of Braunschweig*, at Magdeburg's art museum and *Museum of Cultural History of Magdeburg* as well as at the *Department of Culture* (municipality). In addition to the listed project outcomes, the learning experiences of the students should not be underestimated. The students had the opportunity to make significant experiences in the fields of project management, curation (of cultural heritage), event management with a focus on exhibitions, networking, cooperation and communication with external partners and regards to the transfer of theory and practice. Whole in whole the subproject *Objects'-Biographies – 25 Years OVGU* with its success as the first student sub-project had a major impact on the goals and mission of the *Kustodie Project*.

Figure 2. Visitors and Dr. Nora Pleßke (on the right) at the exhibition. Object "Cast-Frame" in the background (Studiengang Cultural Engineering, 2019c).

4.2.4.1   Future outlook

The student-subproject *The Presentation of Art on the Campus*, that has been launched in the summer-term 2019, is dedicated to the question how different forms of art (or artefacts, respectively) can be presented at the university campus, including institutions of art and culture of the City of Magdeburg. The work with Object-Biographies will be transmitted on the different artworks located in the city. Already in progress is the planning of a further exhibition and a concept of a university calendar. During the summer term 2020, the project approaches the topic of Medical Humanities and the collection and curation of artefacts from the fields of Medicine and Medical Engineering. The new project strives to communicate new research and insights from the fields of Medicine, Medical Engineering and Medical Humanities with the public.

4.2.4.1.1   Lessons learned

After the subproject completion, all team members reflected during a follow-up meeting on their work and on the challenges that had appeared during the project. The resulting product of the meeting is a lessons-learned paper that reflects on the work in the subproject *Objects-Biographies – 25 Years OVGU*

and can be used for the planning and implementation of upcoming student projects in the context of the *Kustodie Project*.

- Place emphasis on and invest time in basic elements and activities of the project, less extra project activities can help in doing so;
- When inviting the public, work with definite timeslots, in order to raise reliability and the amount of participants;
- Make sure that the programme-title as well as the description are clear for everyone;
- Clear communication of tasks and responsibilities is essential;
- Foster cooperation between the project-teams, for instance with team-meetings on a regular basis, in order to get new inputs and perspectives;
- Work with work packages of similar size;
- If problems occur, get help as early as possible;
- If doing something for the first time, look up how other persons have approached similar situations before;
- Use early deadlines for creating extra buffer time;
- Communicate the financial situation transparently and clearly to all team members in order to avoid misunderstandings and extra costs;
- Send updates to external partners on a regular basis;
- Document agreements, so everyone has access to them;
- Foster motivation among the team-members by setting up common and mutual goals.

4.3   Project 2: In:takt

4.3.1   Background

Different parts of Magdeburg's city centre are characterised by a high rate of urban vacancy for various reasons. The project *in:takt*[10] strives for a critical reflection on Magdeburg's city centre and for the enhancement of the city's cultural life through a temporary use of urban vacancy in the city centre of Magdeburg. In the context of the project a vacant shop in the north of Magdeburg's city centre, was re-conceptualized and transformed into an open space for cultural events and the exchange of expertise and experience regarding the (cultural) development of Magdeburg's city centre. With this approach in mind, the project studies how the cultural interim use of vacant and unoccupied urban space can contribute to a holistic experience of urbanity, that goes beyond shopping and opens new and independent cultural offers. The project has been connected to a seminar on (cultural) urban development from the primal degree programme *Culture, Knowledge Management, Logistic: Cultural Engineering* and has been implemented by a student team in the winter term 2018/19. With the professional supervision of Hendrik Weiner (architect by training, lecturer in the degree programme since 2016, and CEO of *raumdialog*, a business on architecture, design and art) the students work out and discuss concepts of cultural urban development and use different methods (for instance Make-tools and Design-Thinking) to stimulate and refresh Magdeburg's city centre with different activities by implementing their own subprojects. In addition, the re-organised vacant shop is used as a basis for

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[10] Our following remarks on the *in:takt* project are based on the extensive and detailed project documentation from the winter-term 2018/19 (In:takt-Dokumentation, 2019), on different information from the projects homepages (in:takt, 2019; Studiengang Cultural Engineering, 2019b), and in-depth interviews with Hendrik Weiner (project supervisor and coordinator) and Tobias Bachmann (student team member). We like to thank Hendrik Weiner and Tobias Bachmann for the detailed insights into the project's activities.

urban field research that should generate answers to the questions: What is the potential of Magdeburg's city centre with regard to the development of cultural life? What visions for the city's (cultural) future can be developed? What concerns, wishes and needs are there locally?

The main objectives of the project are:

- Running the shop and shaping the public space through local project implementations out of the university's courses.
- Provide a cost-free open space for external meetings, workshops and initiatives
- Developing points of view and theses regarding topics of social and urban relevance (for example sustainability and empowerment in public space)
- Reflecting critically on qualities of space and actual offers of experience
- Uncovering hidden potential of Magdeburg's city centre
- Addressing the general public and the local neighbourhood with regards to the development of overall and low-threshold cultural offers that contribute to the vitality of the inner city and go beyond institutionalized events and established facilities
- Promoting the city's diversity by including different subcultures and stakeholders
- Setting up a network of creative artists and (cultural) stakeholders of Magdeburg
- Developing concepts of perpetuation for the *in:takt* project

Figure 3. The *in:takt*-shop (Studiengang Cultural Engineering, 2019b).

4.3.2   Structure

The *in:takt* project is linked to the degree[11] programme *Culture, Knowledge Management, Logistic: Cultural Engineering* (a former version of the now active *Cultural Engineering* study programme) with a seminar that is held every fourteen days by Hendrik Weiner. Moreover, the seminar is open as an elective course to all interested students of the Otto-von-Guericke-University of Magdeburg. The project started in October 2018 with 14 students under the supervision of Hendrik Weiner, who initiated the project and made the vacant shop available for the project. The project is based on a non-

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[11] The model of the programme under which intakt has been created is being replaced by a new model under which e.g. the Kustodie project was launched.

profit-concept and is made possible with the support of the *Department for Business Development, Tourism and Regional Co-operation of Magdeburg* and Magdeburg's property company *WOBAU* as well as *Magdeburg-City-Com GmbH,* a local telecommunication company. With the help of the property company *WOBAU* an abandoned shop in Magdeburg's inner city was located that fitted the project's needs. The company provided the building for running costs only (electricity, etc.) which are covered by the *Department for Business Development, Tourism and Regional Co-operation of Magdeburg*. The funding of the project is connected to the municipality's mission to revalue Magdeburg's city centre and its cultural qualities. In return it was agreed that the project helps develop the inner city with diverse approaches and creates recommended seminars of actions as well as guidelines in regard to the urban development of Magdeburg's city centre that can be used by the municipality. In addition, the *Magdeburg-City-Com GmbH* supports the *in:takt*-shop with free and open-for-all Wi-Fi (which is very important for the usage quality of the space). This kind of deal was possible, because of Hendrik Weiner's formal connection to the university as a lecturer.

The student project team organizes their tasks in different fields of work in order to run the daily business of the shop as well as the extra activities and events that take place in the context of the project:

Fields of Work

- Furnishing, decoration and Cleaning
- Finance
- Public Relations and communication
- Coordination and care of the opening hours
- Providing the room for external interested people and initiatives
- Bar service
- Conceptualizing and implementing of individual subprojects (e.g. events, workshops, etc.)

4.3.3   Process

After its initiation in October 2018, the student team and Hendrik Weiner started the first phase of the project. The planning and conception of the new place that was supposed to be created in the old vacant shop-area was included in this project phase. In addition, the project team started to conceptualize and plan a variety of events for the winter term 2018/19. The planning and implementing of both the shop as well as the events, was part of the seminar. In addition, it worked on the topic of cultural and urban development and introduced the students to project-based and design-research, always with the goal to get the students active within in the project context. During the seminar in the winter term 2018/19 the students discussed the following relevant literature[12] on urbanity, city space, democracy and co-creation, always in connection with examples of best practice:

- Girtler (2001): 10 Gebote der Feldforschung, Debord (1958): Theorie des Umherschweifens
- *Best Practice: Die offene Bibliothek (Clegg & Guttmann)*

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[12] The specialized lecture-study within the seminar builds subsequently on the composed and sampled basal literature- and theory-basis of the expiring degree programmes' curriculum. The basis includes works from Hermann Schmitz, Hannah Arendt, David Bohm, Clifford Geertz, Michel Foucault, Pierre Bourdieu, Gerhard Schulze, Georg Franck, Peter Senge, Heinz von Foerster, Dirk Baecker, Siegfried J. Schmidt, Bruno Latour. The literature and the works of the researchers should be approached by the students from a specific Cultural Engineering-Perspective: The question "How can we utilizes the theories/authors/texts for social change and the liberation of the subject?" should be always considered, when studying the literature (Ostermeyer/Frisch, 2015).

- Hasse (2012): Atmosphären der Stadt, Die Stadt als Gefühlsraum +
- *Best Practice: klunkerkranich (Berlin)*
- Walter Siebel (1994): Was macht eine Stadt urban
- *Best Practice: ab geht die lucie, (Bremen)/ prinzessinnengärten (Berlin)*
- Neumüllers, Kennel, Rensing (2017): Stadt Machen - Halle Freiimfelde, Akteure, Orte
- *Best Practice: aerosol-arena (Magdeburg)*
- Sametinger, Schubert (2015): Design als Infrastruktur in urbanen Nachbarschaften
- *Best Practice: the cineroleum + granby four streets (assemble, London)*
- Rajakovics (2015): Das künstlerische Handeln in einer neuen Praxis - Urban Practitioners
- *Best Practice: küchenmonument (raumlabor Berlin)*
- Straßburger, Rieger (2014): Partizipation kompakt - Partizipationspyramiede
- *Best Practice: jugend-stadt-labor (zwei Projekte)*
- Lewitzky (2005): Kunst für alle - Abschließende Bemerkungen
- *Best Practice: park fiction (Hamburg)*
- Ziemer (2016): Stadt gemeinsam entwickeln
- *Best Practice: planbude (Hamburg)*
- Alinsky (1984): Anleitung zum Mächtig sein - Bürger-Organisation
- *Best Practice: luchtsingel (Rotterdam)*
- Schneidewind (2014): Urbane Reallabore – ein Blick in die aktuelle Forschungswerkstatt
- *Best Practice: r-urban (colombes, atelier d'architecture autogérée)*

The literature as well as the examples of good practice were presented and documented by the students via short presentations and text-mappings. Apart from discussions of different examples and theories, the major task for the students was not only to plan but also to implement and reflect an individual subproject within the *in:takt* project. This approach to the seminar (structure) throughout the winter-term has been kept up during the summer-term 2019.

During the winter-term 2018/19 various events took place in the new conceptualized shop. On the one hand, the *in:takt* project wanted to create an open space that could be used by different external actors, for instance for meetings, workshops and events. Given that opportunity, events and meeting were held for example by *Magdeboogie*[13] (an online-platform for art and culture in Magdeburg, that promotes specially selected events), *Viva Con Agua*[14], Jugend rettet IUVENTA[15] (a network of young people who support sea rescue missions in the Mediterranean Sea) and by a team that organises the *Ecosocial University Days* in Magdeburg. On the other hand, different activities were organised by the student team itself, in order to shape the new place in the vacant shop, to bring the neighbourhood of the shop together, to create networks among Magdeburg's actors of culture and to stimulate the city centre of Magdeburg. The activities were organised in subprojects, 26 in total during the winter-term 2018/19. In a variety of subprojects that focused on the (digital) infrastructure of the project, the shop's' main and side rooms as well as the window that faces the street were re-designed, a bar and a stage were constructed, the walls of the rooms were reconceptualized functionally (for example with the opportunity to write down wishes for and opinions on the inner city), the opening hours were planned and a social media presence (Facebook, Twitter, Instagram) was set up. Next and parallel to

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[13] For further information on the platform see: https://magdeboogie.de/ueber/.
[14] For further information on the association see: https://www.vivaconagua.org/home.
[15] For further information on the network see: https://jugendrettet.org/en/.

these activities different cultural events were organised by the students: an opening concert, a critical Sunday-cinema, a photo exhibition, a games night, workshops on different topics, a jam-and-poetry-session among other examples. In addition to the cultural events, two subprojects focused on the discussion of Magdeburg's inner city and cultural landscape together with Magdeburg's stakeholders of cultural life and urban development.

Figure 4. Discussion on Magdeburg's cultural development (In:takt-Dokumentation, 2019, p. 88).

The different projects and activities of the students as well as the *in:takt* project itself were reflected in a project documentation at the end of the winter-term 2018/19. During the summer-term 2019, the project was continued with new students[16], who participated in the seminar which is linked to the *in:takt* project. With new activities and the perpetuation of events that worked out well, the *in:takt* shop has on average been enabling ten events per week since then.

Figure 5. Students in concert (Studiengang Cultural Engineering, 2019b).

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[16] During the summer-term, not only students of the degree programme Cultural Engineering participated in the project but also different students from the degree programmes Cultural Engineering, Social Sciences, Philosophy-Neuroscience-Cognition and Environmental Psychology joined the seminar and the project.

4.3.4   Obstacles and challenges

Hendrik Weiner emphasizes that one major challenge of the project work in general is the high amount of communication that is necessary for coordinating and planning the diverse activities. A busy project like *in:takt* depends on efficient and well-working communication channels in order to convey all activities and different tasks that need coordination to everyone involved transparently. In the *in:takt* project the team tries to tackle this challenge by using the communication software *Slack*, which allows them to communicate in a way that is transparent for all students and offers a way of communication independent from individual team meetings and participation in the seminar.

Another challenge for the students is the amount of time that has to be spent on the project's work. Hendrik Weiner reports for example the phenomenon that students leave the seminar, when they get confronted with the workload and the necessary commitment that comes with a participation in the *in:takt* project. For some students, a participation in the project becomes impossible, because of ulterior liabilities or the need to work to finance their university studies.

In addition to that, Tobias Bachmann, who worked within the project during the summer-term 2019, highlights the challenge of reconciling the students' different expectations, perspectives and levels of commitment before and during the project work. Regarding the concrete project work, Hendrik Weiner furthermore observed that the students are able to generate plenty of innovative ideas, but find the implementation process a really challenging phase: "*Implementation is where it often gets hard for the students. Questions like 'Where do I find help?' or 'How should I communicate and negotiate with relevant stakeholders?' tend to overstrain some of the students. Supervision and guidance become very important during the implementation phase.*"

Especially from a supervising perspective the challenge is to further ensure that the project work does not overstrain the students and to convey that the project offers a "fault-tolerant learning space", says Hendrik Weiner. In the case of *in:takt* this challenge can appear very tough to handle. Firstly, because of the questions and tasks arising by implementing the subprojects. Usually by its implementation, students encounter a growing dynamic of their subprojects. Secondly, due to their nature as authentic activities with "real" conflict parties involved, not only positive feedback is given, but also real challenges need to be managed. Thirdly, the diverse requests and requirements that are submitted by the external partners and stakeholders can turn out to be a challenge. Hendrik Weiner states: "*For example, the municipality really wants us to create good working projects and activities. But sometimes they forget that we work within an academic context and have restricted resources as well. It is essential that we guarantee the project is still a place for experimentation and does not leave the framework of an academic seminar, that allows students to step into the dark and provides the opportunity of failure and theoretical reflection. Most importantly the project needs to offer the opportunity of learning, it is not conceptualized as an executive institution.*"

In Addition, Heinrich Weiner points out: "*The project and the seminar are facing a lot of requirements, tasks and fuzzy prospective challenges. An important question is: Why students should take the effort and the risk to step in to this working process? And how gets all the additional work to run the project done? There are three principles to open up the necessary resources of engagement and interest: trust, power and self-organisation. Overall there is the need of fundamental trust in the students and their potential capabilities to handle the project. The students run the project, decisions are made together and are based on consensus. There is not an infrastructure provided by the university or by any other institution. Much more it is a self-organised project in a quite fragile supported setting, a cross-*

institutional cooperation. This gives a large degree of freedom and creates a real experimental situation, which can foster engagement through the participants. But it also makes it uncertain in terms of continuity and predictability."

On a structural level the biggest challenge of the project until the end of 2019, was to secure the sustainable and efficient continuation of the project. The end of the degree programme *Culture, Knowledge Management, Logistic: Cultural Engineering* led to the problem that the seminar that accompanies the *in:takt* project cannot be sustained within the university structures any longer. In the end of 2019 different options were discussed to maintain the continuity of the project, and a solution was found (see Further Outlook).

4.3.5   Outcome and impact

The students of the *in:takt* project created a lot of different outputs since the launch of the project in October 2018, including not only a multitude of events and the new designed shop but also different intellectual outputs:

Outputs

- The reconceptualized and newly designed shop' in Magdeburg's city centre, creating room for up to 80 persons
- Implement opening hours on a regular basis, Monday 15:00–19:00, Thursday 13:00–17:00 (summer-term 2019)
- Realisation of 26 events during the winter-term 2018/19
- Realisation of 26 events during the summer-term 2019, including a summer fête with live-music and workshops[17]
- Documentation of the projects' concepts and activities during the winter-term 2018/19, including short descriptions and reflections of all events that took place (in:takt-Dokumentation, 2019)
- Development of a project-website, with individual reflection on events and activities that were held during the summer-term 2019
- Implementation of an Instagram-account, with 922 abonnements and 92 posts (still growing) and a Facebook-Page with 945 likes and 1,003 abonnements
- Compilation of a guidance-paper with advises and reflections regarding the cultural development of Magdeburg
- Formulation of a progressive Mission-Statement on Magdeburg's urban development
- Statement of working assumption/thesis that builds the basis of the project work
- Developing characterisations of 10 different places that belong to Magdeburg's inner city
- Creating a network, including stakeholders from the municipality and politics, Magdeburg's cultural and creative life, the university and Magdeburg's University of Applied Science and Magdeburg's different subcultures[18]

The *in:takt* project was not systematically evaluated. Therefore, no statements regarding the project's outcomes and impact can be made on an empirical basis. Nevertheless, it can be said that the *in:takt* project changed the social and cultural space of Magdeburg's inner city where it is located and became a player within cultural life and performs as a (cultural) exchange platform. Through the combination of theoretical reflections during the seminar and the project-work-experiences, *in:takt* has been

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[17] The summer fête was video-documented: https://www.latest.facebook.com/intakt28/videos/880568848996605/.
[18] For a detailed network-map see: https://intakt28.wordpress.com/ueber-uns/kooperationspartnerinnen/.

opening the possibility for a variety of learning outcomes on behalf of the students. Hendrik Weiner states that the *in:takt* project offers learning possibilities beyond a regular seminar course at the university: "*The project provides the students with experiences in a field of practise that usually cannot be accessed within a regular seminar class. They are put in situations to create cultural activities, run the shop, are asked to actively involve themselves and encourage non-university partners to do the same. All of that opens a new space for experience and the creation of knowledge.*"

The project itself and its goals as well as the strategies that were used to reach those goals were reflected by the students in detail. Their results were recorded in the extensive project documentation and published after the winter-term 2018/19 in May 2019. For future activities and projects in the context of *in:takt* the students developed the following recommendations:

- Increase and optimize the communication and cooperation with local dealers and shops
- Increase the addressing of people who are passing by the shop
- Increase activities that reach out in non-academic contexts
- Increase diverse offers and regular activities during the opening hours
- Increase at hand resources for the seminar (regarding time, budget, and material costs)
- Communicate the project and the connected seminar among the university more effectively, in order to reach out to more students from different degree programmes and thereby foster interdisciplinarity in the project
- Cooperate with degree programmes, that are interested in collaboration
- Increase the level of connectivity with external institution, events and (cultural) offers
- Develop theme-centred cooperation and partnerships

The recommendations have been taken into consideration during the project's following activities in the summer-term 2019 and winter-term 2019/20.

Whereas the cultural events as well as the different discussions with relevant stakeholders on Magdeburg's cultural life have been successful subprojects with high numbers of participants, the inclusion and involvement of next-door-neighbours, especially elderly people, presented difficulties that require new strategies to overcome. In the summer-term 2019 more elderly people were successfully reached during a *Day of Neighbourhood* as well as with open and free coffee sessions. However, Tobias Bachmann, who worked as a student within the project in the summer-term 2019, highlights that the contact and inclusion of older people is still a challenge: "*We realized that we are able to make the city centre attractive for Magdeburg's youth- and student-culture. Our high frequented activities showed that especially younger people have the willingness to spend their time in Magdeburg's inner city and that with a project like in:takt the cultural landscape of a district can be changed. But our activities that focus on the neighbours and elder people as a target group have not been accepted as good. We found out that the projects focus on different target groups is very difficult to manage. Focusing on one target group and meeting their needs and expectations can be hard enough.*"

Tobias Bachmann also points out, that the activities and the new cultural landscape that has been created, is unfamiliar and unusual to the local neighbours of the *in:takt*-shop and offers a potential of irritation: "*Some of them [the neighbours] still don't know that the in:takt addresses them as well, that they have the opportunity to use this new open space for their ideas. We were confronted with the criticism of running a discotheque or something similar, often by people who were not open to the*

project and were not interested in communication. To handle these people and parallelly addressing them as a target group is a real challenge."

Even though there are small conflicts with people who got irritated by the new cultural landscape from time to time, the support of the project by the *WOBAU* and *Department for Business Development, Tourism and Regional Co-operation of Magdeburg* is unbroken. The verbalised irritation can further be seen as an indication for the projects impact on Magdeburg's inner city.

4.3.5.1   Future outlook

Since the project was linked to a seminar, that had to be terminated in a phase of curricular restructuring of the study programme, the continuation of the project was uncertain until the end of 2019. Therefore, different options of continuing the project needed to be discussed within the *in:takt* team and the university. For example, the establishment of a non-profit association was considered as one possibility to uncouple the institutional link with the university. That would have enabled the option to negotiate an own deal with the *WOBAU* and Magdeburg's municipality. But in December 2019 the opportunity was given to connect the seminar and with that the *in:takt* project to the new Cultural Engineering degree programme by a cooperation with the Media-Centre of the university. The Media-Centre (that also offers seminars and courses to students) will be the formal partner and negotiator to the municipality and will finance the seminar-lectureship, while the project will be organisationally supervised by the degree programme Cultural Engineering. The cooperation will start in summer 2020 and secures the continuation of the project until further notice. With this perspective, various options for extending as well as restructuring the project have emerged. While continuing and extending the well-established activities and events, larger side projects with a specific thematic focus could be initiated. Whereas the work in the project has up to this point deliberately been kept open, in order to give the students space and freedom for new ideas, within thematic focused side projects the opportunity is given to work on a specific topic more in depth. For example, combining a seminar at the university with an *in:takt*-side-project on the topic of mobility, including for example a temporary cooperation with the university's *Chair of Logistics* would be one opportunity to work on a topic with high relevance for the city of Magdeburg and its municipality. In addition a cooperation with the university's *Department of Education, Profession and Media*, would be possible, in order to create a teaching and learning platform on the topic of interim use and cultural urban development, that builds on the essences of the *in:takt* project. On a long term perspective the *in:takt* project, could be the basis for the creation of a Living Lab, that is located in Magdeburg's inner city and works project-based as an interface between the municipality and Magdeburg's institutions of education, research and economy. However, the municipality is very pleased by the project's work and is interested in further collaborations as well.

4.3.6   Lessons and conclusion

The projects *Objects-Biographies – 25 Years OVGU* and *in:takt* show how a university can make use of curricular integrated project work to reflect and develop its own structures and its public image while making an impact on the city in which it is settled. The different Cultural Engineering students did not only have the opportunity to try out different methods and approaches of cultural development but were also able to actively shape new structures and ideas for the future of the university and the (inner) city of Magdeburg. The two case studies show evidence of that, even if the projects and their impact were not evaluated systematically. To ensure for curricular integrated project-work to play out like this, extensive networking and coordination activities of the supervising staff are crucial. Within the

case studies the creation and management of responsibility, liability and commitment as well as the handling of different expectations and perspectives occurred as major challenges on the student level.

With regard to curricular integrated project work in general, we found during our case studies a central insoluble structural 'problem': Curricular integrated project-work claims on the one hand to provide students with real project work experiences while it creates on the other hand a safe environment for experimenting and failure without consequences. It seems that handling and reflecting this field of tension is one major challenge that coordinators, supervisors and lecturers who are involved in the student project work have to face. The students who participate in the project must position themselves in relation to this dilemma which can be described as working in a project that is both, artificial and real at the same time. They have to handle (implicitly) the problem of being simultaneously in a real project situation and in an artificially constructed studying situation. However, as soon as project work is curricular integrated, it structurally becomes a situation of studying and can no longer be considered a 'real' project context, which would imply full accountability and responsibility.

When Community University Partnerships are created within the context of student project work, we like to highlight that the supervising university's staff play a significant role as managers and negotiators of expectations and aspirations of the students, the community partners as well as the degree programme's structure and (its academic) requirements.

5 Italy: The Parma Biodistretto case

5.1 Summary

The Biodistretto is a project started in 2018 based on an idea of small organic producers and consumer associations. It aims to increase organic food production, sustainable farming practices, strengthen the organic value chain and a direct relationship between producers and consumers in the Province of Parma. Although the Biodistretto was established only recently, the Parma group has chosen it as a case study because it is an innovative opportunity to create a network in a territory characterized by heterogeneous actors interested in increasing and promoting organic and sustainable agriculture, following bio economy principles. The variety of actors involved in the biodistretto could make collective action difficult, and the university, as a neutral institution, has taken on the role of coordinator and facilitator of meetings and workshops to ensure credibility and legitimacy of the process.

The Parma University group conducted 10 semi-structured interviews with expert members of associations and institutions that have joined the project since its beginning, including 1 training centre, 4 public institutions, 2 associations of producers and consumers, 1 an experimental farm, 1 private-public company.

5.2 Background

Parma, the capital of the "Food Valley", has been officially nominated a UNESCO "Creative City for gastronomy". Big food companies, small producers and food markets, rural festivals, and Solidarity Purchasing Groups all co-exist in the area representing different agricultural models. On one hand, there is an intensive export-oriented agricultural model, and on the other, small farms oriented to preserving biodiversity and a direct relationship with consumers.
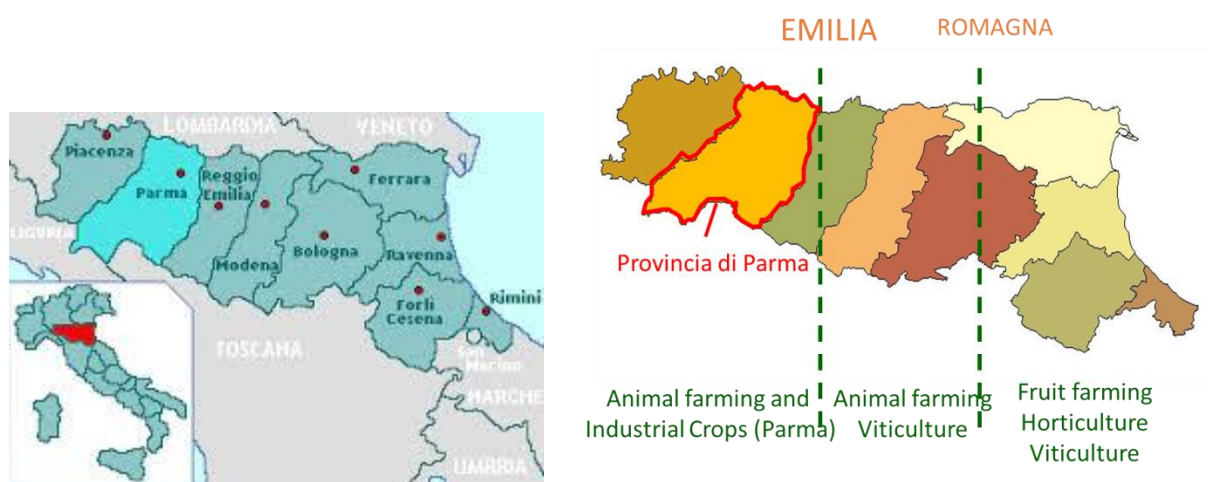

Figure 1 & 2. Emilia Romagna region and Province of Parma.

The area is characterized by the production of typical PDO and PGI products known all over the world for quality and reputation (Parmigiano Reggiano, Prosciutto di Parma, Culatello, Salame from Felino, Borgotaro mushroom); the presence of large agri-food firms specialized in tomato production (50% of Italian tomatoes are processed in Parma), sugar production (one of the few Italian factories which transforms sugar beet is still active in the province of Parma), the milling and pasta industries (Barilla is the most important company), dairy industry (Parmalat is still one of the most important companies in the milk sector in Italy) and pork industry (with the presence of slaughterhouses serving companies operating in the cured meat industry).

Figure 3, 4, 5 & 6. Landscape of Province of Parma: mountains, hills and plain area.

There are also, of course, in the area companies related to food production specialized in providing services and innovation. The area is also known around the world for the presence of manufacturing enterprises in the food sector, providing cutting-edge technologies for the processing, preservation, storage and packaging industry. It is important to underline that there are intermediate institutions connected to these industries that can be seen as third parties, which support both specific food chains and local development. These institutions include:

- PDO and PGI products represented by the respective consortia (Consortium of Parmigiano Reggiano, Consortium of Parma Ham and Culatello, Consortium of Zibello and Salame Felino, Consortium of Borgotaro Mushroom);
- Tomato growers represented by three producer organizations. Tomato firms together with the Parma local administration have set up a branch organization called "Tomato District of Parma";
- Eno-gastronomic routes. They develop local marketing strategies promoting tourism that enhances food production. In the province of Parma, there is the Culatello route, the Borgotaro mushroom route, and the Parma hills' ham and wine route.

There are also other intermediate institutions acting on behalf of members and supporting the functioning of their respective industries. These include agricultural unions, the Experimental Station for the Food Preserving Industry (SSICA), the European Food Safety Agency (EFSA), the certification bodies of food products; local intermediate institutions of the area (Chamber of Commerce, the

LEADER agency, the Ente Fiera), and other public administration institutions (including the "Mountain Communities" and regional parks). All these institutions have common goals, produce common goods and interconnect their activities working in the same area, the Province of Parma (Cozzi et al., 2019)

It is important to note that the Province of Parma is home to the largest cultivated organic area in Emilia Romagna. In 2018, there were around 1,082 organic producers and processors and the Used Agricultural Area (UAA) of organic farming was 24,900 ha, representing almost 20% of total Region UAA area (data from Emilia Romagna Region).

The Biodistretto of Parma has been in existence and developing since 2018. It aims at increasing organic food production, supporting sustainable farming practices, strengthening the organic value chain and fostering a direct relationship between producers and consumers in the Province of Parma. The Biodistretto also follows bio-economy principles to improve circular economy, reducing the use of non-renewable resources and recycling waste.

The University of Parma was invited to participate in this process thanks to its expertise and skills in all areas of the food sector. Given the importance of the food sector in the Parma area, the University of Parma established the Food Project (FP) (http://www.advancedstudies.unipr.it/food-project/) in 2016. The University aim is to systematize and reinforce the existing excellence in research and teaching about food sector through the FP project (Box 1).

Box 1: University of Parma Departments and initiatives involved with Food sector.

- The Department of Economics and Management offers a first cycle degree "Food Systems: Management, Sustainability and Technologies" (FOOD) with three different curricula (Food science, Bioscience and Bioeconomics), and a second cycle degree "Management of Food Quality Schemes and Gastronomy", focusing on agri-food sustainability, value chain management and governance, and consumer needs and communications, following an interdisciplinary approach.
- The Department of Food and Drug Sciences offers first and second cycle degrees in "Food Science and Technology" focusing on managing and promoting food quality under safety legislation and environmental protection, managing in the food and agricultural sector, evaluating organoleptic, hygienic and nutritional quality of food, with both traditional and innovative methodologies.
- The Department of Chemistry, Life Science, and Environmental Sustainability offers a second cycle degree in "Science and technology for the environment and resources" and "Ecology for Natural Conservation" focusing on environmental protection and remediation, sustainability of territorial development and use of resources, and management of environmental systems.
- The School of Advanced Studies on Food and Nutrition is a hub for training and innovation in the Agri-food sector. It is promoted by the University, in collaboration with the association "Parma, io ci sto!" and with the support of local institutions and entrepreneurs. The School offers highly qualified training courses aimed at developing professional roles with specific skills in fields of training and technical-scientific research in the food sector, including: human nutrition; food safety; product and process innovation; communicating food risk; food, health and environment; education for a healthy lifestyle; sustainable technology; socio-economic management of production and business processes; socio-economic impact and the regulatory framework.

The FP promotes exchange schemes and collaboration between the Departments of the University, encourages degree courses and scientific research projects in the food sector including: human nutrition; food safety; product and process innovation; communicating food risk; food, health and environment; education for a healthy lifestyle; sustainable technology; socio-economic management of production and business processes; socio-economic impact and regulatory framework. Moreover, the FP encourages networking between other research centres, institutions, private companies and educational institutions locally and nationally. Reducing the information asymmetry between Universities and Institutions is one of the objectives of FP, in order to make research and dissemination more efficient. The University of Parma acts as a European hub in the field of higher education and food research. In this framework, and concerning Third Mission, the University organized the World Food Research and Innovative Forum in 2016, which was one of the major events in the Food sector involving the global scientific community. It also organizes public dissemination (Mantua Food Science Festival, ASviS Sustainable Development Festival) to make high-level food skills available to a wide audience in the context of lifelong learning (Food Project, 2019). It has also promoted an International Summer School on Food and Sustainability in the framework of "Parma Italian Capital of Culture 2020". The first edition will take place in June 2020 but a permanent yearly event is planned. It is in this framework that the University of Parma has been involved by Biodistretto members to play the role of "*super partes*" and "skilled" institution.

5.3 Structure

The Biodistretto is to be registered as an Association for social advancement. A promoting Committee has been constituted and define the rules of the Association, its activities and structure. The governance system of the Biodistretto is thus under construction. The Biodistretto is to have a pyramid governance structure as follows:

a) The General Assembly will include one representative from each association, institution or company. It will approve the draft budget and financial statements, ratify the Biodistretto program and activities, appoint the Board of Directors, ratify contributions and penalties due from members, and during extraordinary meetings, approve and modify production specifications;

b) The Board of Directors will be composed of 4 members and a Chairman, and will lay down the management program of the Biodistretto;

c) The Scientific Committee will include professionals, experts, and representatives of University and experimental agricultural institutions. It will provide technical and scientific advice;

d) The Chairman.

Each institution, company or association that want to be a member of Biodistretto will pay a fee to support Biodistretto activities financially. The Province of Parma and the Municipality of Parma are giving an institutional support in the creation of the promoting Committee and in the involvement of the Mayors of the other municipalities of the Province. University has the role of coordinating, monitoring and promoting Biodistretto activities.

5.4 Process

The idea of the Biodistretto started in May 2018. It originated among members of "Mercatiamo", an Association of producers and consumers aimed at promoting and enhancing the typical products of the territory and at helping to build a sustainable local economy (http://www.mercatiamo.org). The intent was to create a network to help organic producers solve various problems ranging from technical issues in an organic and sustainable agricultural model, supporting organic transition and farming problems, to commercial issues such as identifying and setting up sales and marketing channels.

At the same time, the Municipality of Parma was also interested in supporting activities to strengthen the social fabric. The University of Parma was involved since the first meeting, together with small producers, the District of Solidarity Economy of Parma, the Podere Stuard farm (an experimental company specializing in organic farming), the Municipality of Parma and other associations or professionals which support organic or small farming production in the province. However, a lack of resources and the heterogeneity of the actors threatened to halt the process completely, until the University was given the role of coordinator and facilitator of the process. The University interviewed and involved in the project a large number of stakeholders, including actors from different categories: production (producers and processing firms), distribution (the Agri-food and logistic Centre of Parma, retailers, Solidarity Purchasing Groups, local markets, restaurants), services/research and technology transfer (specific Departments of the University of Parma, Podere Stuard, the Experimental Station for the Food Preserving Industry –SSICA), and institutions and local associations including both producer and consumer associations. The University of Parma organized meetings to collect different feedback and points of view, to analyse the needs of various stakeholders and to identify the services that the Biodistretto was to supply. The Province of Parma authority has supported the promotion of the Biodistretto since July 2019, promoting the diffusion of the project among the municipalities and other local institutions, with the collaboration of the project founding group.

Biodistretto objectives were defined during the process as follows: (i) promoting organic and agroecological production (including social aspects), consumption and culture in Parma Province; (ii) promoting organic and agroecological food chain; (iii) supporting producers in transition towards organic and agroecological farming; (iv) helping the marketing of organic and agroecological products; (v) promoting interaction between food companies and the research world by pursuing a circular economic policy linked to the bio economy; (vi) promoting local development and a territorial identity.

Planned activities were specified as follows: (i) creating a certification label for identification of the "Biodistretto products". The association would be the owner of the intellectual property. Two different labels will be included: one referring to organic products, regulated by European regulation; the other referring to organic products that include social and environmental aspects following the Participatory Guarantee Systems (PGS); (ii) defining a code of production, processing and sale that contains rules to be followed by producers, processors and retailers using the label "Biodistretto"; (iii) supplying services such as transfer technology, technical assistance and training activities; (iv) supporting market access; (v) supporting the exchange of knowledge and experience between members.

5.5 Outcome and impact

Public engagement in UNIPR activities and impacts on Biodistretto process

The Biodistretto, adopting the "TFCE Report" categories of public engagement, represents an "institutional engagement-policy and practice for partnership building" (Benneworth et al., 2018: 66). The University plays the role of facilitator of a dialogue between different actors. This dialogue was implemented through the creation of a networking platform to exchange ideas, to deal with common problems and find suitable solutions to promote an organic agricultural model. Further, the University plays a role as "skilled" institution able to give a crucial contribution in terms of analysis, research and supply of specific competences.

The Department of Economics and Management, on behalf of the promoters of the biodistrict, carried out preparatory research work to identify the conditions necessary for the construction of the Biodistretto. The research in detail was aimed at: (1) analyzing the actors' expectations (both positive and negative) and perceptions on Biodistretto of Parma, their needs and their difficulties in organic production, processing and selling; (2) analysing the most significant variables related to the economic, political, social and technological dimensions of food production; (3) classifying and analysing stakeholders.

The results of the interviews

The research started through a set of interviews of all stakeholders involved in the project. (Table 1). Student internships were organized in the framework of this research, in collaboration with stakeholders, to develop activities and research useful for Biodistretto organization. For example, some students did their internship in collaboration with the Agri-food and Logistic Centre of Parma. Their work was focused on mapping and analysing data systems about organic farming in Parma province; other students, during the "Research night" organized by University of Parma in September 2019, interviewed citizens about the importance of Biodistretto considering political, economic, social, environmental and technological aspects (PEST analysis).

The results were used as input for subsequent meetings of Biodistretto members as well as a starting point for a Biodistretto product disciplinary code. Moreover, they were also presented in seminars and a forum, networking the Biodistretto with other experiences in Italy and abroad.

The results from the interviews were classified into three categories: why the actors consider the Biodistretto useful; the main problems and limits that actors identify in the construction of the Biodistretto of Parma; the main output expected from the Biodistretto.

Concerning the first aspect, people interviewed consider the Biodistretto of Parma an area of sustainable production that incorporates and enhances virtuous practices and local products. In this area, different actors and experiences can be networked under the same brand, maintaining their own identity. This network should provide services that the individual producer cannot afford (such as bureaucratic support to obtain organic certification, logistic support to reach distribution channels, or technical support for organic conversion) and tools to give greater visibility to organic and agro-ecological production raising awareness of sustainability among producers and consumers:

Table 1

Actors interviewed

ACTOR	CODE	TYPE	INVOLVED/INTERESTED	CATEGORY
University of Parma	UNIPR	Institution	Involved	Research and extension
Agriform	AGR	Training center	Interested	Research and extension
District of Solidarity Economy	DES	Association of organic and SPG producers and consumers	Involved	Production and Commercialization
Agri-food and logistic Center of Parma	CAL	Public-private company	Involved	Production and Commercialization
Rete Bio	RB	Company	Interested	Production and Commercialization
Mercatiamo	ME	Association of organic and SPG producers and consumers	Involved	Production and Commercialization
Podere Stuard farm	PST	Experimental farm	Involved	Research and extension Production and Commercialization
Municipality of Parma	MPR	Institution	Involved	Territorial governance
Province of Parma	PPR	Institution	Involved	Territorial governance
Istituto Agrario Bocchialini	IAB	Secondary School	Interested	Research and extension

"The objectives cannot be limited to an increase in sales volumes. This can be a consequence but not the goal. The priority is to raise awareness of sustainability issues among producers and consumers. We must push companies to become virtuous in order to include the sustainable elements in the production process. A consumer who feels that they belong to an important reality such as a recognized Biodistretto can decide to buy its products, appreciating the importance of food production on environment and its impact on pollution, for example". (DES; ME)

The Biodistretto is considered an opportunity especially for small farmers or farmers settled in disadvantaged areas who normally find it difficult to gain visibility and deal with bureaucratic, technical and logistic problems. The Biodistretto represents a possibility for these producers to cooperate and share their experiences, within the Biodistretto network, and to give value to niche products which find difficulty in being placed on the market.

Finally, the people interviewed believe it is important to include in the Biodistretto actors not necessarily connected to agriculture production but who belong to the area. It is important to consider

a social and territorial dimension along with production: *"There are no grouping experiences here in Parma and it would be important to make people understand that behind the products there is a territory that is working. We have high quality products, our 'excellences', such as Parmigiano or Parma ham, but we have more than this, we have a territory that makes them possible, and there is a risk of losing the territory along with the products."* (PS)

"It is important to have an inclusive approach to allow all stakeholders to participate according to their possibilities and skills. Therefore, it is important not to present an already set and closed model of Biodistretto, but an inclusive model which can include different actors without conflict." (MPR)

The main obstacles and limits identified by people interviewed, are linked to difficulties in bringing producers together due to individualistic behaviour, distrust between operators and reluctance to changes to traditional farming: *"First of all, a cultural process is necessary. I noticed a lot of individualism: medium-large producers and processors prefer to work alone, and it is very difficult to put the small ones together. We need to start from a cultural work to put good basis. It takes years to break the mistrust and be convinced that consumers can appreciate their products as a whole. Small producers are always busy in their activities and find it hard to engage."* (RB)

At the same time, another possible obstacle is the heterogeneity of actors in terms of size and bargaining power: *"Many small farmers don't want to sit at the same table with big companies, if they do not understand the importance of Biodistretto as a tool they can use."* (DES; ME)

Currently, discussion about how to include big companies is ongoing. The greatest concern is to maintain high quality and sustainable standards both for product and process of production: *"Big companies of Parma are generally unsustainable, but we have to include them because they represent an important part of Parma context. Can they take part in the Biodistretto? I think so, but we need to think about how to include them without reducing our standards of production and sustainability practices."* (ME)

Another concern of the Mercatiamo Association is access to retail store marketing channels: the sales of products from Biodistretto through conventional distribution channels can destroy direct consumer-producer contact and dialogue. This aspect is a key element in the current experience of Mercatiamo small market and Solidarity Purchasing Groups' activities: *"Here in Mercatiamo a cohesive group has been created because there is this direct relationship between producers and consumers…a community has been created, we know each other, we exchange opinions and information."* (ME)

The Biodistretto aims to include the entire Province of Parma, bringing out a problem of territorial boundaries: *"How can we define the limits of the Biodistretto in a territory where different types of agriculture coexist? In the Province of Parma it is difficult to unify different territories in one Biodistretto, because the characteristics of agriculture in the hill or mountain area are different from those in agriculture in plain area; thus, problems are different."* (PPR)

Finally, some actors highlight the risk of multiplication of brands and specifications since in the Province of Parma several Protected Designation of Origin and Geographical Indications products are produced; Parmigiano Reggiano, Culatello, Borgotaro mushroom, etc., as well as other typical products labelled for example as "Products from Parma mountains".

Concerning the third category of results of our interviews, output expected by the Biodistretto, the main categories of services considered important to make Biodistretto a useful tool are: 1. production

support services; 2. promotion; 3. strengthening value chain; 4. research 5. Funding, detailed in the table below:

CATEGORY OF SERVICES	SERVICES
PRODUCTION SUPPORT SERVICES	1. Technical-legislative and bureaucratic support on organic (new law on bio and labelling) 2. Technical assistance (for the organic farmers and for those who want to convert) 3. Technical, regulatory and economic information desk 4. Weather forecast service
PROMOTION	1. Product promotion 2. Raising awareness among producers and consumers 3. Using Parma's reputation as a promotional tool 4. Promotion through a common label
VALUE CHAIN STRENGTHENING SERVICES	1. Network between producers and sales outlet; 2. Marketing logistic service; 3. Collective laboratory (itinerant) for processing organic product; 4. Platform for connecting offer and demand information; 5. Involving public catering (canteens, hospitals, etc.) 6. Give recognition to niche products (e.g. cider) 7. Construction of new supply chains (hemp, protein pea, field bean) 8. Ensure that companies get together to have better contractual conditions on the part of the certifying companies.
RESEARCH	1. Research in agroecology 2. Analysis and assess of potential offer in the territory 3. Analysis of soil and water 4. Organize seminars and training using the methodology farmers to farmers
FUNDING	Looking for funding to support single project of Biodistretto and the whole structure

The results of the stakeholder analysis

A step forward in the analysis was made in relation to the composition of the stakeholders. A great concern emerging from the interviews is the heterogeneity of the actors. However, the goal of Biodistretto is to network different actors to create an inclusive platform that can support the spread of organic production. The University team developed a stakeholders' classification and analysis, to map the social territory and define strategy to reach Biodistretto goal.

In the stakeholder classification (Table 2), different stakeholders are identified considering the categories they belong to (production, trade, research and extension and territorial governance - including Unions, Producer Organizations and Associations, and Institutions) and value chain level (production, processing, and distribution). That classification follows the Localized Agri-food System (LAFS) approach (Boucher, 2007; Muchnik, 2009), which considers a value chain to be embedded in a territory where different actors play a role. These actors can be inside the value chain and directly connected to it (e.g. producers or traders) or outside the value chain (e.g. research and extension, Public authorities, etc...) with influencer power over it (Figure 7).
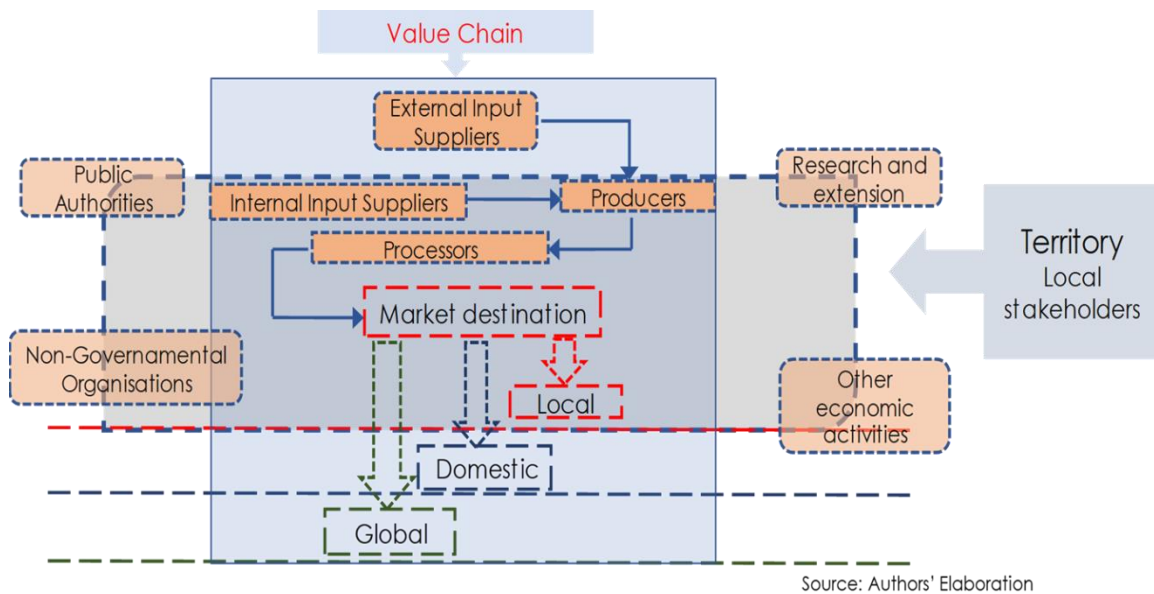

Source: Authors' Elaboration

Figure 7. Picture of the LAFS approach.

Table 2

Stakeholder classification

VALUE CHAIN LEVEL	PRODUCTION	TRADE	RESEARCH AND EXTENSION		TERRITORIAL GOVERNANCE	
			Research	Extension	Unions and Producers organizations/Associations	Institutions
Production	Small organic farmers	Small organic traders (input)	University, experimental farms	Training centers (A) (Agriform, Dinamica)	Small farmers unions (CIA)	Emilia Romagna Region, Province of Parma, Municipality of Parma
	Small conventional farmers	Small conventional traders (input)				
	Medium large organic farmers				Producers organizations (PO), Medium-large farmers unions (Coldiretti, Unione Agricoltori...)	
	Medium large conventional farmers					
Processing	Small organic processors		University, experimental centre for processing	Training centers (B) (Cisita, IFOA)	Small processors Unions (Gruppo Imprese Artigiane, Confartigianato)	
	Small conventional farmers					
	Medium large organic processors				Medium-large processors Unions (OI Pomodoro, Unione Parmense Industriali)	
	Medium large organic processors					
Distribution		Solidarity Purchasing Groups (SPG), Organic farmers and consumers Association (DES, Mercatiamo)			Organic farmers and consumers Association (DES, Mercatiamo)	
		Farmers local markets				
		Small organic traders (output)			Small traders association (Confcommercio, ASCOM)	
		Small organic traders (output)				
		Large retailers (NOT INVOLVED)				

Finally, using the information from the interviews and the knowledge of a group of experts, a stakeholder analysis was made using an "Influence-interest matrix" (Brugha and Varvasovszky, 2000; Grimble and Wellard, 1996). Interest refers to stakeholders whose needs and interests are the priorities of aid, while influence refers to the power certain stakeholders have over the success of the project.

Through the influence-interest matrix it is possible to identify, on one hand, the key players, with high interest in the project and high influence, and, on the other hand, actors to be involved, with high influence and medium interest. In the Biodistretto, the key players are mostly institutions (Municipality of Parma, Emilia Romagna Region, Province of Parma, and small traders' associations), the University and organic farmers. The role of local institutions in a dialogue with consumers and producers' associations is crucial for the success of the Biodistretto. Several Italian bio-districts have met difficulties in involving institutions and creating a bottom up dialogue. This result of the analysis has been used by the founding group of Biodistretto to press the local government of Parma Province to actively support the project promoting its diffusion among municipalities and other local institutions. Furthermore, the Municipality of Parma was commissioned by the founding group to register the promoting Committee. Other important actors to be involved to ensure the success of the Biodistrict are "intermediate institutions" such as processors unions, farmers' unions and Producers Organizations (PO) which a have high level of influence. The Municipality of Parma, is currently in charge of contacting and involving these actors, taking advantage of its institutional role.
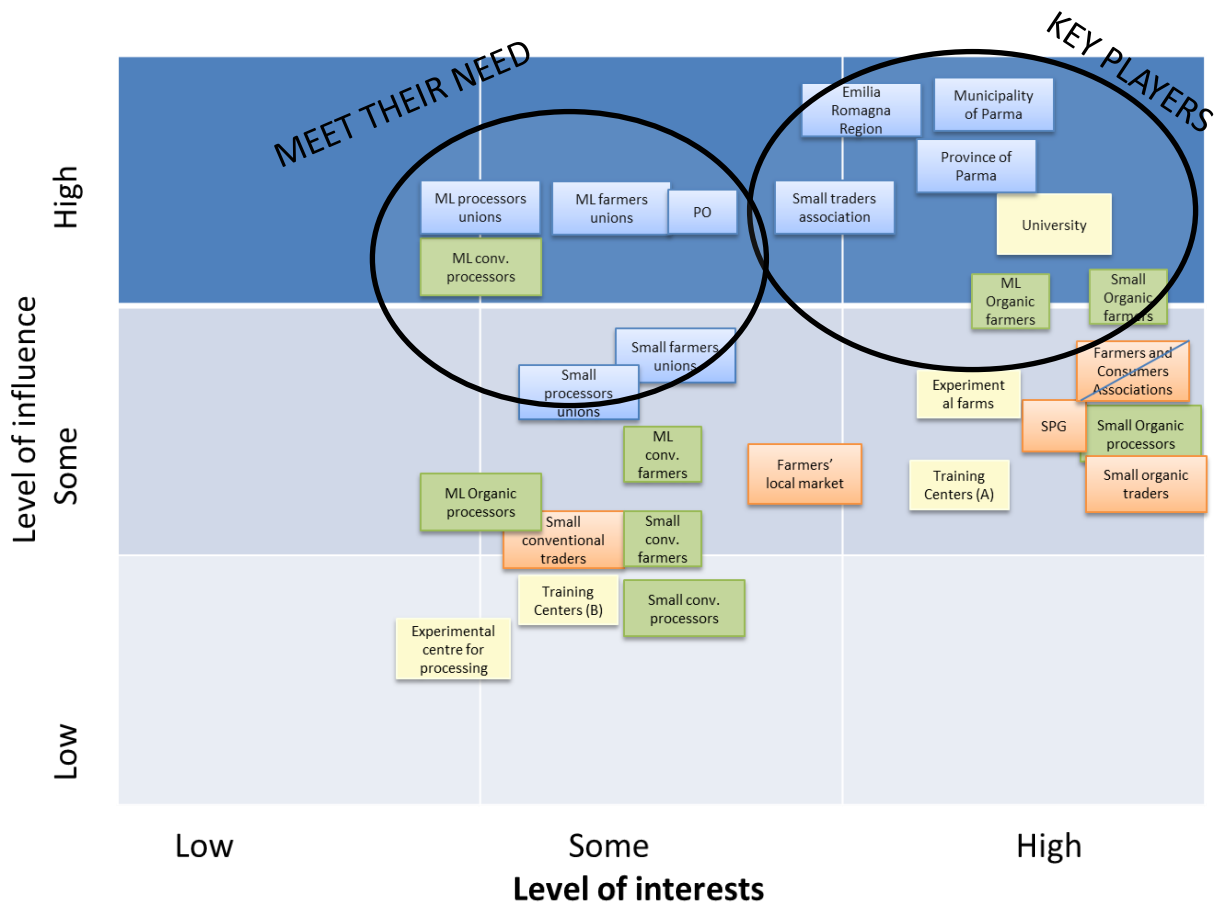
Figure 8. Influence-interest matrix for Biodistretto of Parma.

To conclude: the University of Parma through direct contact with the main players of the territory in the field of agro-business and an accurate work of analysis and research is making an important contribution to the building of the Biodistretto

5.5.1   Future outlook

One of the main challenges of Biodistretto is to form partnerships between different types of members. The idea is to create an inclusive system involving both small and large producers and processors. This is a very sensitive aspect given that small producers and big companies conceive of organic food in different ways. Small organic farmers consider aspects connected to biodiversity, recycling of waste and social aspects in addition to organic practices defined by European Regulations. Big food companies merely follow the European Regulations governing organic production. That means that some farmers follow stricter practices than the European Regulations, and they expect this to be recognized. Moreover, there is an asymmetry of bargaining power between different actors which needs to be considered.

There is thus debate about creating two possible labels; one for standard organic producers and processors (used by companies complying with the EU Organic Regulations) and the other for organic producers and processors featuring social aspects in addition to production. Another challenge is fixing membership costs. This is required for financial sustainability, but at the same time, fees must be fair and respect differences of all players in terms of size and turnover. Finally, it is necessary to create a supervision system for production, processing and selling practices. This is an important step for lending credibility to the scheme and gaining the trust of consumers. Some producers have European

certification as organic. However, an "Internal control system" could be introduced to certify social and environmental practices used by smaller farmers.

5.6   Lessons and conclusion

In the Province of Parma there is an important offer of quality organic agricultural goods. Furthermore, there is an important demand for organic quality products from both local and non-local consumers. The Biodistretto of Parma represents an interesting tool to create a network among producers, distributors, consumers, institutions, research centers able to give value to organic product of the area and to overcome common problems. On the one hand, problems of small farmers are similar to ones of the small distributors in both rural and urban areas; on the other hand the use of collective trademark and third-party certifications requires the definition of rules and the development of a dialogue between stakeholders. In this context, LAFS is an effective working method to create values and overcome conflicts among actors.

The University plays an important role using its reputation given by the status of independent-body and facilitator role. Engagements activity and ex-ante problem solving approach require from the University specific initiative and a new model of governance and coordination within the University of Parma.

6 The Netherlands: City Deal on Education case

6.1 Summary

The City Deal on Education in the Netherlands is an important and innovative way in which cities, Research universities and Universities of Applied Sciences collaborate on an equal basis in finding solutions for major social and urban challenges. The City Deal on Education started in 2017 and will end on December 2021. In this case study the focus is on the implementation of the City Deal on Education in the city of Delft. The *City Deal on Education Delft* consists of the municipality of Delft, The Hague University of Applied Sciences (THUAS), Delft University of Technology (TUD) and Inholland University of Applied Sciences. A case study was conducted to find out what the benefits are of a City Deal for the partners involved, but also what obstacles they experience and what the results are thus far. To answer these questions, interviews were conducted with representatives of all parties involved.

The case study shows that the City Deal on Education successfully created a partnership between the different knowledge institutes and the municipality in Delft. The partners work together on an equal footing and as such create a learning environment in Delft in which education, research and practice are related to each other. This did not happen overnight. It needs time-investment and flexibility from all partners involved to understand each other's organizations and have the different organizations and interests aligned. Also, the case study shows that start-up funding and the appointment of a coordinator who works bottom-up, on behalf of all parties involved, was crucial to create ownership and commitment of all partners. As such, the City Lab Delft has become a shared ambition of all partners, which would not have been possible without the additional financing.

6.2 Background

In 2015 the Dutch Government announced its plan for a *Dutch Urban Agenda* ('Agenda Stad'). This Dutch Urban Agenda comprises measures to strengthen growth, quality of life and innovation in Dutch cities. The Dutch Urban Agenda is an initiative of the ministries of Infrastructure and Water Management; Economic Affairs and Climate Policy, and the ministry of Interior and Kingdom Relations. The aim of the Dutch Urban Agenda is to strengthen the competitiveness and the livability of Dutch cities. In order to achieve these goals, the national government initiated in 2015 the so-called City Deals. A Dutch City Deal is an agreement between a select number of cities, national government departments, civil society and the private sector to tackle a specific and self-defined problem. The moment a City Deal is closed, an agreement is signed by all partners involved to exercise their commitment. In principle, each City Deal has a five-year term. A City Deal is not only about solving specific issues such as climate adaptation, or housing shortage, but also about new ways of collaborating between parties (Ministry of Internal Affairs 2016). This new, intensive collaboration must ensure evidence-based urban policy.

There are 19 City Deals in the Netherlands, amongst which is the City Deal on Education ('City Deal Kennis Maken'). In the City Deal on Education, research and practice are related to each other; it is the only City Deal in which research universities, as well as Universities of Applied Sciences are in a partnership together with the city (municipality).

The City Deal on Education is a result of both the Dutch Urban Agenda as well as the *Strategic Agenda for Higher Education and Research 2015-2025*. A key objective in this strategic agenda for higher education is connecting higher education with society (Ministry of Education 2015). With the City Deal on Education, the partners aim to accelerate the solution of social challenges in cities through large-scale involvement of researchers, lecturers and students. The partners regard this on the one hand as a form of making use of knowledge and on the other hand as making the city available as a learning environment for students. Ultimately, it must yield a proved and proven good method of partnership between knowledge institutes and the city of which students will benefit in particular.

On March 16, 2017, the City Deal on Education was formally signed by the Minister of the Interior and Kingdom Relations, the Minister of Education, Culture and Science, The Netherlands Association of Universities of Applied Sciences, the Association of Universities in the Netherlands, student housing provider Kences, urban authorities and directors of knowledge institutes from nine cities: Nijmegen, Delft, Enschede, Groningen, Leiden, Maastricht, Rotterdam, Tilburg and Wageningen.

At first the City Deal on Education was primarily focused in cities where research universities were located. Yet the Netherlands Association of Universities of Applied Sciences agitated against this and with success, as now 19 cities are involved[19], 28 Universities of Applied Sciences, 12 research Universities and 5 institutes for secondary vocational education. The City Deal on Education is the only City Deal with an ambition in the field of Education and is - with 19 cities involved - the largest City Deal.

One of the conditions as a city of participating in the City Deal on Education is that the partnership or consortium consists - in principle- of at least a research university, a university of applied sciences and the city (municipality)[20]. Furthermore, the city must have a minimum of 100,000 residents and a minimum of 5,000 students. In addition, another condition is that there is commitment from all

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Delft is a relatively small city with 103.000 inhabitants and full of history and innovation. In Delft you can experience history - in the monumental city center, in the Prinsenhof Museum and in the earthenware tradition that goes back centuries. Delft cherishes its rich past and is happy to share it with the many visitors who want to enjoy it. Delft is focused on innovation. Knowledge institutions such as the Netherlands Organization for applied scientific research (TNO), Delft University of Technology, The Hague University of Applied Sciences, Inholland, are searching for technological innovations and companies are searching for the right applications of this new knowledge. To properly support the residents of Delft and its characteristics in the future, the municipality of Delft has drawn up a long-term agenda. With this strategic 'Agenda Delft 2040', the municipality hopes to give direction towards a bright future (https://www.seuproject.eu/our-partners/the-hague-university-of-applied-sciences-thuas-delft/9/).

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[19] The Dutch Cities involved in the City Deal on Education are: Amsterdam, Nijmegen, Delft, Enschede, Groningen, Leiden, Maastricht, Rotterdam, Tilburg, Utrecht, Wageningen, Leeuwarden, Deventer, Breda, Den Bosch, Den Haag, Zwolle, Ede, Arnhem.

[20] In 2017 the City Deal started with cities where both research universities as well as universities of applied sciences are present. There are twelve cities in the Netherlands, of which 11 decided to participate. In addition, in 2018 cities where only universities of applied sciences are located were able to join the City Deal as well. This resulted in a total of 19 cities in the Netherlands.

partners involved. Based on these conditions, 19 cities were eligible[21]. In this case study we focus on the City Deal on Education in Delft.

The City Deal on Education Delft consists of the municipality of Delft, The Hague University of Applied Sciences (THUAS), Delft University of Technology (Technische Universiteit Delft) and Inholland University of Applied Sciences. Delft University of Technology (TUD), with 25,000 students, 2,100 scientists, and 200 professors, is the oldest, largest and most comprehensive technical university in the Netherlands. It is a university with both national importance and significant international standing[22]. It is the best Dutch university with the 50th place in the QS World University Ranking (2019) and is in 18th place on list of world's most international universities[23].

The Hague University of Applied Sciences (De Haagse Hogeschool), abbreviated THUAS, is a University of Applied Sciences. More than 25,000 students are enrolled in a Bachelor, Master or post-graduate program, of which nearly 3,000 students follow a technical education in Delft. THUAS offers over 65 bachelor's programs which vary in type and length. The students from THUAS come from over 145 different countries. This makes THUAS one of the most international universities of applied sciences in the Netherlands. Since the university was founded in 1987 it has expanded to four campuses in the near-side cities of The Hague: Delft and Zoetermeer. The main campus is in The Hague.

Inholland University of Applied Sciences has a student population of 33,500 students and more than 2,000 employers. The programs are spread out over eight campuses in ten different cities in the Randstad region, among which Delft. There are about 1,500 students in Delft. Education at Inholland Delft is all about nutrition, food security, nature, environment, living environment and technical developments[24].The special combination of programs in Delft are unique to the Netherlands. Inholland Delft is one of few Universities of Applied Science in the Netherlands where higher agricultural education is offered.

6.2.1   Context

In this case study the focus is on the implementation of the City Deal on Education at the city level: a case study was conducted to find out what the benefits are of a City Deal for the partners involved, but also what obstacles they experience and what the results are thus far. To answer these questions, seven interviews were conducted with representatives of all parties involved in the period June-September 2019. The respondents are all involved with the CDKM-Delft[25], as they are part of the coordination or steering committee (see section Governance)[26]. The interviews were recorded and transcribed verbatim. An overview of the interviews is given in Table 1.

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[21] The City of Eindhoven would also comply, but decided not to participate in the City Deal Education.

[22] http://www.c2ca.eu/partners/tu-delft/
[23] https://www.timeshighereducation.com/student/best-universities/most-international-universities-world
[24] https://www.inholland.nl/inhollandcom/about-inholland/our-locations/#Delft
[25] CDKM is an abbreviation for City Deal Kennis Maken (City Deal on Education).
[26] Only respondent 5 is not part of the coordination group or steering committee.

Table 1

Overview respondents

	Institution
Resp. 1	THUAS
Resp. 2	Municipality of Delft
Resp. 3	TUD
Resp. 4	TUD
Resp. 5	THUAS
Resp. 6	Inholland
Resp. 7	THUAS

6.2.2 Objectives

As stated above, the City Deal on Education is the only City Deal in which research universities, as well as Universities of Applied Sciences are in partnership with the city (municipality). This new and intensive collaboration must ensure evidence-based urban policy. Also, it offers students a rich learning environment in which education, research and practice are related to each other. The starting point is that researchers, teachers, students and people from the field formulate relevant research questions together and conduct research into urban problems and try to formulate solutions. As such the City Deal on Education will result in a better insight into urban problems.

These ambitions were also clearly expressed by the respondents during the interviews. Bringing education and practice closer together is one of the most important objectives for the knowledge institutions involved: "*That is actually literally what the CDKM-Delft does: there is a problem and you connect students with a real-city problem. For them it has added value that they are working on issues in the city they live and/or study in. I think that is the cool thing about the CDKM-Delft, that you bring local urban issues into a knowledge institution. And as such students can contribute to the city. How great is that.*" (Resp. 6)

In general Universities of Applied Sciences conduct practice-oriented research with a strong national and/or local focus. In such studies, researchers, teachers, and private parties collaborate on practical issues. Dutch Research universities on the contrary, have a pronounced international character. More and more programs focus on international issues and themes, and more and more Dutch students are spending a part of their study abroad (VSNU 2018). As such the ambition of the City Deal on Education to use the city of Delft as a learning environment is not new to the Universities of Applied Sciences (Inholland and THUAS) but is new for the TUD: "*It is a bit exaggerated, but we never looked at the city. We have spent 177 years building a name internationally and that is going very well. But suddenly we realized that we are also part of this city and that it can be incredibly fun to work with real-world questions from the city. And as such we as TUD are becoming more socially responsible.*" (Resp. 3)

This shift in policy focus can partially be explained by the government announcement (2004) that universities were to fulfil a third mission, next to their education and research mission. This third mission relates to the transfer of knowledge for the benefit of society. Nowadays, Delft University of Technology no longer only strives to be good at what they do, but also to be good for something (Delft 2018-2024). The ideas in this regard come close to what is called a 'civic university' (ibid). In 2018 the TUD has appointed a program manager *Community Engagement and Outreach* to stress these

ambitions of the TUD. The program manager is responsible for various activities, including *Research and the City*. The CDKM-Delft fits within these ambitions: "*How do we get research questions linked to our researchers in Delft instead of in Shanghai or Amsterdam? In my opinion it should be that students work together with residents, based on co-creation. Then you will kill two birds with one stone. And that is also Community Engaged learning*." (Resp. 3)

For the municipality of Delft, the objectives of the CDKM-Delft are a better utilization of knowledge and expertise from the knowledge institutes within their city. But also, to create a network community and the 'civil servant 3.0': "*To me, the civil servant 3.0 is important. Ideally, the civil servant 3.0 says: 'I find this interesting, I want to find out what other cities are doing, to learn from what science brings and to know what is going on in the public debate'. Then you have an all-round civil servant who can make well-considered policy and is able to advise his directors. [..] In addition, I think it is important that we get a sort of network community in the city, consisting of the knowledge institutions, the civil servants and social stakeholders for whom it is of importance that education and research are always connected to what we are doing in the city.*" (Resp. 2)

6.3 Structure

In the City Deal on Education three leading principles are formulated, based on which the City Deal is further implemented in the participating cities:

1. The partners should work on the preparation of a joint program, in which the urban issues are determined and explained. Starting point is the mutual exchange of knowledge and experience and to further build upon this. The cities and knowledge institutes determine which urban issues will be tackled first.
2. The City Deal on Education should result in a substantial increase of the involvement of researchers, teachers and students in urban issues. In the City Deal on Education, the involvement of researchers, teachers and students in urban assignments in rich learning environments is particularly relevant. These learning environments are made as rich as possible by various partnerships. From multidisciplinary and multilevel (multiple types of education, such as lower vocational education, higher vocational education and universities) teams to a triple helix connection.
3. The City Deal on Education must grow from an ambition document to a proven and visibly successful working method, building on each other's innovations and pilot projects. Therefore, it is important to anchor success formulas, and to exchange and monitor progress.

To prepare a joint program, representatives of the three knowledge institutes were present at a meeting organized by the municipality of Delft in the second half of 2017. During this meeting the different partners were able to give input on the relevant urban themes. In 2018 the joint program was determined and consists of a bundle of agreements to strengthen the partnership between the knowledge institutes and the municipality of Delft, in the context of the City Deal on Education. In this program six urban themes are presented and for each theme a different partner is in the lead (see Table 2).

Table 2

Overview themes joint program City Deal on Education Delft

Theme	Ambitions	Leading partner
Ecosystem of the city	Research into the inclusive city of Delft with people who matter, are independent and have faith in the future. We aim to set up a city lab in 2018 as a (academic) workplace where students and teachers conduct research in and with the city.	THUAS
Health and wellbeing	Research on how we can motivate, stimulate or entice our citizens to live a healthier, sustainable way with a combination of physical and social measures.	TUD
Urban Planning	Living, working and recreating in Delft in neighborhoods that are safe, have a sufficient quality of homes and facilities and a public space that invites you to meet each other.	Municipality
Next Economy: Digital Agenda	Conduct research into the digital infrastructure of the future for residents, companies, visitors. Infrastructure for the Next Economy, internet of things and smart grids and as preconditions for business establishment.	THUAS
Tourism	The tourism business model with new concepts in which visitors to the city are tempted to stay longer in the city and spend their money. This is in line with the national retail agenda, among other things.	Inholland
Next Economy: Circular economy	Research into the concrete implementation of the circular economy vision. The municipality of Delft has the objective to develop a new vision in the field of circular economy. In addition, Delft has concrete challenges in the field of waste processing and the construction of 15,000 new homes. The redevelopment of the Schieoevers has been mentioned as a possible project to set up research / educational projects related to the circular economy.	TUD

The six chosen themes are in line with the agenda of the municipality of Delft (Kadernota 2017), the covenant between TUD and the municipality of Delft (UN Sustainable Development Goals), or have been proposed because they can set the agenda in the future. The knowledge institutes and the municipality work together on these themes with different stakeholders such as Medical Delta, GGZ, Reinier de Graaf Hospital, Pieter van Foreest, LDE Center for Sustainable Development, developers, housing corporations, Stichting Broadband Delft, MKB Delft, Delft Marketing Foundation. In October an evaluation of the joint program was conducted (Wolthuis et al. 2019a). The municipality of Delft took the initiative for this. The joint program ends on December 31 2021.

6.3.1 Governance/institutionalisation

It was agreed that the municipality of Delft will coordinate the partnership and the knowledge institutions will cooperate in order to implement the joint program. Furthermore, it was decided that at least twice a year the progression of the joint program should be reported to the executive boards of the knowledge institutions and to the board of Mayor and Aldermen of the municipality of Delft. A coordination group was set up for this purpose, consisting of representatives from the knowledge institutions and the municipality. In principle, this coordination group meets every six weeks. The state of affairs, board agenda and finances are discussed in this coordination group.

For each of the six themes a working group was established. However, during the first year, it appeared that certain themes were formulated too broadly and there was overlap between themes. As a result, it was decided to merge the two themes *Ecosystem of the city* and *Urban Planning*. In addition, it was determined to have a neighborhood-level focus in this combined working group, instead of the city-level. Specifically, the working group decided to focus on setting-up a City Lab in one of the largest neighborhoods in Delft, Tanthof.

> Tanthof (Delft) is a 1970s/80s neighborhood with residential areas. It was set up as a neighborhood for young families, but nowadays it has an ageing population, with concerns about the livability and facilities in the neighborhood for elderly.

6.3.2 Funding

In 2018 the City Deal on Education managed to get funding from the Ministry of Education, Culture and Science. A grant of EUR 50,000 was made available per city as start-up funding[27]. Participating cities could apply for financial resources to start a joint project, set up a strategic (research) agenda or appoint a coordinator ('kwartiermaker'). In Delft the representatives from the two theme groups (Ecosystem of the City and Urban Planning) decided to submit a joint application, supported by all partners involved, to employ a coordinator whose main task is to develop the City Lab Delft (Tanthof)[28]. The request for the start-up funding was honored and the coordinator City Lab Delft (Tanthof) started in January 2019 and is appointed for one year. The funding is based on the subsidy as well as additional funding (5,000 EUR, in-kind) made available by every partner.

The coordinator City Lab Delft (Tanthof) performs his tasks independently and under the responsibility of the steering committee, which consists of representatives from the four affiliated partners. The City Lab Delft (Tanthof) steering committee meets regularly. Daily supervision is taken care of by the lector Metropolitan Development (THUAS). The coordinator reports periodically to the steering committee. The steering committee informs the coordination group about the progress.
The ambition is to establish three foundations for the further development of the City Lab:
- a substantive knowledge agenda about urban issues in Tanthof;
- a network consisting of relevant parties in Tanthof;
- a financial and organizational foundation of the City Lab Delft.

Initially it was the Ministry's intention to have a one-off financial impulse. Yet, at the end of 2018 the Ministry of Education, Culture and Science initiated a mid-term evaluation. The midterm evaluation involved conversations with both urban authorities as well as directors of the knowledge institutes. Based on a positive midterm evaluation, extra money was made available by the Ministry for the

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[27] In the Spring of 2017, the Ministry of the Interior and Kingdom Relations (BZK) asked the PBL (Netherlands Environmental Assessment Agency) to carry out an 'ongoing evaluation' of the City Deals. One of the recommendations from the evaluation is, therefore, that the national government provides money for the exploration and implementation phase of City Deals.

[28] With City Lab Delft (Tanthof) we refer to the City Lab in the neighborhood Tanthof. The ambition is to develop this lab into a citywide Lab.

coming three years (3,7 million euros). This extra budget means that there is one million euros per year available. Cities can apply for this funding to a maximum of 100,000 euros for the continuation of the projects or the development of new projects. After these three years, the partnership should revolve around (financial) resources from the cities and knowledge institutes themselves. The CDKM-Delft applied for this funding to further develop and expand the City Lab Delft.

6.4   Process

During the interviews we asked the respondents what the benefits and what the challenges and/or obstacles are of the CDKM-Delft. An important benefit for the parties involved is the partnership that was established by the CDKM-Delft. Over the past years, the relationships between the collaborative partners improved by working together, which resulted in a better mutual understanding. This is by all parties seen as one of the most important benefits of the CDKM-Delft: "*In my opinion, the fact that we are working together on an equal basis is of great importance. We are all very open in what our main themes and priorities are. We are all trying our best to work together. And that in itself is already of added value: the idea that knowledge institutions and the municipality need each other. And that we need to talk with residents about what is important, instead of having a policy agenda in which the priorities are given, that is unorthodox.*" (Resp. 1)

Moreover, the CDKM-Delft makes it easier for the partners to find or get in contact with one another: "*My predecessors also were in contact with the municipality, but that was patchy. The CDKM-Delft offers a very good entrance to the municipality for me. Suddenly, the lines are very short and that is valuable in a small city like Delft. And in that sense, I think the CDKM-Delft certainly contributed to the Delft eco-system. I find that very valuable*." (Resp. 6)

In addition, the collaboration between the partners becomes less ad hoc and less dependent on individual contacts: "*The collaboration with the municipality is put in a broader perspective by the CDKM-Delft, which means it is not all fragmentated.*" (Resp. 7) and "*The CDKM-Delft results in more structure in the collaboration and it ensures continuity. As a result, the collaboration becomes less ad hoc and less dependent on individual connections.*" (Resp. 2)

Another benefit mentioned is the larger (knowledge) network, which the CDKM-Delft is part of. On a yearly basis (national) events, conferences and study trips are organized as part of the City Deal on Education (CDKM): "*The network that comes along with the CDKM is very inspiring to me and to learn a lot from other cities about how they implement the CDKM. You can learn from each other and show what you are doing. Everyone benefits from that.*" (Resp. 6) and "*The sharing of knowledge, for example during the national CDKM-days, is very inspiring. To see what other municipalities are doing. I find that of important added value: knowledge sharing and it also gives an extra impulse to the collaboration. What we are doing in Delft is part of a broader development.*" (Resp. 7)

In addition to the benefits, the respondents also mentioned several obstacles or challenges. First of all, it turned out that the six themes that were selected mid-2017 were considered as too many, in particular by the knowledge institutions. "*I think six themes is too much. I don't think that's manageable. But I notice that for the municipality it is important to stick to these six themes as they informed the city council that these are the themes we will focus on. So, then I people were asking me: 'what has the TUD done in the past months on that specific theme'. 'Nothing'. We did not have any one [available] on that specific theme. I sometimes find that difficult because I don't think we have to*

provide ourselves with work to do that. Therefore, I am very happy with the City Lab. That brings a lot of positive energy. So, let's see how we can proceed on that." (Resp. 4)

It is a shared ambition of the respondents from the knowledge institutes to be more selective and bring more focus in the themes. Some respondents also indicate that it seems as though the selection of the six themes was (partially) arbitrary and was inspired by the input and expertise of those present during the (brainstorm) session: *"It was just a brainstorm. It was what occurred to someone. For example [X] has been very much on the [Y] theme. Two months later he is gone, but then the [Y] theme is still there. Therefore, I think it is important to revise the themes. Also, because the themes are really very diverse."* (Resp. 7) and *"The meeting was organized by the municipality, which is fine in itself, but I had not informed others in my organization. From our institution [Z] happened to be there because he is involved with the covenant we have with the municipality and therefore he knew about the meeting. And there was another colleague of mine present in the group where some of the selected themes were mentioned. Fine in itself, but let's not consider the themes as cast in concrete."* (Resp. 3)

An additional problem is that the themes were selected top-down and were not determined in agreement with representatives of the educational programs of the knowledge institutions. THis makes it more difficult to connect the themes with lecturers or courses: *"You start with a brainstorming session and then the themes are divided among the different partner. But I am not involved in the educational program. And then suddenly you are in the lead for a certain theme, but what am I supposed to do? I'm not going to tell the teachers – top down- 'you need to implement this in your program'. It should be the other way around."* (Resp. 4)

The above quotes also show the importance of internal communication about the City Deal. Difficulties with internal and external communication and coordination were also one of the reasons why the original ambition to have six themes and one leading partner per theme, turned out to be difficult in practice. Following this, the interviewer asked the following question: *"At first the idea was to have one leading partner whose task was to have the other partners involved with the theme as well, correct?". " Yes exactly. But it is very difficult to work together on these themes. It is sometimes difficult internally to have two study programs work together within the same faculty. Let alone two different knowledge institutions working together on an external assignment."* (Resp. 7)

The above relates to a second obstacle or challenge that is mentioned by the respondents, which is the complexity of the various organizations involved and the ability to better understand the (different) organizations in order to be able to work together. *"To be honest, I find a University of Applied Sciences even more complicated to understand than the TUD. How does the organization work? [..] When and where can I pose my questions? When will the students be available? And to get an answer to these questions, it requires - and I try doing that - a continuous presence. [...] I try to show up everywhere."* (Resp. 2)

A third obstacle that was mentioned was the covenant that was signed in 2016 between the TUD and the municipality of Delft. *The covenant TUD-Municipality Delft (2016-2026)* is a bundle of agreements to strengthen the partnership between the TUD and the municipality (RIS 2016). After the CDKM-Delft was a fact, the question arose how the CDKM-Delft relates to the already existing covenant: *"We worked on this covenant together [TUD and the municipality] and then all of a sudden came top-down, from the ministries, the City Deal. [..] And of course we will be part of the CDKM as well, because everyone is participating. [..] I see them as two circles that half intersect: there is a part consisting of a collaboration between the TUD and the municipality, and in the City Deal the Universities of Applied*

Sciences are partners as well." (Resp. 4) and *"As THUAS we don't have a covenant, but we do have the CDKM-Delft. So, when it comes to things that are difficult in the partnership, this is one of them: how the covenant relates to the CDKM-Delft."* (Resp. 7)

The problem of how the covenant relates to the CDKM-Delft is partly due to another obstacle, namely different interests and positions between the knowledge institutions and the municipality. The covenant is seen by some partners as a confirmation of the fact that TUD is the largest knowledge institution in Delft and as such has a unique partnership with the municipality.

A fourth challenge that was mentioned is finding people within the organization who have hours available and are willing and capable to further shape the CDKM-Delft and perceive the collaboration with the knowledge institutes as a win-win situation: *"The most important obstacle for me is finding enthusiastic colleagues who want to participate. We should have a positive internal PR saying: 'This is fun. Exciting things are happening. You will get exposure if you do it. It is a win-win situation. And you are not alone in it: we have colleagues and enthusiastic councilors and a mayor who also find it important'."* (Resp. 2)

A fifth and final challenge that respondents experienced at the start of the City Deal were questions about ownership, especially before the start-up funding was made available: *"If it is not very clear: what is in it for me? Then people won't act on it. There is no incentive to do anything, they are already busy enough."* (Resp. 1) and *"I think the period before the coordinator was appointed, was a period of finding out who owns and who is in charge of the CDKM-Delft. [..] For me this was always the municipality."* (Resp. 6)

As a result, it was sometimes difficult to reach mutual agreement, which also led to a delay in the process. This obstacle of ownership was mainly solved after the appointment of the coordinator City Lab Delft (Tanthof). This resulted in shared ownership among all partners and the shared responsibility of the further development of the City Lab (see next section).

6.5   Outcome and impact

6.5.1   Evaluation

In the past two years, the various working groups focused on the six themes and various connections were made between policy and research questions and courses within the knowledge institutions. This led to around twenty research and educational projects, involving more than 1000 students (Wolthuis et al. 2019a). These projects differ from internship projects for one student to large-scale educational projects in which 400 students participated (ibid.). A selection of the outcomes per theme of the past year are given below. This overview is based on the second progress report that appeared in March 2019 (Wolthuis et al. 2019b).

- *Ecosysteem van de stad / Urban Planning*[29]: Since January 2019 the coordinator City Lab Delft has started. In the past months the coordinator developed a research agenda for Tanthof in

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[29] As mentioned before, in the past year, it was decided to merge the two themes Ecosystem of the city and Urban planning, due to substantive overlap.

consultation with social partners and residents. This research agenda serves as the basis for the knowledge institutes to conduct research with students and social partners and as such contribute to the further development of the City Lab Delft. In addition, in November 2018, approximately 80 fourth-year Master's students from TUD Architecture worked on neighborhood transformation assignments in Tanthof.

- *Health and wellbeing*: In February 2019, the municipality of Delft and TUD applied for the H2020 call "Visionary and integrated solutions to improve well-being and health in cities". The relationship between the design of public spaces and health and well-being is the research topic. The adjustments to several of Buitenhof's inner gardens have been introduced as a case study.
- *Next economy: digital agenda*: Thirty students Communication, Media and Design (THUAS) worked on assignments from the municipality that involved connecting the city, city officers and citizens through technology.
- *Tourism:* Tourism Management students from Inholland University of Applied Sciences have developed a prototype for a landmark for Delft. The aim of the landmark was to be able to attract a new group of tourists and to stay longer in the city. Four landmarks were designed by the project groups.
- *Next Economy: Circular economy*: Students and teachers explore the spatial impact of the circular economy on the Environment and Planning Act. In addition, eight students are participating in the Innovation process around Delft Zuid station.

6.5.2   Dissemination/communication

The above illustrates that the CDKM-Delft yields it first results. At the beginning of 2019 the municipality organized a meeting in Tanthof to demonstrate what has been done and to present some of the results: *"In February 2019 we had a meeting in Tanthof. During this meeting students presented their results. That was a very successful meeting, because those students were brilliant. It suddenly became tangible for the ones who were present from the municipality: these students have actually done something which is relevant for the city and the municipality. So, I really thought that was a success."* (Resp. 2)

However, the knowledge institutions in particular emphasize that the dissemination of the results and communication by their organization is still rather limited and there is not an official communication plan about the CDKM-Delft yet:

"R: There is definitely room for improvement with regard to the communication and making visible what we do. More can be done.

I: Do you communicate about what you are doing in relation to the CDKM-Delft?

R: No, not much either." Resp. 6

An explanation given for the limited communication and dissemination thus far is that there is still a lot going on and it is therefore difficult to decide what exactly needs to be communicated to both internal and external parties. Nonetheless, through the national network City Deal on Education the results from CDKM-Delft are shared with other cities. However, better communication and dissemination of the results to the stakeholders and citizens of Delft not only contributes to increasing the visibility of the CDKM-Delft, but also increases the social impact.

6.5.3   Future outlook

The joint program runs until December 2021, which is also the official end date of the City Deal on Education. Therefore, it is important for the next two years to further strengthen the partnership. The basis for this was laid with the appointment of the coordinator City Lab Delft and the research agenda Tanthof. The ambition is to further develop and expand this city lab. To achieve this, it is not only important to obtain additional funding, but also to structurally connect the educational programs with the City Lab Delft (Tanthof). The representatives from the knowledge institutes mentioned that they would prefer to have students from different institutes, level of education (including lower vocational education) and educational programs work together on the same assignment. Yet this would require structural changes to (educational) programs, more flexibility and extra commitment from all partners involved.

To a certain extent, the way in which the City Deal is implemented in Delft is comparable to other cities joining the City Deal in Education in the Netherlands. This can be partly explained by the general guidelines that were set by the CDKM from the start and the preconditions to be eligible for subsidy. However, the CDKM-Delft is not a blueprint that can be copied automatically in other cities or countries: the local circumstances and the will to achieve a successful collaboration are too much context dependent. At the same time, the exchange of knowledge during events, or networks activities organized by the CDKM, help to ensure that knowledge is shared and lessons can be learned from other cities. We will discuss a number of the most important lessons from the CDKM-Delft in the last section.

6.6   Lessons and conclusion

The City Deal on Education Delft successfully created a partnership between the different knowledge institutes and the municipality in Delft. The partners work together on an equal footing and as such create a learning environment in Delft in which education, research and practice are related to each other. It has become easier for the partners to get in contact with one another and the collaboration is more structural and less on an individual basis. This did not happen overnight. It needs time-investment and flexibility from all partners involved to understand each other's organizations, creating synergy between the different interests, and have the different organizations aligned. This process is still going on.

The national CDKM offers an interesting and relevant network in which experiences, good practices and knowledge are shared. The fact that the CDKM-Delft is part of a larger network and development in other cities, is by all partners seen as a great advantage.

Thus far, the joint program has proved to be a partial success. It has led, among other things, to assignments and research projects for students and researchers. On the other hand, one of the obstacles mentioned by the knowledge partners was that there are too many themes and it did not lead to shared ownership on the individual themes. This also had to do with the fact that these themes were determined top-down. It appeared that start-up funding and the appointment of a coordinator who works bottom-up, on behalf of all parties involved, was crucial to create ownership and commitment of all partners. As such, the City Lab Delft has become a shared ambition of all partners, which would not have been possible without the additional funding.

At the same time, this illustrates the vulnerability of the partnership and the importance to have the City Lab Delft structurally embedded in the educational programs of the different knowledge institutes.

This will make it easier to have the partnership revolve around (financial) resources from the municipality and the knowledge institutes themselves. It is therefore of great importance to have representatives of the educational programs of the knowledge institutions closely involved with the CDKM-Delft as well.

Finally, the success of the City Deal on Education is also determined by the social impact. It is therefore important to have different stakeholders, including citizens involved as social partner and to (better) communicate the outcomes of the City Deal on Education Delft for the city and more importantly their inhabitants.

7 United Kingdom: Exeter Culture

7.1 Summary

Exeter Culture was first established in 2010 as Exeter Cultural Partnership, a non-constituted group of Exeter based partners representing the arts, creative industries, education, environment, food, health, heritage, libraries, museums, retail, sport and tourism. In 2017, the University of Exeter, Exeter City Council, Exeter Business Improvement District and Exeter College came on board as active stakeholders in a new governance structure, shaping Exeter Cultural Partnership into an innovative and ambitious strategic initiative which aimed to support the development of a thriving creative ecosystem that embeds arts and culture in all aspects of life and is international and diverse in outlook. After securing further Arts Council England funding in 2018, the partnership changed its name to Exeter Culture and became hosted within the University of Exeter.

As an umbrella organisation it represents over 390 cultural practitioners (individuals and organisations) across the city and its hinterland. It draws together an extremely diverse sector which includes public, commercial, charity and independent representation to develop, deliver and evaluate strategic cultural partnerships and supported activity. Exeter Culture is led by a Steering Group which includes practitioners, and people that work in and with the cultural sector. It aims to improve the resilience and ambition of Exeter's arts and cultural sector by creating new local, national and international connections. Its mission is to contribute to a city where a vibrant cultural life enriches the experience of everyone living in, working in and visiting Exeter.

The following case study has been written using material taken from the Exeter Culture Website[30], (Exeter Culture, 2019) and informal conversations with:

- Camilla Hampshire, Director of Royal Albert Memorial Museum (RAMM), Exeter
- Nikki Sved, Chair of Exeter Culture and Artistic Director, Theatre Alibi.
- Jon-Paul Hedge, Director, Exeter City Council
- Ceri Johnson, Relationship Manager, Visual Arts, Arts Council England
- Seth Honnor, Artistic Director, Kaleider
- Dom Jinks, Director, Exeter Culture
- Lizzy Humber, Co-Artistic Director, Mothers Who Make
- Tom Fleming, Director, Tom Fleming Creative Consultancy
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7.2 Background

7.2.1 Context and history

Exeter has many of the assets, organisations and artists it takes to develop a thriving and vibrant culture offer. It has a number of National Portfolio Organisations (NPO's - considered to be leaders in their areas), which hold funding agreements with Arts Council England, and is also lucky enough to have strength in heritage assets, an impressive independent arts scene and a City Council which prioritises culture. Exeter also has a research intensive university with its own ambitious Arts and Culture Strategy and an award winning college of further education, providing between them, a cohort of students who are both creators and consumers of culture.

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[30] https://exeterculture.com/

Exeter Cultural Partnership was first established in 2010, as a non-constituted group of Exeter-based partners representing the arts, creative industries, education, environment, food, health, heritage, libraries, museums, retail, sport and tourism. Exeter Cultural Partnership was created by the then head of leisure and museums at Exeter City Council, who had the foresight to acknowledge the pressure on discretionary services such as culture in light of austerity which was leading to an increased dependency on grants from the council. Exeter Cultural Partnership's mission was to contribute to a vibrant, creative and culturally rich quality of life for residents and visitors to Exeter. The original steering group comprised people who could see strategic value in collaboration and included experienced and senior managers from Exeter, representing Exeter Cathedral, Art Week Exeter, Exeter Phoenix, Exeter Northcott Theatre, Libraries Unlimited, Exeter Healthcare Arts, Theatre Alibi and Exeter City Football Club. A 2010 workshop, entitled "Adapt to survive, collaborate to thrive" brought together guest speakers from sports, culture and the university.

With the support of Exeter City Council and Arts Council England, the partnership undertook in-depth consultation with the city's cultural sector. This consultation showed that individuals and organisations within the cultural sector placed significant value on their independence, and there was a lack of co-ordination and communication across the sector. In 2013, informed by key findings from the consultation, a Cultural Action Plan for Exeter was created, which summarised a programme of activity for the next two to three years.

The Cultural Action Plan was unusually, but significantly, adopted by Exeter City Council, helping to ensure that culture was embedded in the plans to shape the city of the future. Culture was acknowledged as a major contributor to the city's prosperity and growth and was identified as one of the top five priorities in the Council's five year strategic plan. Recognising the contribution that culture makes to Exeter residents' quality of life, as well as to the city's national profile, offer as a visitor destination, and as a draw for inward investment, Exeter City Council described the Action Plan as a 'living and growing' document which would emphasise different and new priorities over time.

With links to the city's Tourism, City Centre and Knowledge Economy strategies, the Strategic Aim of the Action Plan was to develop Exeter as a culturally vibrant city, and had four key goals:

1. To develop a vibrant cultural economy - Exeter as a cultural destination
2. To develop cultural opportunities and experiences
3. To enable wide and diverse engagement with the cultural sector
4. To build a stronger, more confident cultural sector

The priorities of the Cultural Action Plan informed the Exeter Cultural Partnership's subsequent work including a successful application to the Arts Council England (March 2015) for a programme of work entitled 'Exeter Cultural Connections'. This application to Arts Council England was written and submitted by the Royal Albert Memorial Museum (RAMM) on behalf of Exeter Cultural Partnership. The bid was successful and an award of £95,000 was granted, with local financial support from the University, City Council and Cathedral.

Exeter Cultural Connections was based on a detailed work programme which included the appointment of Exeter Cultural Partnership's first Culture Director, a role which created capacity within the otherwise volunteer resourced partnership. The partnership's first Director represented Exeter Cultural Partnership in discussions with the Business Improvement District and strengthened links with the university.

In 2017, a governance review revealed that "current stakeholders were hungry for action". New financial stakeholders came on board to support the next phase of the partnership's development, and it was recognised that there was an immediate need to review the governance and management structure. The University of Exeter, Exeter City Council, Exeter Business Improvement District and Exeter College became active stakeholders, securing an additional £176,000 worth of funding in a collaborative bid led by IIB at the university. In 2018, city partners asked the university to lead on restructuring the governance, and Exeter Cultural Partnership subsequently changed its name to Exeter Culture.

7.2.2 Objectives

Exeter Culture aspires to be an innovative, resilient and ambitious initiative that creates new strategic connections to other sectors; identifies key themes that defines the city's future; ensures arts and culture are integrated within the city's broader strategic planning; attracts and retains creative talent.

- International and diverse in outlook, the aim of Exeter Culture is to attract and retain creative talent to Exeter, sharing ideas and skills across art forms and disciplines to contribute to a rich and growing creative ecosystem.

- Exeter Culture aims to grow and support investment in arts and heritage through knowledge exchange, targeted interventions and advocacy.

- Exeter Culture aims to embed arts and culture in all aspects of life, by ensuring they are integrated within the city's broader strategic planning through the implementation of a new place-based Cultural Strategy.

- Through creating new connections to other sectors and key themes that define the city's future, Exeter Culture aims to improve the resilience and ambition of Exeter's arts and cultural sector.

Mission Statement

Exeter Culture is dedicated to bringing together people from across a broad range of cultural activities to create the right climate in which creative energies can thrive.

We believe creative activity is a form of conversation. By joining existing ideas together in new ways, we can find different solutions to challenges.

By working together we will grow the opportunity for arts and cultural practitioners and producers to create distinctive work, and ensure it reaches a diverse audience.

Exeter is a city with a rich cultural history and an exciting cultural future. Success will lie in recognising our unique strengths and inheritances and growing them into the new possibilities including those provided by technological developments.

We will work to ensure that cultural practitioners are connected up with the wide-ranging, world-class learning and research organisations crucial to Exeter's future and distinctive identity.

We will grow and support investment in the arts through knowledge exchange and targeted interventions and advocacy. By listening to everyone involved in cultural activities in the city, we will help to grow a sustainable and diverse cultural ecology. This will raise Exeter's profile as a place where heritage, creative industries, learning and arts organisations work together to embody the best in contemporary culture.

Exeter Culture Website: https://exeterculture.com/mission-statement

7.3   Structure

7.3.1   Governance/institutionalisation

In its current incarnation, Exeter Culture has a Steering Group which is chaired by Nikki Sved, Artistic Director of Theatre Alibi, an Exeter-based NPO that has been creating work for adult and family audiences since 1982. This is a part-time, volunteer role. Other voluntary members of the Steering Group comprise practitioners, and people that work in and with the cultural sector, a representative from Libraries Unlimited, the City Councillor Portfolio Holder for Economy and Culture, and the Senior Impact and Partnership Development Manager for Culture from the university. In addition, the Relationship Manager for Visual Arts from Arts Council England, and the Exeter City Council (ECC) Culture and Events Officer, sit on the steering group as Observers. The appointments were selected by the Chair, the Director and a member of the original Steering Group, in accordance with the recommendations of the Governance Review. Posts are time limited until 2020, when the current round of funding ends. In addition, there are two paid posts – a full time Director, and an officer, working one day a week.

The Exeter Culture Director works closely with the Steering Group Members to make sure that money is being spent in line with the agreed programme of work. It is audited by the University of Exeter, where the post of Director is hosted.

The new Steering Group agreed a change of name to Exeter Culture in 2018, to both align themselves with neighbours Plymouth Culture and Torbay Culture, and also to demonstrate the open nature of the group, meaning that you don't need to be a 'partner' to be Exeter Culture – rather, "anyone who cares about arts and culture in Exeter is Exeter Culture".

Exeter Culture is hosted within the Culture Theme in the Innovation, Impact and Business Directorate (IIB) of the University of Exeter. This Directorate works across the research and education landscape and has expertise in developing impact, connecting partners, creating opportunities for collaboration, and generating value.

Since 2017, the key priority for the new governance was the creation of the Cultural Strategy for the city. Other priorities included setting strategic objectives, setting up effective systems for financial management and reporting and to ensure the Exeter Culture Director had access to financial advice and support as required. The Exeter Culture Director manages the budget and is responsible for any financial monitoring and compliance requirements from Arts Council England and other funders.

The hosting of Exeter Culture in the University of Exeter enables the partnership to gather intelligence on future funding opportunities, and means that Exeter Culture is also able to benefit from the experience of the IIB team in managing complex, major collaborative projects and business planning support to help scope out future growth and sustainability.

7.3.2   Funding

From its inception in 2010 until 2015 Exeter Culture Partnerships was funded by a series of small grants from the Arts Council. From 2015–2017, Arts Council England, Exeter City Council, Exeter Cathedral and University of Exeter funded the development of Exeter Cultural Connections. In advance of their subsequent application to Arts Council England in 2017, both the University and Exeter City Council increased their funding commitment by 450% and 400% respectively, while new funding was committed from both Exeter College and InExeter (the new name for the city's Business Improvement District). The additional £60k funding secured from Arts Council England increased the total cash

investment from £117k to £175k. The increased funding from a diversity of financial stakeholders was seen as a demonstration of the value of art and culture to all sectors in Exeter, including businesses, education, research and communities. Meanwhile, it was anticipated that the new funding structure and diverse income stream would make the partnership more resilient.

7.3.3   Partners

Since 2017, Exeter Culture has been supported by key stakeholder partners which include the University of Exeter, Exeter City Council, Arts Council England, Exeter College, and InExeter (which represents more than 550 individual businesses in the city centre, including shops, bars, restaurants, cafés, entertainment and services in the city centre). Smaller working groups comprising steering group members are established on a project-by-project basis to advise and support the development of individual Exeter Culture initiatives. The wider network of collaborators who work with Exeter Culture include Theatre Alibi, RAMM, Exeter Northcott Theatre, Phoenix Arts Centre, Kaleider, and Libraries Unlimited.

Dom Jinks was been appointed as the new Director of Exeter Culture in January 2019. Dom is an arts professional with over 20 years' experience, a fellow of the Royal Society of the Arts and a member of The National Institute of Fundraisers. He has founded his own theatre company, held a range of roles at Arts Council England, previously chaired Exeter Cultural Partnership and was most recently Executive Director for Plymouth Culture.

Figure 1. AWE 2018 launch: Art Week Exeter launch event. Photo by Rhodri Cooper

7.4   Process

7.4.1   Activities

Exeter Culture and its stakeholders are strategic advocates for Exeter's cultural offer. They are not a grant giving body, but a sector support initiative which aims to enable or add value to members' activities. Some of its work will deliver shorter-term audience benefits whereas others will be longer-term deferred results.

Six priorities were identified by Exeter's arts and cultural sector in preparation for bid to the Arts Council in 2017:

1. To secure a Cultural Strategy for the city that will inform planning and investment for the next 10 years;
2. To capture the value of arts and culture in Exeter for the city's diverse beneficiaries and stakeholders and to use this information to embed culture in city strategies and planning;
3. To scope the potential for creative businesses to grow and ensure that Exeter is an attractive location for creative start-ups;
4. To connect innovative research with the city's cultural sector;
5. To amplify the voice of the arts and cultural sector nationally and internationally; and
6. To secure a strong position to build competitive large scale cultural investment bids.

Exeter Visitor Strategy

Exeter Culture is an active partner in the new Exeter City Council Visitor Strategy for 2018-2020. Visit Exeter launched with culture at its heart and two of the five priorities of the strategy are to 'Raise awareness and protect the city's rich art, heritage and cultural offer to support the promotion and visitor economy of the city' and 'Develop and implement an effective local, regional, national and international visitor marketing campaign, promoting the city as an arts and cultural destination of choice'. By partnering and supporting the Visitor Strategy, Exeter Culture has the potential to reach out to a much wider audience, including the travel to work area and wider region.

Creative Practitioner

In 2018, Exeter Culture commissioned an artist with a background in socially engaged practice to work with a community in Exeter. Dutch artist duo Bik Van der Pol were chosen, in anticipation that they would bring an international outlook to the city. Liesbeth Bik and Jos Van der Pol, are conceptual and installation artists who take a 'social practice' approach to making art. They work collaboratively with people from other fields of knowledge and aim to articulate how art produces a public sphere, and creates space for speculation and imagination.

This commission led to *Czigane: Not the whole Story*, a film which was inspired by the story of Czigane, a Siberian sledge dog that went on Scott's 1910 -1913 British Expedition to the South Pole, and whose skull and collar can be seen in the RAMM. The film was developed in collaboration with the children and teacher of St David's Church of England Primary School in Exeter, as well as the National Meteorological Library and Archive.

Exeter: A Place-Based Cultural Strategy 2019 – 2024

Overview

In 2018, recognising that Exeter was not playing to its strengths, Exeter Culture sought to bring partners together around a shared cultural agenda, in order to maximise collaborative opportunities and help the city to achieve major developments for culture for its residents, businesses and visitors.

The Exeter Culture steering group in partnership with Exeter City Council, commissioned Tom Fleming Creative Consultancy (TFCC) to develop the city's first place-based Cultural Strategy. TFCC is a leading international consultancy for the creative economy and has developed strategies across the UK and to a number of international cities.

The strategy was developed against the wider strategic context of existing approved strategies in the City Council, to ensure long-term legacy and delivery. Co-created with the arts and culture stakeholders in Exeter, the strategy creates a framework and a set of deliverables which aims to place arts and culture at the heart of Exeter's future. The strategy takes a thematic approach which aims to inform how the arts and cultural sector in Exeter could cross-fertilise with other sectors to develop new audiences in the longer term. The Strategy also explores a range of cross disciplinary foci such as Applied Environmental Science and Big Data, both of which are core to the city's economy whilst resonating with the university's Research and Regional Skills Strategy and the South West Business Innovation and Skills Innovation Audit.

Exeter: A Place-Based Cultural Strategy (Exeter Culture, 2019), was launched in July 2019. It is expected that the Strategy will provide the catalyst for a sustainable cultural programme and the development of appropriate cultural infrastructure in Exeter to support the identified objectives and vision. The

Strategy is co-owned by Exeter City Council, ensuring their funding priorities will be aligned to the key themes outlined in the strategy, and that culture is embedded in the plans that will shape Exeter in the future. The strategy sets an ambitious course over the next five years for Exeter to develop as a major cultural centre.

The final strategy, which was launched in July 2019 is described in detail in the Outputs section below.

Consultation process

From October 2018 to March 2019, TFCC undertook a series of themed consultation workshops, individual meetings and telephone conversations with stakeholders across the city, and also provided opportunities for feedback across a range of platforms.

The strategy was created through significant consultation with the cultural sector, businesses, and other sectors such as environment and wellbeing, with the intention that residents, visitors, venues and businesses would be engaged with the process, and those communities currently not engaged with arts and culture were consulted. The consultation sought to understand the city's cultural distinctiveness, its strengths and challenges, and what its citizens care about.

Tom consulted with over 120 individuals in one-to-one consultations and via themed workshops, and approximately 100 additional individuals were consulted during events. The interviews were not designed to seek a representative voice across the arts and cultural sector of Exeter, but to shape some key themes and explore them through conversations with key partners and gate-keepers across the arts and cultural sector and related sectors (e.g. education, business, health and wellbeing). Exeter Culture steered the consultation process by providing and supporting introductions to consultees.

Table 1 summarises the workshop activities which were undertaken by TFCC. The workshops were opened with an introduction from Tom Fleming and Exeter Culture, and were planned using an interview schedule to facilitate a structured dialogue which encouraged the emergence of core themes and priorities. The discussion around the cultural life of the city, for example, led to some clear

Figure 2. Rsz ec: Exeter Culture launch event, Sept 2018. Photo by Rhodri Cooper

Table 1

Summary of Exeter Culture Strategy workshop activities undertaken

Workshop Theme	Aims
A roundtable with the Exeter not for profit organisations	To engage with not for profit organisations as part of the inception phase of the research.
Nurturing Cultural Production.	To bring together arts and cultural professionals who are active in Exeter's independent cultural scene, including Topos Space and AWEsome Arts Space.
Creative and Technology.	To discuss how Exeter supports creative talent, how different sectors converge, and how the city can improve its offer to creative and tech talent (e.g. via festivals, networking activities, commissions, and R&D activities).
	Co-hosted by Kaleider and Tech Exeter at Exeter Library, this ENACT workshop provided an open platform to discuss how Exeter supports creative talent, how different sectors converge, and how the city can improve its offer to creative and tech talent (e.g. via festivals, networking activities, commissions, and R&D activities).
The role of the University of Exeter for the city's cultural health and dynamism.	To explore how the institutional and civic agendas align through culture.
	To identify the key activities, programmes and interventions we can build from.
	This series of three tailored workshop sessions were for: senior management; key staff working in cultural and creative activities; and a selected panel of students.
The cultural life of the city: networks, programming and audience development.	To engage a wider audience of artists, cultural organisations and intermediaries, to discuss the city's key cultural strengths, its challenges and opportunities for the future.
Culture, health and wellbeing.	To explore how Exeter can play a leading role in culture for wellbeing and environmental sustainability.
	This workshop brought together some key partners in culture, health and wellbeing and helped identify a set of strategic priorities for better partnership and commissioning.

messages from the participants, such as the need to: ensure a more culturally inclusive approach is developed; support stronger links between the university and the city's creative producers; and support stronger sector networking and exchange activities.

Tom Fleming explained that as Exeter has a very engaged cultural sector, it was challenging to match the demands of the consultation with the resources available. Therefore while the consultation did engage with communities who do not generally engage with arts and culture, the resources did not

allow for substantive community consultation. Instead, the consultation included interviews with intermediaries working in a diversity of settings.

7.4.2   Inclusivity

Exeter Culture is an umbrella initiative which brings together over 250 of the city's arts and cultural institutions, including not for profit organisations. The steering group contains several artists who are not connected to any organisation, in an attempt to address the power balance and make it more representative of Exeter's cultural scene.

When developing the Cultural Strategy, Exeter Culture aimed to respond to areas of particular need and deprivation through conversations and consultation, ensuring the strategy met the full diversity background of the Exeter community, including those groups and communities who do not currently engage with arts and culture. The consultation process involved key partners to enable the partnership to draw on the views of visitors, venues and the businesses that benefit from arts and cultural activity and ensure diverse input and representation. The breadth of Exeter Culture representation gave strength to this process.

Dom Jinks explained that moving forward, Exeter Culture is really interested in working with people who are not typical audiences, and in particular, with some of the more deprived wards of the city. An inclusive strategy programme will therefore be created for each theme. For example, under the Wellbeing theme, the partnership will work with Wellbeing Exeter (Wellbing Exeter, 2018), a partnership of public, voluntary and community sector organisations who are exploring ways of supporting patients who visit their GP with socially based rather than medical problems. While this work will naturally reach out to diverse groups, Dom concedes that innovative methods will be crucial in creating a strategy programme under the Heritage theme, as the audience that consume heritage are typically of an affluent and white background.

Ceri Johnson of the Arts Council reaffirms the notion that the strategy is helping culture reach diverse populations in the city. "Yes, it's very much written into the strategy – it came from a starting point of a consultation which ensured that this would happen". Similarly, Ceri explains that Exeter Culture is aiming to raise the profile of arts and culture in the city in the broadest sense, and flag to potential organisations moving to the city that this is a city where they are welcome, and where they can be involved in developing the cultural infrastructure which supports the economy of the city. Lizzy Humber, creative practitioner from Exeter, agreed: "The strategy itself focusses the city and helps it play to its strengths. Uniting behind that is a really powerful thing. It doesn't exclude people. Everyone is equally respected and important - although some will fit better than others, and some will always be sitting on the fringes".

Meanwhile, Nikki Sved explained that Exeter Culture and the new strategy is shifting the way people think, and is creating a more combined sense of responsibility and an understanding that we all benefit if the culture around us is stronger. This in turn, is pushing for greater inclusivity in the way that culture is being delivered across the city. Although Nikki admits that this is a difficult act to balance for Exeter Culture as it tries to be a flag bearer for the city, as more inclusive work tends to be less high profile.

7.4.3   Obstacles and challenges

One of the early challenges of the partnership was getting a governance structure and budget in place with a group of people who hadn't been through the process before. Getting the right people into key positions was vital and there was the vicious circle of the need to get someone with experience on board, to write job briefs. The role of the first Culture Director was initially advertised nationally in

2015 as a freelance/contracted role. When the panel was unable to make an appointment, the partnership explored the option of making the Culture Director an employed part time role. However, as an un-constituted body, the partnership was not itself in a position to employ the Director. Recognising the wider significance of culture to its own and shared priorities with the City Council, The University of Exeter subsequently offered to employ the Director role, seconding the new staff member to Exeter Culture. For the purpose of the secondment RAMM (acting on behalf of Exeter Culture) was the host and an appropriate legal agreement was drawn up between the university and City Council's legal teams to support the arrangement.

The university's decision was instrumental in moving forward the Exeter Cultural Connections project. The Culture Director role was advertised through the university's recruitment portal and this second recruitment exercise produced a larger and stronger field of candidates for short listing. Describing the handing over of the baton to the university, Camilla Hampshire, Director of RAMM described the importance of the university in being "sensitive not to come in too strong" at this challenging time.

Being a representative body which is required to be "beyond collaborative", has been another challenge and this has necessitated the need for members to be "immensely diplomatic". And while many see the binding nature of the consultation process for the cultural strategy, almost as valuable as the strategy itself, the challenge moving forward, is going to be maintaining the dialogue and input and checking that there is action in response to the dialogue. The steering group will need to continue to be democratic, and ensure they take on the collective views of the NPOs and other organisations and individuals in the sector. The NPO network convened by Exeter Culture will be an important vehicle for enabling these views to feed in.

As with many other partnerships, Exeter Culture have learned that co-creation requires time to build relationships and trust, and being the cultural link between large organisations such as the council and the university, and smaller and individual cultural entities, has led to difficulties in coping with the different pace of work in these different organisations. Camilla Hampshire explained: "Partnerships require patience. Ecosystems are delicate things – go in too heavily and you'll crush. Exeter Culture has tried to nurture not crush".

Another challenge that is common to so many partnerships, has been resources. Limited resources meant that a relatively tailored approach had to be taken for the strategy consultation, and substantive community consultation was not undertaken. Some stakeholders feel that this has meant that asset and stakeholder mapping was not as comprehensive as it could have been, with some practitioners vocalising disappointment at not being invited to be part of the process, and consider there to be gaps in the strategy as a result. Tom Fleming conceded that the strategy was a 'slower burner' than planned, which made it difficult to keep momentum while also stretching to fit in with the wider strategic context.

7.5   Outcome and impact

7.5.1   Outputs/innovations

In the 2017 bid to Arts Council England, Exeter Culture outlined five outputs that they hoped to achieve during the 30 months of the funding period:

1. Publication of a new Cultural Strategy
2. A new Culture Director
3. Increased international activity and links within the cultural sector

4. New governance structure is in place,
5. Increased investment forecast

Following the change of governance structure and the appointment of Dom Jinks as Director, the partnership focused on developing the new Cultural Strategy which is described in detail below.

Exeter Culture is currently planning a European exchange for Exeter-based artists, producers, practitioners, academics and makers, to join them on a series of exchange trips to European cities in autumn and winter 2019/20. Heading to Ghent (9-11 Dec 19), Innsbruck (end Feb 20) and Parma (end June 20), these trips will provide opportunities for artists to develop relationships and projects that explore and articulate the themes and priorities in Cultural Strategy.

Meanwhile, as well as seeing increased investment forecast through enhanced opportunities for funding via initiatives such as the UNESCO City of Literature, Dom also sees the potential of raising commercial income through consultancy and investment opportunities from businesses.

UNESCO City of Literature

In November 2019, Exeter was awarded prestigious UNESCO City of literature status, joining 65 cities across the world who have become part of the UNESCO Creative Cities Network. In a bid led by Exeter City Council, Exeter Culture were instrumental in this success. Other partners included the University of Exeter, Devon County Council, Libraries Unlimited, Literature Works, Exeter Cathedral and Exeter Canal and Quay Trust. Exeter's bid centred around 1,000 years of unbroken history around reading, recognising the Exeter Book at Exeter Cathedral which is one of the oldest and best-preserved collections of old English verse in the world.
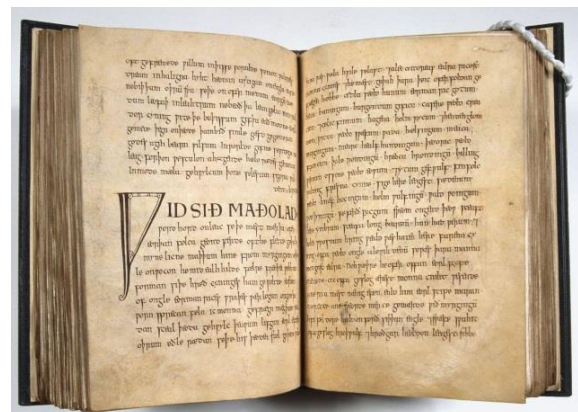

Figure 3. The Exeter Book

This success will enable Exeter to use the prestigious title of City of Literature and produce a four-year cultural programme of activity for the communities of Exeter and the region. The network of UNESCO's Creative Cities will also enable Exeter to develop international partnerships and opportunities for the benefit of its communities and the cultural sector.

Exeter: A Place-Based Cultural Strategy 2019 – 2024

Exeter: A Place-Based Cultural Strategy 2019 – 2024, was launched in July 2019. The vision of the strategy is for Exeter to be known nationally and internationally as a city of culture. It plans to innovate and lead in the areas of the environment, wellbeing, cultural literacy, creative making and heritage to build a city where everyone lives well through culture.

The strategy intends to catalyse collaboration to enable Exeter to be a city of cultural urgency to tackle three systemic global and local issues: climate change, lifestyle change and narrative change.

Themes

One clear and consistent steer from consultees was that the strategy must be distinctive to Exeter, maximising the city's unique assets. Tom Fleming explained that he was "surprised by the way that environmental sustainability came to the fore as a theme from a very early stage". Tom describes the

Strategy as being "more holistic and radical than most" and as being "pretty unique" to Exeter. Five overarching themes emerged from the consultation which will enable Exeter to deliver on its vision. The strategy contains some specific actions for each themed area which will be reviewed and evaluated annually. These themes are summarised in Table 2.

Table 2
Cultural Strategy themes

Theme	
City of Culture and the Environment	A city that pioneers environmental responsibility and innovation through arts and culture. A city that builds awareness and changes people's behaviour through the work of artists in collaboration with scientists, technologists, planners and the city's communities.
City of Culture and Wellbeing	A city where arts and culture are a revitalising force that delivers a positive impact on health, cohesion, neighbourhoods and environments. A city where arts and culture influence people's wellbeing, helping to build healthier lives, reducing isolation, and shaping participatory communities where creativity becomes part of the everyday.
City of Heritage Innovation	A city of many histories, layered by the distinctive interventions of its ancestors, each re-imagining the city and shaping new senses of identity and place. A city where cultural organisations and their audiences and partners play an active role in engaging with the past and nurturing possibilities for the future. A city of innovation, building new partnerships that help to conserve and re-purpose its heritage, and which open up fresh histories through the active production of new types of cultural activity from a changing population.
City of Creative Making	A city that is a critical hub for creative practice in South West England, with a growing strength in independent cultural production. A city that enables creativity to flourish – from the growth of hubs and platforms for creative making to interdisciplinary work with arts and science. A city where the festivals and events sector is diverse and growing, with multiple artist-led activities and an increasingly collaborative ecosystem that connects the local to the national and international. A city that champions its independent producers, artists and organisations to grow in stature and confidence, leading a process of values-driven, responsible, culture-led development.
City of Cultural Literacy and Learning	A city where culture can help people to grow in confidence, build self-esteem and feel a valued part of the society. A city where culture provides pathways to participation across the civic and social life; enhances the take-up of education and skills; and contributes to job creation. A city where enhanced cultural literacy – i.e. an active appreciation of and appetite for cultural activity – makes it more fulfilling as a place to live in, work or visit.

Delivery

The content of the strategy has emerged from the cultural sector and key stakeholders and as such the delivery of the key actions are seen to be the responsibility of this collective group. The strategy is therefore seen as a 'living strategy' that will adapt as the city of Exeter changes.

The strategy also recognises the need for cross-cutting priorities that the city needs to focus on to be successful in the delivery of its strategy. These are summarised in Table 3.

7.5.2 Outcomes

All partners agree that one of the major successes of Exeter Culture has been in getting a multi stakeholder group together which has convened conversations across the city and led to the creation of a new strategy for the region. Camilla Hampshire, Director of RAMM has described the "objective force" of Exeter Culture that has created networks and helped Exeter's cultural sector "move from a divergent, fragmented sector to one with a voice". Meanwhile, Jon-Paul Hedge, Director at Exeter City Council, described Exeter Culture as "bringing "cohesion…..having a focal point for communication that is owned by the culture community and not the university or the council".

Nikki Sved described the fundamental shift that Exeter Culture has had on how the cultural actors in Exeter are working collaboratively, and of having a sense of "how one's work fits in the greater scheme of things and how we might work more effectively together". Nikki believes that the process of bringing people together and creating more collaborative thinking, not just within the arts community, but beyond, has led to the arts being seen in a more interconnected way. This is augmented by the city council's recognition of the economic value of the arts, and the broad appreciation of the fundamental wellbeing that is associated with the arts. As Seth Honnor explained, "Exeter has been fragmented in terms of culture, but having the partnership helps create a level of trust between people. There is a sense that having an umbrella organisation helps people to get to know each other – it helps people know when they are stepping on toes, and when there are opportunities for collaboration". This sentiment is echoed by Lizzy Humber, creative practitioner who has been working in the city for several years: "Exeter Culture is the neutral glue that brings everyone together. They have some partiality and have really tapped in to developing really important partnerships". Lizzy has directly reaped the benefit of Exeter Culture in the form of a £25k Arts Council grant to support the inclusive work of mothers in six hubs across Devon after Dom Jinks introduced her to Ceri Johnson.

As Camilla Hampshire, RAMM explains, the approach taken by the partnership has been intentionally tailored to the needs of the city: "*Exeter Culture has tried to take a nuanced approach. The grassroots culture in Exeter is flourishing. Exeter Culture is like an organic grassroots, umbrella organisation for smaller organisations – creating cohesion was a challenge. While other cities have taken more risks, Exeter has been more nuanced – although this hasn't been fast enough for some stakeholders*". Camilla believes that this cohesion is important to national funders, and this was confirmed by Ceri Johnson, of the Arts Council, who explained that there's been more evidence of connectivity between organisations particularly over the last 2-3 years, and key organisations are now more willing to start initiatives that are not so much about them, but helping the sector more broadly. Seth Honnor of Kaleider agreed, explaining that historically, Exeter's cultural sector has not been good at getting together, and meetings between the six NPOs in the city have been sporadic, but now, coordinated by Exeter Culture, the NPOs meet regularly to discuss opportunities for working better together.

Seth Honnor sees the value of the partnership in giving back to the city through having a strategic body that comes together, raises the ambition around culture and creates a stable, fertile environment for organisations to grow and flourish. Camilla Hampshire also believes that Exeter Culture has helped raise the ambition and self-belief of the cultural sector, while at the same time, helping the council see the importance of culture. Jon-Paul Hedge of the City Council explained that "*it's not ideal for the city council to be the driving force for culture...... culture and the council are not synonymous. The council sees themselves as a leader of place. Having a bespoke fit for purpose cultural body owned by the sum*

of the bit parts, especially the grassroots cultural community, is ideal. It is very difficult to take the cultural community on a journey as a city council. People are less suspicious of a cultural organisation than a council." The adoption of the Cultural Strategy by the City Council is broadly seen as a really important outcome. Exeter City Council will be key in the delivery of the strategy, and the priorities of the strategy will be embedded in the Council's Crowd funding based grants, to ensure that money will follow the needs of the community.

Table 3
Cultural Strategy cross-cutting priorities

Priority	
The Creative Case for Diversity	Planning and production should reflect the full range of backgrounds and perspectives in our society
Building capacity	Both physical and organisational, and developing new funding routes
Enhancing governance	Improved senior-level involvement and outward facing advocacy
Internationalisation	Increased international partnerships and networks
Audience development and engagement	Learning from innovative models of engagement and development in experienced cultural cities
Relationship with business	Establish a Business Alliance for Culture which could invest in culture in the city
Invigorating partnership	Playing a catalysing role in partnership working to pioneer cultural transformation across the city and beyond
Communication	Imaginative restructuring and repurposing of how the city communicates its cultural offer and identity
Evaluation	Working with a research partner to develop a theory of change evaluation framework at launch
Nurturing talent	Ensuring accessible routes to cultural participation and opportunities
Urban and rural connections	Developing stronger cultural links between the city, rural communities and smaller towns

The role of the university in the partnership is also seen as being very important, and on the whole, it is recognised and appreciated. Seth Honnor described the university as being a "*semi neutral host for the role, which is a really useful way for the university to use their position slightly outside the industry base*". As well as the practical aspect of hosting the Director role, the university's sector expertise, as well as its structure and resources in terms of employment are valued. Nikki Sved described the relationship with the university as "*amazing – I think we're really lucky. I'm loving the partnership with the university –it's a powerful one. It's been really helpful from an employment point of view – everything is in place*". Clearly, having the right broker at the university is vital to the success of the

partnership, as it is often perceived as being impenetrable from the outside. As Camilla Hampshire, RAMM explained "*For non-university people, it is difficult to navigate the university – Brigid (Howarth, Cultural Theme Lead, IIB) and her team have been helpful and invaluable in terms of helping access*". Meanwhile, Jon-Paul Hedge, ECC explained that "*working with Brigid is brilliant – she's insightful, trustworthy, a good listening post, raises caution flags…she's a critical friend*" and "*Dom Jinks has made a dramatic difference. Dom's vision …..trusted point of contact, glue between the organisations …..*".

"*What will replace the cars if we get rid of them from the city? If Culture is not an absolutely intrinsic part of that experience, then it is going to fail. What will people do in the city without shops?*" (Seth Honnor, Kaleider)

"*Culture is the very fabric of society, but it's very difficult to articulate when making a straight choice between front line services and culture*" (Jon-Paul Hedge, Exeter City Council)

Ceri Johnson, of the Arts Council similarly feels that Brigid Howarth has "*made an enormous difference to the relationship between the university and the city and the way in which it is received*." However, she also believes that the university should have a greater recognition of what its role should be in relation to the city: "*I'm still looking for evidence that they are searching for the opportunities to place themselves in a city centre context in multiple ways and that the appetite for this runs right through the university at every level*." Ceri believes that more initiatives which work across art forms in a structured approach would create reasons for graduates to stay in the city, and attract artists to set up shop in the city. Similarly, Seth Honnor says: "*….the university has to come to the table. They have been looking internationally as a business – and not necessarily at its hinterland*".

Jon-Paul Hedge meanwhile, believes that working in partnership has quashed some challenges which have spawned from natural suspicion and austerity. He explained that in the absence of Exeter Culture, he would be facing a cultural community in a battle of austerity. "*Culture is the very fabric of society, but it's very difficult to articulate when making a straight choice between front line services and culture….. People are suspicious of ECC despite everything we do around culture…..it will only get better when people see capacity building and tangible results. The tension is that people take things for granted.*"

None of the interviewees felt that there had been any undesirable outcomes to have come out of the partnership. Nikki Sved's only concern was the possible perception that Exeter Culture may result in funding being syphoned away from individual artists or organisations.

7.5.3   Longer term Impact

Long term, the impact of Exeter Culture is seen as creating a platform to amplify the work of grassroots individuals and organisations as well as broadening the audience of larger organisations such as RAMM. Further impacts are anticipated longer term as a result of Exeter Culture which is able draw partners together in cross organisational activities to develop initiatives such as the bid to become a UNESCO city of literature. Evidence of the catalysing of collaboration has been a spike in the number of local applications and successes, to the Arts Council, and this is seen as a testament to the growing confidence of the cultural sector within the city.

7.5.4   Evaluation

Evaluation is seen by Exeter Culture as being absolutely essential in order to secure further funding and this is written into their approach. The senior governance body are responsible for ongoing and overall project monitoring through liaison with the Exeter Culture Director. SMART targets have been allocated to each of the outputs at the start of the 30 month programme. Targets will be based on

benchmarking the current Exeter Culture outputs at the start of the programme and measuring change during the progression of the programme on existing activity, as well as creating new targets for fresh activity.

Quantitative and qualitative evidence will be gathered in accordance with an evaluation framework set up by the Arts Council, over the 30 months of the current funding period. The evaluation will be conducted in-house, and the approach will include the harvesting of immediate reactions to Exeter Culture activities by participants, especially the consultation process, the change that the cultural sector experiences over the period of the programme, the degree to which individual participant organisations apply new approaches to the their work, and the degree to which the five proposed outcomes of the programme are successfully achieved. Dom Jinks explained that the evaluating Exeter Culture is somewhat difficult, as the partnership is enabling things to happen, and not undertaking direct artistic delivery.

A summary evaluation report will be produced by the Exeter Culture Director, who will be responsible for gathering the data for the duration of the programme.

7.5.5 Future outlook
The future focus of Exeter Culture is to see the cultural strategy being put into practice, and to increase work on the ground looking at each of the themes, with funding coming in to enable that to happen.

Sustainability
As Ceri Johnson of Arts Council England states, Exeter Culture have only just launched their strategy, and time will tell if it achieves what it set out to do – to provide a really broad and diverse platform for cultural organisations across the city. Seth Honnor, of Kaleider believes that Exeter Culture could be more valuable in the future: "*I think the foundation blocks are in place, but I feel we have got to the starting line, rather than its done loads*". He also feels that there needs to be greater ownership of the strategy - as there is no historical practice of having a cultural partnership in the city, he believes that practitioners do not currently know what this could mean for them.

As with many other partnerships, funding is seen as the biggest obstacle, and sustainability depends upon breaking the funding cycle. Camilla Hampshire explained that "*making sure culture gets into other conversations about health and wellbeing and climate change – this can be a struggle as some people cannot see the place culture has*". While most concede that Exeter Culture is dependent upon external funding in the short term, Dom Jinks believes that there is potential for Exeter Culture to become self-sustaining in the long term, through commercial consultancy and investment opportunities from businesses.

Future projects such as Exeter's bid to create a Cultural Compact and Liveable Exeter Garden City are aiming to get the culture embedded in the place-making agenda for the next 20 years, instead of being a mere after-thought. Through collective responsibility, it is hope that this should help leverage other sources of funding. Creating a strong city centre through culture and heritage is seen as vital for future proofing the city. As Camilla Hampshire put it, "*Exeter is a small city, but has an international university – we need to maximise the benefit of this, and take the opportunity to use the city as a laboratory for place-making*".

Ceri Johnson points out that the Arts Council will shortly be launching their new strategy and like other cities hoping to secure future funding, Exeter will need to align its plans with the priorities of the Arts Council.

Replicability/further plans

Exeter Culture is one of many cultural partnerships across the UK. Place making is an important concept from the arts council's point of view and they have been encouraging cities across the UK to develop cultural partnerships for several years. Ceri Johnson of the Arts Council said: "*Using culture as a way of strengthening cohesion within places makes them better places to live*". Of course, it is important for each partnership to be nuanced to the context and strengths of the place they represent, and to identify what it needs in order to deliver on its cultural and social agenda.

7.6   Lessons and conclusion

While it has taken several years to get to this stage, Exeter Culture is seen as providing an objective force which is helping to create networks and bring cohesion to Exeter's previously fragmented cultural sector. The multi stakeholder group has led to more collaborative thinking in a more interconnected way, and the adoption of the arts and culture strategy by the City Council will help embed culture into the place-making agenda in Exeter.

The strategic collaboration between Exeter City Council, the University of Exeter and Exeter Culture is helping to build a stronger sustainable city by encouraging 'joined up' working around shared priorities, the enhanced links between culture and economic development, will help support the local and visitor economies, and initiatives such as the UNESCO City of Literature Bid.

8   Overall conclusion

Universities are increasingly adopting policies that support activities which benefit teaching, learning and research, whilst also leading to regional economic or societal impact. The case studies presented by each project partner in this report demonstrate an array of different partnerships between universities, their communities, and their civic and civil societies. Each partnership is unique and has developed in response to different stimuli, to tackle a plethora of different issues. A previous report has shown that many collaborations between cities and higher education institutions are confronted with the same barriers: getting funding to sustain the collaboration, being able to sustain the collaboration long enough to develop trustful relationships and generating mutual benefit for all partners (Fluegge et al., 2019). When we review the cases that are described in this compendium, we encounter comparable issues yet they also uncover some new elements that require our attention.

The Belgium case study is a good example of how social and technological innovations can go hand in hand in order to tackle a specific societal challenge. Specific technology is used to assess the condition of elderly citizens (sensors are installed in their houses, a voice interface is introduced to facilitate communication and provide help when needed). But also, throughout the project, the involvement of diverse partners and end-users as well as the use of innovative methods to steer and facilitate the process (e.g. scenario workshops, contextual inquiry, participatory observation, co-design and wizard of Oz sessions) have been shown to be very important to achieve the desired outcomes. However, participants in the collaboration also encountered specific barriers to achieving positive impact. Firstly, the testing phase of 6 weeks was too short. Also, working with student volunteers was not durable since they could or would not engage for a longer period. The commercial potential of the technological solution is unsure. To what extent is this approach sustainable and affordable? The expectations are high since the project was granted additional funding to further test and implement the developed solutions the next two years.

In Germany, two unique projects in which students are strongly involved are connected through the Bachelor programme Cultural Engineering of Magdeburg University. They respectively focused on 1) making a collection of academic and scientific artefacts available (i.e. the student Kustodie Project) and 2) the enhancement of Magdeburg's cultural life through the temporally usage of urban vacancy in the city centre (i.e. the project in:takt). Although both projects lack a more systematic evaluation, interviews and desk research clearly show that they have both actively contributed to shaping new structures and ideas for the future of the university and the (inner) city of Magdeburg. Especially in the Kustodie project, practical issues and managerial impediments were important road blocks. Clear communication, strengthened collaboration between project teams, problem-solving and motivational skills, and efficient sharing of information all seem to be important levers to achieve positive impact. Moreover, there seems to be a tension between students' freedom to experiment with real life topics during these educational programmes on the one hand and having to deal with expectations of and responsibilities towards end-users on the other hand. This is similar to the Belgian City of People case where the engagement of involved students was limited. This raises questions about responsibility and accountability. When students finish a course or end an educational programme, the societal challenge that one wanted to tackle (and that involves real people), usually is still not fully addressed.

In Italy, the Biodistretto case is of great importance since it addresses sustainability both from an ecological as well as economic point of view. Building an inclusive partnership (based on a systematic stakeholder analysis) involving both small and large producers and processors could really make the difference on the long term in terms of protecting biodiversity, recycling of waste, and protecting local communities. The role played by the university is important since the latter can generate trust, reputation and take on the position of a neutral facilitator. The collaboration between all relevant stakeholders is still in a relatively early phase and interviews with key actors revealed some challenges. Building trust and establishing strong ties takes time and effort. This is especially challenging given the heterogeneity of the stakeholders. For example, small producers and large food enterprises have different agendas and bargaining power. Bringing both together is difficult but might take the network to higher grounds. Ensuring direct consumer-producer contact and dialogue might be incompatible with large-scale market mechanisms. The future will show how this specific collaborative network will succeed in offering benefits for its stakeholders, remain financially sustainable while keeping membership costs feasible for all participants, and create a supervision system for production, processing and selling practices.

In the Netherlands The City Deal on Education Delft successfully created a partnership between the different knowledge institutes and the municipality in Delft. The partners work together on an equal footing and as such create a learning environment in Delft in which education, research and practice are related to each other. As in the Biodistretto case, it took the partners a lot of time and energy to build a sustainable network and indeed, the process is still ongoing. Also, the process of alignment of diverse partners has some flaws. It has proven to be difficult to generate a sense of shared ownership over the different challenges that have to be tackled. This is at least partly related to the initial top-down approach. Additional funding and hiring a coordinator was fundamental in addressing this issue. Structurally embedding the City Deal on Education in the educational programs of the different knowledge institutes is perceived as an important condition to secure and sustain the network and its achievements. The social impact achieved by the City Deal should be assured by involving diverse partners and end-users and by communicating the outcomes efficiently to citizens.

The case study from the UK showed that Exeter Culture has been successful in getting a multi stakeholder group together which has convened conversations across the city and led to the creation of a new cultural strategy for the region. A powerful platform was created that amplifies the work of grassroots individuals and small and large cultural organisations. Further impacts are anticipated on the longer term as a result of drawing partners together in cross organisational activities to develop initiatives such as the bid to become a UNESCO city of literature. Evidence of catalysing collaboration has included an increase in the number of local applications and successes, to the Arts Council, and this is seen as a testament to the growing confidence of the cultural sector within the city. Evaluating Exeter Culture is somewhat difficult, as the partnership is enabling things to happen and not undertaking direct artistic delivery. However, SMART targets have been allocated, and quantitative and qualitative evidence will be gathered in accordance with an evaluation framework set up by the Arts Council, over the 30 months of the current funding period. Exeter Culture have only just launched their strategy, and time will tell if it achieves what it set out to do – to provide a really broad and diverse platform for cultural organisations across the city. It seems there might be challenges comparable to those of the City Deal on Education since the width and diversity within the partnerships make it difficult to achieve a sense ownership amongst its participants and it is not always clear for practitioners what Exeter culture could mean for them. Funding, and thus financial sustainability, is

another challenge, although there might be untapped potential through commercial consultancy and investment opportunities from businesses. Finally, both cases from Germany as well as the UK show that culture can be used as a way of strengthening cohesion and stimulating a high quality of life for citizens within their local communities.

Our analysis of cases from the five European countries (Belgium, Germany, the Netherlands, Italy, and the UK) in this compendium shows strengths, potential threats as well as opportunities. Clearly, universities as neutral, knowledge-based institutions with a strong reputation, can perform as excellent facilitators in steering processes towards achieving positive impact (based on excellent research) and to tackle specific societal challenges. It seems to be an important requirement that to successfully manage these processes, a top-down approach is to be avoided. Bottom-up movements (i.e. active involvement of local partners through interactions on an equal power base) are pivotal to generate trustful long-term relationships that generate benefits for all involved parties. The cases show that creating platforms for collaboration create opportunities as long as partners are willing to invest in a long term relationship. Sustainability of the partnership therefore refers to both financial/economic aspects (i.e. access to funding, membership fees) as well as to socio-interactional aspects (the perceived benefit of the partnership by those involved and therefore the willingness to invest time and energy). The cases show that when these preconditions are (at least partly) fulfilled, successful outcomes such as developing new strategies, activities, and local applications are within reach. However, several aspects have been identified as roadblocks to success: A lack of a systematic evaluation, difficulties in managing large and complex collaborative networks that include a heterogeneity of the stakeholders, and the lack of sense of shared ownership. Working with students also raised issues related to responsibility and accountability since their involvement is often short-term. Opportunities are identified as well: 1) setting SMART targets can facilitate evaluation, 2) innovative methods (both technological as well as social) can facilitate processes and positive outcomes, and 3) relying on training programmes to develop constructive communication, problem-solving and motivational skills in partners and/or project coordinators, can help to steer collaborations in the right direction.

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