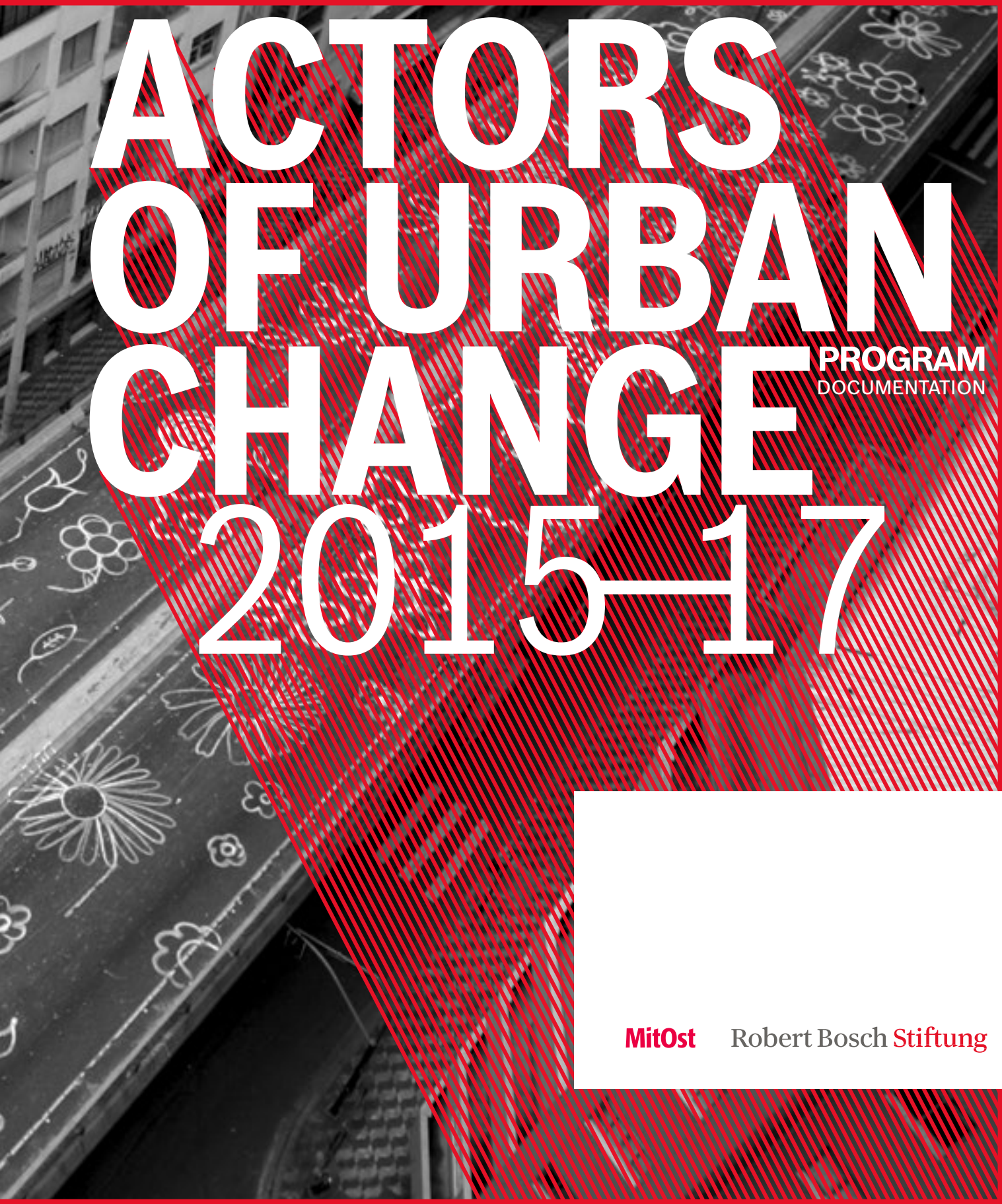

ACTORS OF URBAN CHANGE 2015–17

PROGRAM DOCUMENTATION

MitOst

Robert Bosch Stiftung

ACTORS OF URBAN CHANGE

2015–17

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Smart cities need smart actors who work for positive change in a collaborative, inclusive, and participatory way—beyond social, cultural, sectoral, and national boundaries.

Almost three quarters of the European population—more than 350 million people—live in urban areas. By 2050, the degree of urbanization on our continent could reach more than 80% on average, even if an urbanization gap between Western and the Emerging Europe still exists. Similar to urbanization trends elsewhere, European cities have become important hubs for education, innovation, knowledge, economies, and culture. Many potentials and chances are intensified in the urban context. At the same time, urban development challenges are becoming more and more complex, especially with regard to social risks, environmental problems, and stakeholder involvement.

Social change, in particular in the urban context, plays an important role in a number of programs of the Robert Bosch Stiftung (including its focus area "Sustainable Living Spaces") and in the activities of MitOst. We are convinced that complex urban challenges can be met more effectively by skilled and committed actors who are working toward a common purpose, and who combine a range of different backgrounds, competencies, and resources.

Smart cities need smart actors who are willing to think and act beyond social, cultural, sectoral, ethnic, and national boundaries. Our cities need actors who are working towards more creative, sustainable, and socially viable solutions to urban challenges together. In turn, smart actors need smart (urban) governance to provide an efficient, transparent, and constructive framework for decision-making and participation. Therefore, we empower and support individuals and groups who work for positive change in a collaborative,

inclusive, and participatory way.
Culture can play an essential role within sustainable urban development by initiating and facilitating changes across boundaries. In this sense, it is a powerful catalyst for local transformation processes. Cultural actors and activities contribute to promoting the vitality and viability of our cities and societies in different ways. It can thus be said that no development can be sustainable without culture. This perspective is central to our work as supporters and motivators of positive change. This is why we endorse the perspective of The 2030 Agenda for Sustainable Development of the UN, which recognizes the role of culture and its potentials for sustainable cities, peaceful and inclusive societies, the environment, economic growth, sustainable consumption, and production patterns.

We strongly believe that international, Pan–European exchange, mutual learning, and new models of collaboration and participation help to change our cities for the better. These encourage committed actors and create a significant benefit at both a personal and an institutional level.

We would like to thank all the participants of this program, their partners and supporters, and the many inspiring experts who were involved. None of what is presented here would have been possible without their active and ongoing support and cooperation.

We hope that this publication will inspire and encourage other actors who dedicate themselves to positive urban and social change.

JOACHIM ROGALL
Chief Executive Officer
Robert Bosch Stiftung

MARIO TIBUSSEK
Managing Director
MitOst e.V.

This publication provides a cross–sectoral view of participatory urban development through culture. It showcases the experience gathered by participants of "Actors of Urban Change" from different European cities during the second stage of the program, which took place from autumn of 2015 until summer of 2017. Moreover, it takes a closer look at further developments in the work of selected teams from the pilot stage, which ended in 2015.

This publication consists of five sections. The first section offers an introduction to the program "Actors of Urban Change," including the program's approach, structure, and supporting offers, as well as qualification and networking activities provided for its participants. The second section elaborates on the key aspects of the program: culture, cross–sector collaboration, participation, and international exchange.
The third section, "Learning from Change for a Better Urban Future" reflects on the potential long-term impacts of the program, both at a national and an international level. It provides inspiring examples of upscaling initiatives and innovative ideas for generating and sharing urban knowledge and good practice in Europe, which were developed and/or implemented by the program's participants.
In the fourth section of the publication, ten case studies illustrate projects from ten different European cities developed and implemented by teams made up of members from three sectors: the cultural sphere/civil society, the public sector, and the private sector. All of the projects presented here tackle relevant urban issues and have given citizens the opportunity to participate in the co-creation of innovative and socially viable solutions for specific urban challenges. In this sense, each of the projects exemplifies a collective effort for the common good. However, just reaching consensus about a shared understanding of the 'common good' can represent an enormous challenge.

The case studies are accompanied by process diagrams, which show each team's major milestones, hurdles, and successes. They illustrate the specific urban challenges faced in the particular local context and bring to light the complex process of changing perspectives, developing a shared vision, and implementing common goals. They also highlight the process of (re) negotiating roles and resource allocation while dealing with divergent interests. The diagrams were developed by the teams and make the dynamics of such collaborative processes visible. Moreover, they underscore the importance of these processes not only for the success of every single project, but also for the shaping of cross-sector collaboration and for positive social impact.
The graphs and diagrams in the fifth section of the publication, "City Comparison," place the local projects in a larger socio–economic context and make the different urban realities of the teams visible.

This documentation aims to share the experiences gained during the program. It presents insights into how to create real partnerships and gives practical examples of citizen participation and empowerment through culture.
This publication is mainly addressed at practitioners. However, decision-makers, researchers, and interested citizens may also benefit from the knowledge contained within these pages.
There is a lot we can learn from each other in order to make our cities (more) livable, inclusive, and sustainable. We wish all committed actors an enjoyable and inspiring read and great success for future projects and collaborations.

AGNIESZKA SURWIŁŁO-HAHN
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Program Coordinator
MitOst e.V.

INTRODUCTION: ABOUT THE PROGRAM ACTORS OF URBAN CHANGE

WHAT IS THE PROGRAM AND WHO IS BEHIND IT?

Actors of Urban Change aims to achieve sustainable and participatory urban development through cultural activities, which are implemented by teams of partners coming from the cultural sphere/civil society, the public and the private sectors. The program participants put their skills into practice through innovative local projects. They strengthen their competencies in cross-sector collaboration and profit from peer-to-peer learning, professional trainings with international experts, and Europe-wide exchange.

Actors of Urban Change is a program by the Robert Bosch Stiftung in cooperation with MitOst e.V. Both organizations recognize the potential of cities as laboratories, in which committed actors can develop innovative and more sustainable solutions to urban challenges together by establishing a new culture of collaboration.

The program is the result of experiences and expertise gained through different projects initiated and implemented by both partners over the last years in the fields of cultural exchange, civic engagement, and participation, such as the Robert Bosch Cultural Manager Programs. The pilot round of the program took place between 2013 and 2015. The second round took place between autumn of 2015 and summer of 2017. The next call for applications is planned for summer 2017.

THE PROGRAM "ACTORS OF URBAN CHANGE" IS BASED ON THE FOLLOWING ASSUMPTIONS:

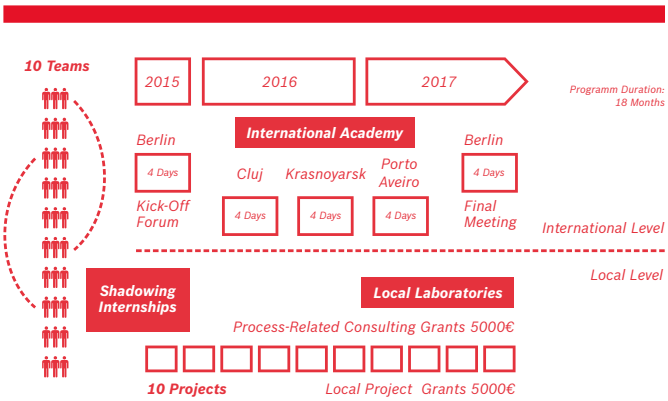
:: Cities play a substantial role in sustainable development.
:: Cross-sector collaboration makes the pooling of different actors' resources and competencies possible and helps to create more viable solutions to urban challenges.
:: Collaboration beyond sectoral, social, cultural, and national boundaries makes our cities and societies in Europe more sustainable.
:: Giving (all) people the chance to participate in changing their cities for the better leads to a more sustainable development.
:: Peer-learning is possible since the urban context is a common ground for all the stakeholders we address.
:: Culture is a fundamental aspect of sustainable development, which is able to connect the ecological, social, and economic dimensions.
:: Cultural activities have the potential to create meaning and identity, promote participation, and increase social inclusion.
:: Sharing knowledge and the dissemination of good practice through international exchange are crucial for sustainable urban development in Europe.

PROGRAM OFFERINGS AND ACTIVITIES: WHOM DO WE SUPPORT AND HOW?

In the program, actors from the cultural sphere/civil society, the public and the private sectors form cross-sectoral teams to implement innovative local projects. Over the course of 18 months, ten teams from ten European cities received financial support and mentoring, obtained professional qualification, and exchanged experiences in international academies during the implementation of their joint local projects. Furthermore, they became part of a trans-European network of Actors of Urban Change.

Funding for the teams at the local level consisted of Project Grants of up to 5,000 €. The same amount of money was provided through Process-Related Grants for custom-tailored support by local and international experts such as coaching, consulting, and mentoring. This balanced financial support illustrates the importance of the processes within our program. We believe that individual and team-oriented reflection about ongoing collaborative and systemic processes is vital for the success of each local project. This is why we seek to make the process and system knowledge gained at the local level fruitful for international exchange. (For more information, please see

the process diagrams in the chapter “Case Studies”).
Qualification of the program participants and knowledge exchange were fostered through five international Actors of Urban Change Academy Meetings in different European cities, which offered lectures, facilitated workshops, peer learning sessions, and field trips.



The expert inputs, discussions, and working sessions during these international meetings focused on the role of culture and participation in urban change, as well as on the advantages and challenges related to cross-sector collaboration. The exchange between program participants centered on the experiences acquired within the implementation of the local projects, for example lessons learned or participatory methods developed and implemented within the program.
During the entire learning process, the participants reflected on the potentials and risks related to their projects at the systemic level. They learned advocacy tools, forged alliances, and developed strategies in order to strengthen the impact of their projects.
Furthermore, the field trips during the Academies provided additional opportunities to learn (more) about specific urban issues in other European cities, with their varying social, cultural, economic, and political contexts, as well as to network with other local initiatives.
Another tool for networking, as well as for sharing knowledge and disseminating good practice in the context of the international Academies of Actors of Urban Change, was the public event format “Urban Change Talk.” The talks over the course of 18 months featured local and international experts and practitioners and addressed specific social, political, economic, and cultural aspects of participatory, sustainable urban change, such as urban commons, do-it-together urbanism, and the transformative potential of arts and culture in the social and urban context.
In addition, each participant was given the chance to one or more Shadowing Internships in another program participant’s city, allowing for networking between different initiatives and both generations of the program. These mobility grants gave the possibility to share experiences, learn from one another, and expand perspectives from a local to an international level.
The map on the next page shows how the individual and flexible supporting tool “Shadowing Internship” was used by the participants of the program.

POTENTIAL TOPICS AND SCOPE OF THE PROJECTS: WHAT IS OUR PERSPECTIVE ON URBAN CHANGE?

From the program’s perspective, urban change is not focused on formal processes of urban planning or development, but rather on strengthening community-driven engagement for local urban development. In this context, potential topics include: enabling or increasing citizens’ participation, participatory governance, affordable housing, gentrification, inclusion/integration, cultural diversity, accessibility of (formerly) public urban resources and spaces, sustainable mobility, health and physical activity, and green cities/climate change. The main issues addressed by the participants of the program included community development, identity-building, citizen empowerment, the appropriation of urban space,

[1] United Nations General Assembly 25.01.2017, Annex of Resolution 71/256, New Urban Agenda (adopted), p. 10 (43), 7 (28), 13 (67); see also EU Urban Agenda

[2] European Commission 30.05.2016, Urban Agenda for the EU, p. iii (4), iv (10)

[3] For further information on how the Actors of Urban Change Network has grown since the pilot stage of the program 2013-2015, see p.26/27.

and sustainable resource management.
Several initiatives by the current Actors of Urban Change teams illustrated in this publication are dealing with challenges formulated as goals in the New Urban Agenda[1] and thus making valuable contributions in their cities. These include:

:: "Ensuring access to equal opportunities and no discrimination"
(e.g. "Mănăștur Central - Cinema Dacia" in Cluj-Napoca/ Romania, "Project N.N." in Novi Sad/Serbia, "Speak up!" in Messolonghi/Greece, and "70TK" in Istanbul/Turkey),
:: "Respecting the rights of refugees, migrants, and internally displaced persons" (e.g. "MET - Artistic Training for a Changing City" in Bologna/Italy and "Stories Set in Stone - Creating Connections" in Geretsried/Germany),
:: "Promoting safe, accessible, and green public spaces" (e.g. "Urban Art Action" in Skopje/Macedonia, "uTree Greening" in Budapest/Hungary, and "Recycle Art Festival" in Krasnoyarsk/Russia).
:: "Housing" and "Urban mobility," two issues addressed within the Urban Agenda for the EU,[2] have been tackled by the projects "Critical Housing Lab" in Porto/Portugal and "More Bike Kitchen" in Bratislava/Slovakia (a project from the pilot round).

ACTORS OF URBAN CHANGE NETWORK: GOOD PRACTICE FOR THE PARTICIPATORY AND SUSTAINABLE DEVELOPMENT OF EUROPEAN CITIES

Participants of the program "Actors of Urban Change" become part of a European network with opportunities such as in-person exchange during the international Academy Sessions Meetings and Shadowing Internships mentioned above. Furthermore, they benefit from virtual exchange with previous and future generations of the Actors of Urban Change program through an online platform and community even after their participation in the program has finished. In this sense, "Actors of Urban Change" aims to provide a longer-term learning platform for a growing European community engaged in the positive and participatory development of our cities.[3]

APPLICATION: HOW TO GET INVOLVED IN THE PROGRAM

Committed actors from all over Europe, who are engaged in and/or interested in the positive development of their cities through cross-sector collaboration, cultural activities, and participation, are welcome to apply. Details about application procedures and the call for applications which will be open in summer 2017 are provided on the program's website. The participants will be selected by an international jury.

The following map shows how the mobility grant, the “Shadowing Internships”, was used by the program participants to undertake self-organized educational stays in other cities in and beyond the Actors network.

KEY ASPECTS OF THE PROGRAM: CULTURE, CROSS-SECTOR COLLABORATION, PARTICIPATION + INTERNATIONAL EXCHANGE

CONTEXT: HOW DO WE UNDERSTAND SUSTAINABLE DEVELOPMENT?

Cities can be understood as laboratories for and windows onto the societies of today and tomorrow. Urban areas are fertile ground for both challenges to and solutions for socio-economic, political, and environmental issues, especially since more and more of the world's population lives in urban areas; cities are where people, knowledge, money, and ideas meet. For this reason, this program focused on cities as transition arenas and mutual learning environments, where urban and societal changes can be envisioned, tested, and monitored.

If we want to find satisfying solutions for today's and tomorrow's challenges, we need to develop sustainably in a way "that meets the needs of the present without compromising the ability of future generations to meet their own needs."[1]

This claim has to be achieved while balancing the ecological, social, and economic dimensions of human cohabitation.

However, attempting to balance these dimensions equally without focusing on or prioritizing any of them endangers the ability to find adequate solutions to complex urban problems effectively. Overarching sustainability objectives are therefore needed. So-called integrative sustainability strategies provide orientation, so that feasible strategies and practices can be developed to achieve goals in the most sustainable way. Examples of overarching goals include ensuring human survival, the maintenance of society's productive potential, and the preservation of society's ability to act.[2]

In order to implement these strategies and practices, a profound process of rethinking the way we behave, interact, and collaborate with each other is necessary. To start this process, we need to critically reflect on our attitudes, values, behavior, and consumption patterns in order to be able to change them. As perceived needs are socially and culturally determined, sustainable development requires the promotion of values that encourage ecofriendly and socially responsible living and consumption standards.[3]

CULTURE: FOR AND AS SUSTAINABLE DEVELOPMENT

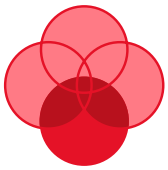
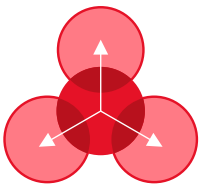
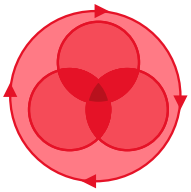
Culture can be considered as the fourth and connecting pillar of sustainability, alongside ecological, economic, and social factors. Thus, there are multiple ways of viewing culture's relationship with sustainability. (see graphic)[4]

Culture is closely related to shared values and social norms, as well as our attitudes and aspirations, and has the power to shift our behavior in a more sustainable direction. It is also inherently linked to creativity, heritage, identity, knowledge, and diversity. Moreover, cultural activities have the potential to facilitate citizens' participation, mutual understanding, intercultural dialogues, social inclusion, and innovation. Cultural actors and activities contribute to promoting the vitality and viability of our cities and societies in different ways. It can thus be said that no development can be sustainable without culture. Culture lies at the heart of change, both as an enabler and a driver of sustainable development.

This is why we endorse the perspective of the 2030 Agenda for Sustainable Development of the UN,[5] which recognizes the role of culture and its potentials for sustainable cities, peaceful and inclusive societies, the environment, economic growth, sustainable consumption, and production patterns.

Furthermore, we are convinced that the sustainable development of cities needs a new culture of dialogue, a new understanding of collaboration, and new ways of dealing with divergent interests in order to develop innovative, custom-made, and socially viable solutions for urban challenges. Some of the case studies presented in this publication exemplify how the potential of culture can be used more effectively in order to create meaning and identity, promote participation, and support mutual understanding.

4

	FIRST: CULTURE *in* SUSTAINABLE DEVELOPMENT	SECOND: CULTURE *for* SUSTAINABLE DEVELOPMENT	THIRD: CULTURE *as* SUSTAINABLE DEVELOPMENT
			
Definition of culture	culture as a capital	culture as a way of life	culture as a semiosis
Culture and development	culture as an achievment in development	culture as a resource and condition for development	development as a cultural process
Value of culture	intrinsic	instrumental and intrinsic	embedded
Culture and society	complementing	affording	transforming
Culture and nature	human perspective on nature	interaction of culture and nature	nature constituent of culture
Policy sectors	cultural policies	all policies	new policies
Modes of governance	hierarchical governance, 1st order	co-governance, 2nd order	self-governance, meta-governance
Research approach	mainly mono- and multidisciplinary	mainly multi- and interdisciplinary	mainly inter- and transdisciplinary

The three roles of culture in sustainable development (roles represented in dark red, the three pillars represented by the three circles). Culture added as a fourth pillar (left diagram), culture mediating between the three pillars (central diagram) and culture as the foundation for sustainable development (right diagram). The arrows indicate the ever-changing dynamics of culture and sustainable development (right diagram).

The actors involved in this process invest a lot of time and effort to reach these goals. We consider culture to be a central dimension in this process, which facilitates, catalyzes, and triggers social innovation.
Culture is essential for the sustainable development of our cities and societies, however cultural activities can also have unintended impacts, such as gentrification. Even though it is not always possible to prevent negative consequences, it is nevertheless important to be aware of and reflect on detrimental side effects. Actors working for positive social change have to learn how to deal with these kinds of challenges in order to be able to change cities for the better for everyone.

CROSS–SECTOR COLLABORATION: WHY DO WE NEED NEW ALLIANCES FOR SUSTAINABLE CITIES AND HOW DO THEY WORK?

Many of today's societal, environmental, and economic challenges in cities and urban areas are so complex and interconnected that they can only be tackled by different sectors working together. Multi-stakeholder collaboration between NGOs, government representatives, communities, and local business are essential to develop inclusive and sustainable cities with a high quality of life, both now and in the future. It will be needed at a scale and quality that dwarfs current levels of collaboration.

"*A successful sustainable development agenda requires partnerships between governments, the private sector, and civil society. These inclusive partnerships, built upon principles and values, a shared vision, and shared goals that place people and the planet at the center, are needed at the global, regional, national, and local level.*"[6]

Actors of Urban Change supports the building of unlikely alliances and strengthens the skills of the participants in the management of cross-sector collaboration aimed at collective impact for the common good. We assume that co-creation and the involvement of citizens leads to a more sustainable and innovative urban development and can legitimize activities, decisions, and processes. Collaborations beyond sectoral boundaries make mutual understanding of needs possible, help to overcome prejudices, and build upon shared values and principles. In this sense, cross-sector collaboration enables inclusive partnerships and horizontal networks based on flattened

[1] World Commission on Environment and Development 1987, Our Common Future (Brundtland Report), p. 27

[2] Kopfmüller 2007, Auf dem Weg zu einem integrativen Nachhaltigkeitskonzept, in: Ökologisches Wirtschaften (22), 1

[3] Brundtland Report 1987, p. 27

[4] Source: Dessein et al., 2015

[5] United Nations General Assembly 25.09.2015, Resolution 70/1 (adopted), 2030 Agenda for Sustainable Development, p. 10 (36)

[6] Goal 17, 2030 Agenda for Sustainable Development

hierarchies. Moreover, integrating multiple perspectives supports thinking outside of the box, a better allocation of resources and know-how, and thus allows for social innovation.
However, effective collaboration between organizations with different approaches, missions, interests, and cultures remains challenging. It requires a common understanding of the process and its challenges, a collaborative mindset, and a key partnering skill set. With these critical elements in place, partnerships can achieve real impact. Without them, partnerships are likely to underperform or fail altogether.

THE LIFE CYCLE OF A CROSS-SECTORAL PARTNERSHIP

Based on the experiences made within the program, several phases can be distinguished, even though the boundaries between them are not clear-cut. Different factors influence each phase in the life cycle of a cross-sectoral partnership – from initiation and creation to implementation and institutionalization. Specific skills and competences are required throughout the process.
The initiation phase of a tri-sector alliance always requires a clear and defined issue as well as the motivation to act upon it, even when it is triggered by an external factor like this program.
The creation phase of both a cross-sectoral team and a culture of collaboration is based on a mutual understanding of the rules and 'language' of the other sectors and (most importantly) trust. Very often, in the early period of formation, the connection between the actors involved in an alliance and their enthusiasm and excitement about and commitment to a shared vision 'clicks.' This can be critical for helping the team hold together during the project's implementation.
The experiences gathered within the program "Actors of Urban Change" underline that crucial factors for success at that stage include: a common understanding of targets and the measurement of goal attainment, agreement about responsibilities, shared resources, and governance or decision-making structures, and an open and honest exchange about the potential risks to all parties involved.
During the implementation phase, a constant renegotiation of the goals, strategy, partnership, and assessment of the achievements is needed. A partnership's intricate dynamics change continuously within complex social and political contexts.
In addition, the priorities, needs, and resources of the partners and stakeholders can also be in flux, and key people in the partnership can change as well. As a result, teams have to deal with an ongoing process of trust building and moderation of the rules, responsibilities, and balance of power.
As trust is the partnership's main resource, successful teams usually start small and scale up during the process. This allows partners to develop effective relationships and adjust the partnership's operational and governance arrangements before moving on to more ambitious plans. This step-by-step approach supports the development of 'hybrid governance' models within the partnership.
But even a clear memorandum of understanding and the best strategy will not save a partnership from issues when partners perceive differences in values or are taken aback by the others' 'strange' or unexpected behavior. This phenomenon, known as the 'storming phase,' which is part of team-building processes in general, seems to be an especially risky period for cross-sectoral teams, as the different organizational cultures also include different approaches to decision-making, feedback, and reflection. During the process of negotiation and 'storming' in the implementation phase, moderation skills and managerial resources are needed and a neutral 'third space' can be supportive – this is what the Academy Meetings and the network of Actors of Urban Change have sought to provide. Facilitators and peer-to-peer exchange support ongoing, effective, and efficient communication in the partnership.
A successful cooperation between sectors requires

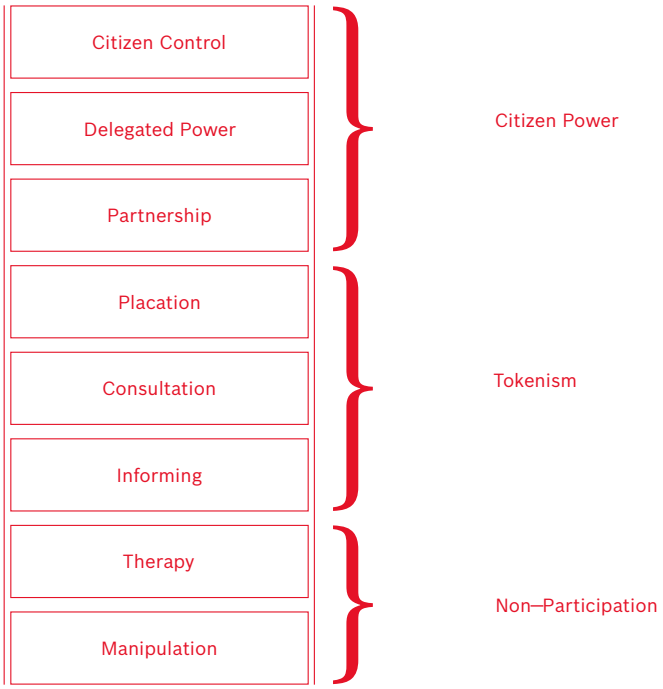
structural adaptation and supports the development of new interfaces and possibilities for collaboration. Successful cross-sectoral projects can contribute to a simplification of administrative decision processes, and therefore to an increase in the willingness to cooperate on future endeavors.
The projects in Actors of Urban Change tested new ideas, developed prototypes, and implemented creative solutions for the challenges at hand. Simultaneously, they contributed to changes in the structures and practices in their sectors and to the development of a culture of cooperation in their cities.

PARTICIPATION: HOW DO WE UNDERSTAND IT + WHY DO WE SUPPORT IT? CHANCES & CHALLENGES

Citizen participation has gained popularity in urban development processes in the last few years. Local governments now actively strive to or are instructed to involve local inhabitants in order to get more precise ideas for local needs, develop more adequate solutions, or gain legitimization and acceptance for planned measures and projects. Additionally, many people do not find their needs and visions adequately represented by globally interconnected markets and international government cooperation, or simply do not understand their local administration's procedures and actions, which has led to an emerging trend of 'do it yourself,' sharing economies, and self-help and commons approaches. These social developments have been supported by rapid increases in technological applications and solutions which can be used to self-organize, share knowledge, collectively develop ideas, and make one's voice heard. These emerging civil society actor networks seek to take an active role in the co-creation of their surroundings and societies.
Participatory processes in urban development, which are usually limited in time, geographical area, and groups involved, span from project-based processes to regularly convening committees. These groups decide about the use of local funds or provide political advice and critique. Citizens' and administrations' expectations concerning these processes are usually equally high. However, project-based participatory processes, which are the much more common variant, often do not address or reach relevant target groups and stakeholders, are not strong enough to raise awareness for important topics, or are just not long enough. This can contribute to a reinforcement of experiences of exclusion and discrimination or just lead to frustration. Thus, attitudes towards citizen participation are very mixed, with it either being regarded as a panacea or as an overly used buzzword.
Within Actors of Urban Change, the inclusion of local communities has been a central part of the program from the application phase onward. Since, as previously mentioned, sustainable urban development requires a change in the behavior, values, and consumption patterns of a society, it is paramount to involve the local communities and stakeholders from the very beginning. As one can see from the focus categories of the participating teams – from local identity-building to community development and citizen empowerment – reaching out to diverse communities is a key challenge and activity of the participating teams. Each team developed a specific participation strategy to determine where, who, why, how, and when to involve inhabitants in their process. Another main challenge for all of the teams was coping with target groups' social inequalities, such as varying income and education levels, divergent political interests, and very different experiences of political efficacy. In order to take participation seriously, it is critical to be clear about what kind of participation is possible in the different contexts. According to Sheryl Arnstein's "Ladder of Participation,"[7] there are different levels of participation, from manipulation (non-participation, citizens are only informed), to consultation (token involvement), to real partnerships and delegated power (citizens' power).

[7] Arnstein 1969, A Ladder of Citizen Participation, in: Journal of the American Institute of Planners (35) 4, p. 216-224

Against this backdrop, the informing of citizens is often misunderstood as citizen participation.



LADDER OF PARTICIPATION

1) Manipulation and 2) Therapy. Non–participative, cure or educate the participants. Achieve public support by PR.
3) Informing. One–way flow of information.
4) Consultation. Attitude surveys, neighborhood meetings, and public enquiries. Window dressing ritual.
5) Placation. Allows citizens to advise but retains for power holders the right to judge the legitimacy or feasibility of the advice.
6) Partnership. Power is redistrbuted through negotiation between citizens and power holders. Shared decision-making responsibilities.
7) Delegated power to make decisions. Public now has the power to assure accountability.
8) Citizen Control. Participants handle the entire job of planning, policy-making and managing a program.

[8] The term hackathon is a combination of 'hack' and 'marathon' and was a format first used by software developers. It describes a collective effort lasting from one to several days, to code new software in an exploratory way. In the context of the project mentioned, the hackathon method was applied to collective problem solving in the urban context, including practical elements such as mapping and intervention.

The ten teams both adapted well-known formats and new methods for the involvement of local communities. The methods included door-to-door invitations, focus group discussions, hackathons[8], open space, urban games, and collective mapping exercises.

CONCLUSION AND LESSONS RELATED TO PARTICIPATION

To summarize the lessons from twenty cities in seventeen different European countries, it can be said that community participation and involvement is a difficult but fruitful process. It is necessary, however, to replace alibi participation with the transparent communication of planning processes from the start. Additionally, a main challenge lies in the fact that the trust between different stakeholders (such as citizens and the public administration) needs to be carefully fostered while dealing with the chronic scarcity of resources such as time.

POTENTIAL SUCCESS FACTORS FOR PARTICIPATION

:: Be transparent and authentic concerning the reasons behind one's own involvement.
:: Build personal relations and win local heroes as multipliers to inspire others and guarantee continuity.
:: Manage participants' hopes and expectations.
:: Pay attention to the right frequency of actions in order to avoid frustration among the community.
:: Adapt event times to local schedules and try creative communication strategies.

INTERNATIONAL EXCHANGE FOR GOOD PRACTICE: HOW AND WHY DO WE SUPPORT IT?

Participants of the program Actors of Urban Change become part of a European network with opportunities such as in-person exchange during the international Academy Sessions Meetings and Shadowing Internships. Furthermore, they benefit from virtual exchange with

previous and future generations of the Actors of Urban Change program through an online platform and community even after their participation in the program has finished.
The ability to change one's perspective and the willingness to broaden one's horizon remain a crucial part of the learning and qualification process, both at an international and at a local level. This learning process can be supported through cross-sector collaboration, involving new partners and citizens within participatory processes, and international exchange.
We must learn from each other in order to be able to develop more sustainable solutions to urban challenges in European cities beyond national, social, sectoral, and cultural boundaries. A Pan-European exchange and creating knowledge through collaborative learning processes motivate committed actors and strengthen mutual dialogue and understanding. They make a common shared experience of a more solidary and cohesive Europe possible, and thus more tangible. This is why the program Actors of Urban Change seeks to serve as a platform for a European community engaged in the positive and participatory development of our cities.

ACTORS OF URBAN CHANGE ABOUT CULTURE, PARTICIPATION, AND CROSS–SECTOR COLLABORATION

Culture can bring us together and culture can push us apart. Urbanity is in essence about breaking the cultural divides - this is the central challenge for 21st century urban life.
Charles Landry, UK, writer, urban planner, jury member

//

Co-producing culture is a method of bringing people together, getting to know each other, and sharing creative experiences that can't be described. They can only be lived.
Silviu Medeşan, Cluj/Romania

//

If we are to accept that participation must necessarily entail different cultures tackling the same issues, culture is the only response.
Michele Dore, Bologna/Italy

//

I believe that culture is a powerful tool for engaging and involving people. In its many forms, culture is able to appeal to citizens at an intellectual and emotional level, allowing for and promoting a deeper participation in society and a more active and informed citizenship in the urban context.
Pedro Cavaco Leitão, Porto/Portugal

//

Cross-sector collaboration is the normal way to shape society, but it is hard in practice.
Aleksey Savchenko, Krasnoyarsk/ Russia

UPSCALING AND DEVELOPMENT: LEARNING FROM CHANGE FOR A BETTER URBAN FUTURE

The name of our program, "Actors of Urban Change," indicates quite explicitly that change and, in particular, the people creating (positive) change are (at) the heart of our endeavors. In the beginning, we deliberately chose the term "change," and not for example "development," because of its wider connotation. Urban development seemed too technical, potentially excluding many initiatives that work locally, place-specifically, and community-centered, and use cultural means and informal organizational structures. In the course of the program, we learned about transition thinking and transition management approaches.

"Transition management is an experiment in co–creating change amongst actors from different backgrounds that involves working with the ways people think, feel, and act." [1]

Or, put differently, it is a specific approach to governance that aims to facilitate and accelerate sustainability transitions. Understanding change as a transition from one state to another or from one system to another makes it more precise, more operational, and less abstract. In the following, we'd like to take some key elements of transition management and apply them to some of the first generation Actors of Urban Change teams.
One fundamental aspect of transition thinking and management that we borrow is the division between structure, culture, and practice in societal subsystems. Here is an easy example of a societal subsystem that one of our experts, Ania Rok, used to explain the concept when she first introduced transition thinking to us during an Academy Meeting in Tbilisi/Georgia (September 2014).

If you think about car transportation as a system in terms of structure, culture, and practice, the streets would be the structure. The habit of going everywhere by car, and the social value of having a car and being able to drive, symbolizes the culture. Last, but not least, the actual driving itself is the practice. In order to reach lasting change in a system, that is e.g. from an individually-based transportation system to an integrated system, all three levels need to be addressed. With Actors of Urban Change, we support the teams in their work on the cultural aspect of a system, and then help them achieve changes in structure and practice.

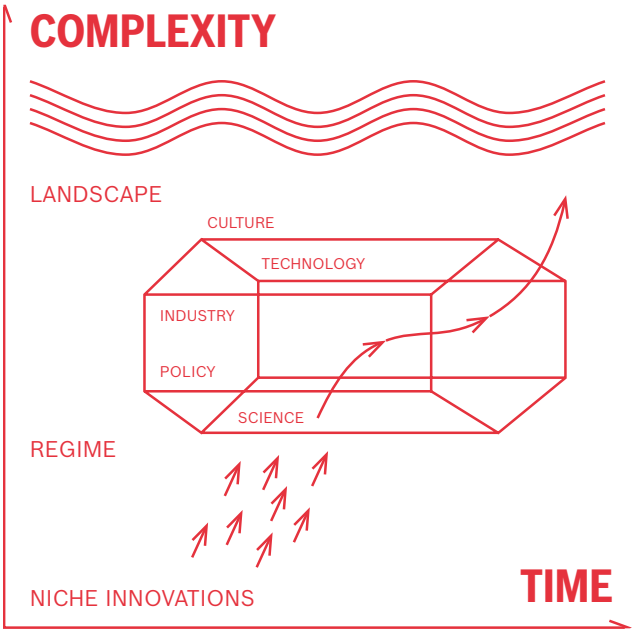
"Transitions can be understood as fundamental changes in structure, culture, and practice in a societal (sub)system." [2]

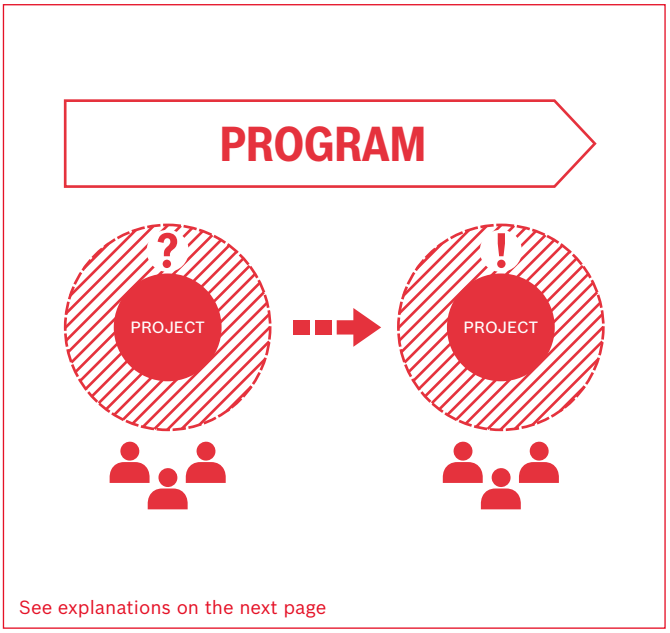
Another crucial distinction in order to understand a societal subsystem from the perspective of transition thinking is the differentiation into three levels: "niche," "regime," and "landscape." The niche is where innovation, which has not been implemented in a mainstream way yet, takes place. The regime is understood as the dominant and normative status quo within the subsystem. The third level is called the political or societal landscape and refers to the wider political, cultural, and economic background.
Let us use the Fukushima nuclear meltdown as an example for the above model. The nuclear meltdown was an event on the landscape level, which had significant effects on the regime level, i.e. after the event, the German government announced an about-face in energy policy away from nuclear and towards green and renewable energies. This event also had an effect on the niche level, since niche level players, who had been fighting for green energy for some time, were able to become mainstream as a result (see figure).[2]

[1] Please see the Actors of Urban Change Newspaper Issue 1, article by Ania Rok (ICLEI, URBACT) and Julia Wittmayer (Drift)

[2] DRIFT/transitionacademy.nl

[3] Source: Ania Rok, ICLEI (Local Governments for Sustainability)





See explanations on the next page

Transition thinking poses opportunities to accelerate systemic changes by instigating transitions within societal subsystems. We looked to these mechanisms to help our Actors of Urban Change teams potentially expand their initiatives' impacts.

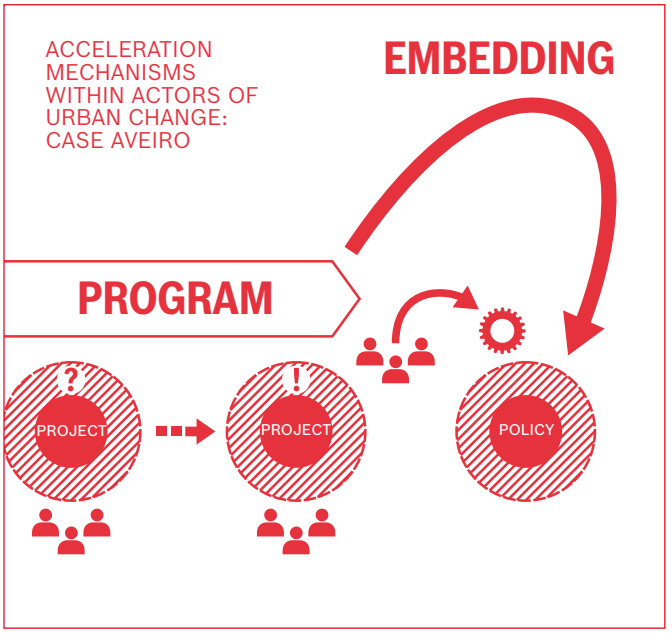
5 ACCELERATION MECHANISMS
UPSCALING: Grow bigger
REPLICATING: The more, the merrier
COUPLING: Joining forces
EMBEDDING: Becoming the new normal
INSTRUMENTALIZING: Riding the waves of change

TRANSITIONS can be influenced, supported and accelerated, but NOT planned, steered, or controlled.[3]

Above, we have listed five acceleration mechanisms. Upscaling, the first one, is probably the most obvious; essentially, it just means growing bigger, i.e. involving more people in a bike initiative or getting more rental bikes for an existing bike sharing system. In our example of the bike initiative, the second mechanism, Replicating, would mean opening a new branch of a bike initiative in a different part of town or a different city. Coupling, joining forces, would mean forming coalitions with other like-minded groups but also stakeholders from different sectors, who can address different target groups and access different resources. Embedding, becoming the new normal, is a big step in the process of changing a system from the inside out, though embedding can lead to initiatives losing their vigor and strength. Using the example of the bike initiative mentioned above, Embedding would mean that a bike sharing system initiated by a volunteer group gets taken over by the city or a company. The last mechanism described here is called Instrumentalizing. Here the landscape level and other dynamics in the system come into play. An election or similar event which creates a larger public interest can

AVEIRO, PORTUGAL

REGION:	CENTRO (NUTII), BAIXO VOUGA (NUTII)
POPULATION:	78,093 (CITY)
POPULATION GROWTH:	7 %
UNEMPLOYMENT RATE:	9.93 %
YOUTH UNEMPLOYMENT RATE:	10.29 %
CITY DISTRICT:	GLORIA E VERA CRUZ (CITY CENTER)
TYPE OF CITY:	INDUSTRIAL, HARBOR



be used as a springboard to come up with an initiative or a new idea, which transitions a system to a more sustainable way of functioning.

Based on the transition management model described above, we present four examples of different acceleration mechanisms used by selected projects from the pilot stage of the program "Actors of Urban Change" (2013-15), including the international project "City Tool Box," initiated by six Actors teams. Two of the acceleration mechanisms presented (Cases from Aveiro/Portugal and Maribor/Slovenia) serve as examples for Embedding. The Case from Bratislava/Slovakia gives an example for Upscaling and Replicating. The transnational initiative "City Tool Box" illustrates Coupling and Instrumentalizing.

VIVACIDADE :: AVEIRO, PORTUGAL

The team from Aveiro had to deal with a lack of social cohesion and local identity. These were caused by the region's growing economy and the opening of a university; both events have affected the demographic structure of the area and thus social relations between old and new residents of the city. The team decided to use public space as a starting point in order to unite different groups for collective action. They created a neighborhood plaza,[4] with self-built street furniture and a community garden, out of an urban void. The team managed to implement a very carefully designed participation process within the project. At the same time, the neighborhood community played a key role in the construction and maintenance of the plaza.

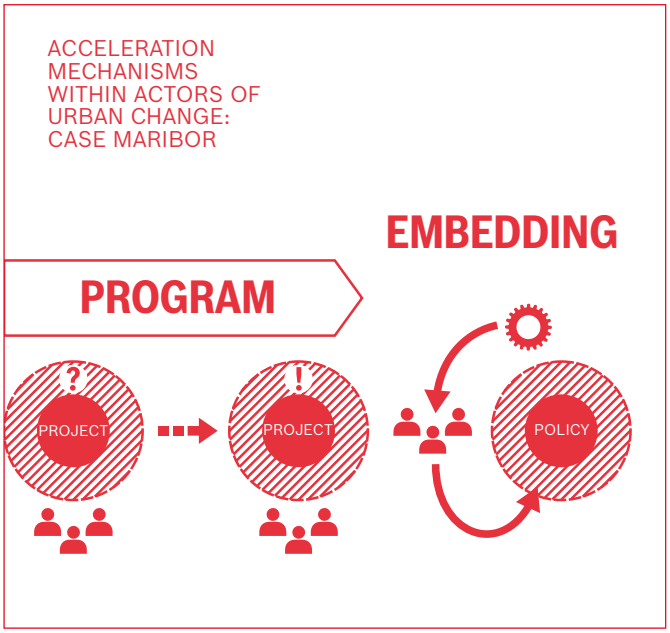
After the completion of the Actors program, the city administration decided to include a micro grant scheme in its policy framework to allow other similar neighborhood initiatives to get support and (social) recognition. In terms

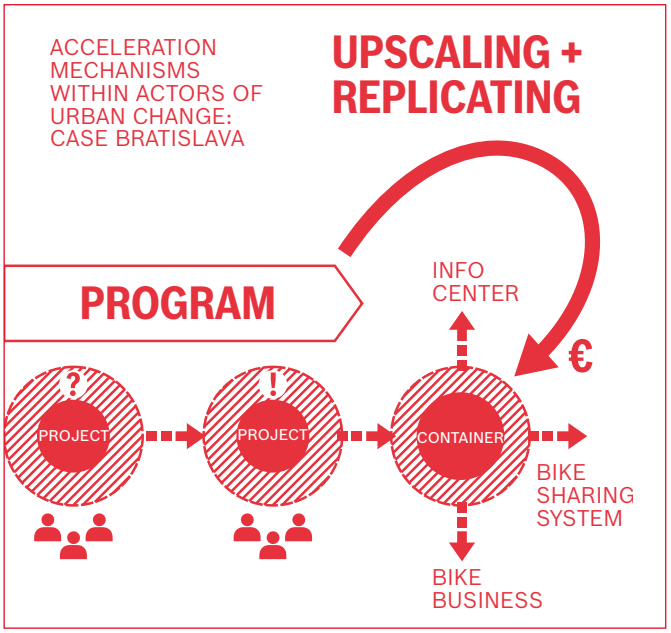
MARIBOR, SLOVENIA

REGION:	LOWER STYRIA
POPULATION:	111,550 (CITY)
POPULATION GROWTH:	-2.4 %
UNEMPLOYMENT RATE:	19.2 %
YOUTH UNEMPLOYMENT RATE:	26.7 %
CITY DISTRICT:	OLD CITY CENTER
TYPE OF CITY:	2ND LARGEST CITY, POST–INDUSTRIAL AND UNIVERSITY CITY

BRATISLAVA, SLOVAKIA

REGION:	BRATISLAVA
POPULATION:	417,389 (CITY)
POPULATION GROWTH:	2.03 %
UNEMPLOYMENT RATE:	5.65 %
YOUTH UNEMPLOYMENT RATE:	2.7 %
CITY DISTRICT:	STARE MESTO
TYPE OF CITY:	CAPITAL CITY





of accelerating mechanisms, this case can be understood as a pioneering example of an embedding strategy.

LIVING CITY :: MARIBOR, SLOVENIA

The context of the project "Living City" [5] was the historic city center of Maribor, which is characterized by intense traffic, physical degradation, and inadequate living conditions. The main challenge of the project was to bring back the vitality, identity, and attractiveness of the area through the mobilization of the local community and involvement of the creative sector. To achieve this, the local Actors of Urban Change Team initiated large-scale urban dialogues (so-called "urban hackathons" [6]) with different stakeholders about challenges concerning the inner city. These "urban hackathons" became a powerful platform for exchange between actors from civil society, the administration, politics, and the private sector. At the same time, the team implemented community actions and managed to temporarily close one of the main inner-city streets. The initiative of the team to revitalize the old city center of Maribor became part of an integrated sustainable urban development concept for the city. In this way, the team managed to embed their ideas in the city's urban development policy.

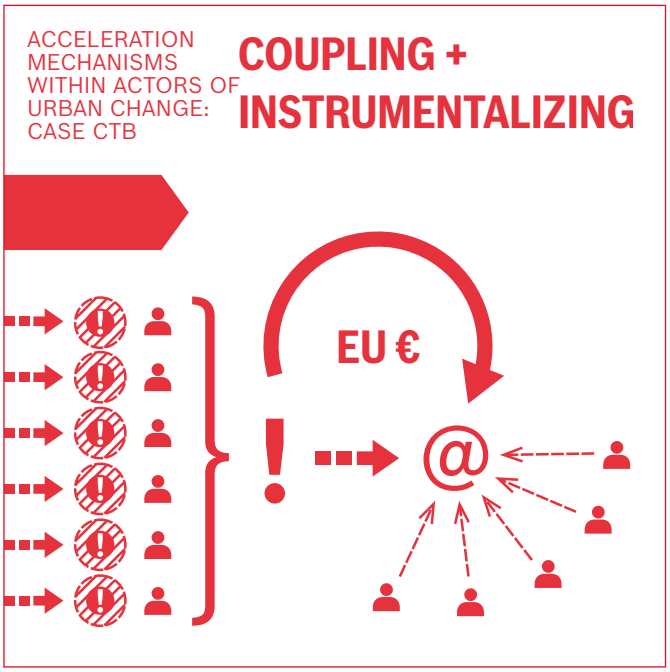
MORE BIKE KITCHEN :: BRATISLAVA, SLOVAKIA

The team from Bratislava chose to deal with the lack of bike infrastructure in their city. Team Bratislava's goal was to establish and broaden a local culture of cycling and its respective infrastructure by extending and diversifying the bike community and its activities. Project activities related to advocacy (e.g. country's first international biking conference, participation in critical mass rides) aimed to secure a better representation of cycling in the city's transportation policies. In doing so, they tackled issues associated with high levels of motorized traffic, such as traffic jams, air pollution, and public health problems. After the pilot stage, in which the project "More Bike

[4] For more Information about the Project “VivaCidade,” please see “Actors of Urban Change. Program Documentation 2013-15,” May 2015, p. 24-27 or visit www.actors-of-urban-change.eu

[5] For more Information about the Project “Living City,” please see “Actors of Urban Change. Program Documentation 2013-15,” May 2015, p. 48-51 or visit www.actors-of-urban-change.eu

[6] The term hackathon is a combination of ‘hack’ and ‘marathon’ and was a format first used by software developers. It describes a collective effort lasting from one to several days, to code new software in an exploratory way. In the context of the project mentioned, the hackathon method was applied to collective problem solving in the urban context, including practical elements such as mapping and intervention.



Kitchen”[7] was implemented, two overseas shipping containers were installed as the meeting point of the More Bike Kitchen Initiative with the support of the program and in cooperation with the public administration. This new space made it possible to expand on the existing activities of the group to include a bike repair workshop and storage and an info center for sustainable and bike mobility. In addition, the team was able to boost the already existing bottom-up bike sharing system and establish a bike shop. Team Bratislava presents a classic case of upscaling; they share knowledge and do advocacy for sustainable mobility through the info center and their network. In this way, the idea of a bike kitchen as the backbone of an active bike community could be replicated in other cities. Moreover, the team engaged an expert to develop a Bike Infrastructure Concept, which may lead to their change becoming embedded in the city’s mobility concept.

CITY TOOL BOX :: BERLIN, GERMANY; AVEIRO, PORTUGAL; MARIBOR, SLOVENIA; LUBLIN, POLAND; ZAGREB, CROATIA; ATHENS, GREECE

After the first program round, participants representing six initiatives[8] formed a team and applied succesfully for EU funds (Erasmus+ Program). The aim of the application was to build an online platform in order to share knowledge about urban interventions, in particular with a younger generation. The result is an online learning platform, the City Tool Box (CTB)[9], that encourages citizen-driven actions in the urban landscape, following the “CIY-idea” – Change It Yourself!

The aim of the learning platform is to allow future professionals and dedicated citizens to gather practical knowledge for bottom-up activities and to connect them with each other. Furthermore, the platform broadens awareness for challenges in the city and, most of all, empowers the citizens to become agents of change and protagonists in the ‘urban arena.’ Through best practice tools - first provided by the six partners of the CTB-network and fast connecting with other initiatives around Europe - interested citizens can apply step-by-step guidelines in their local context and upload ‘tools’ of their own urban actions. CTB’s tools cover a range of topics, including recommendations for funding opportunities, communication strategies, and important lessons.

Members of the second generation of Actors of Urban Change and others are adding to the continuing growth of the platform. The general idea behind this initiative is to make knowledge from the urban context transferable and adaptable. The Actors of Urban Change program supported the collective development of the idea, which was not covered by the EU funds, with the so-called “Scaling and Development Grant.”

[7] For more Information about the Project "More Bike Kitchen," please see "Actors of Urban Change. Program Documentation 2013-15," May 2015, p. 36-39 or visit www.actors-of-urban-change.eu

[8] KUNSTrePUBLIK e.V. (Berlin/Germany), PLACE IDENTITY (Athens/Greece), Open Territory Foundation (Lublin/Poland), IN PLACES (Zagreb/Croatia); "4iS - Platform for Social Innovation_University of Aveiro alumni Association" (Aveiro/Portugal) and "House ! Society (Hiša!)" (Maribor/Slovenia)

[9] For more information, see citytoolbox.net

CONCLUSION :: UNDERSTANDING CHANGE—LEARNING FROM CHANGE

The four models of different acceleration mechanisms presented above demonstrate the complex interdependencies between different levels of change (individual, team, project, city, and systemic levels). They also underline the dynamic developments behind scaling processes in the urban context. The cases provided in this article make the impact of changes initiated and/or precipitated by local actors at a systemic and policy level visible, and thus more tangible. This might encourage other committed actors involved in these kinds of initiatives, even though long-term processes of change are often fraught with risks, tensions, volatility, and (political) uncertainties.

Still, the examples provided in this article illustrate the diverse potential of such local (and international) initiatives for creating systemic change in an inclusive, participatory, and collaborative manner. This is most likely not the easiest way towards a positive, long-term impact in the urban development, but (probably) the only effective way to make our cities and societies really sustainable.

ACTORS OF URBAN CHANGE ABOUT THE(IR) PROGRAM

I come from the public sector and usually there is suspicion about cooperation with the private sector and non-governmental organizations, but attending the Actors of Urban Change made me realize that when there is a real, common and strong will for the goal, such collaborations can work perfectly.
Olga-Christiana Papadimitriou, Messolonghi/Greece

Academia has a way of ignoring the private sector, for various reasons. My experience with Actors of Urban Change has proven to me that this ignorance is unfounded academic elitism, and that the private sector can enrich any project in ways that academia never could.
Banu Pekol, Istanbul/Turkey

What I appreciate most about the Actors of Urban Change program is that it enables person-to-person cooperation between people with very different backgrounds and perspectives, and therefore contributes to breaking down the artificial walls we build between each other.
Ania Rok, Warsaw/Poland, expert, jury member

The program encouraged the Actors teams to ask for openness, transparency, and access to people, data, and resources. So "participation" became more than a word. It is now a tangible interaction mode with concrete outcomes.
Andreas Krüger, Berlin/Germany, entrepreneur, jury member

PARTICIPATING CITIES + PROJECTS 2015–17

A Program Documentation about the first program round has been published in May 2015 and is available in print and via the program's website (www.actors–of–urban–change.eu).

II. 1 BOLOGNA, ITALY :: MET–Artistic Training for a Changing City
II. 2 BUDAPEST, HUNGARY :: uTree Greening
II. 3 CLUJ–NAPOCA, ROMANIA :: Mănăştur Central–Cinema Dacia
II. 4 GERETSRIED, GERMANY :: Stories Set in Stone–Creating Connections
II. 5 ISTANBUL, TURKEY :: 70TK
II. 6 KRASNOYARSK, RUSSIA :: Recycle Art Festival
II. 7 MESSOLONGHI, GREECE :: Speak Up!
II. 8 NOVI SAD, SERBIA :: Project N.N.
II. 9 PORTO, PORTUGAL :: Critical Housing Lab
II.10 SKOPJE, REPUBLIC OF MACEDONIA :: Urban Art Action

PROJECTS 2013–15

I. 1 ATHENS, GREECE :: PEDIO_AGORA
I. 2 AVEIRO, PORTUGAL :: VivaCidade
I. 3 BARCELONA, SPAIN :: Alice Archive–Childhood, Experience and Public Space
I. 4 BERLIN, GERMANY :: Moabiter Mix
I. 5 BRATISLAVA, SLOVAKIA :: More Bike Kitchen
I. 6 KAUNAS, LITHUANIA :: The Šančiai Kiosk
I. 7 LUBLIN, POLAND :: Tenants. Narrations about Urban Utopias
I. 8 MARIBOR, SLOVENIA :: Living City
I. 9 ZAGREB, CROATIA :: Light in Places
I. 10 ZUGDIDI, GEORGIA :: Open House

II. 2
VS.
KIOSK
I. 5
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CINEMA
II. 3
II. 4
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I. 8
II. 9
II. 8
OPEN HOUSE
I. 2
I. 10
I. 3
II. 5
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I. 9
II. 7
I. 1
II. 10

PARTICIPATING CITIES

2015–17

2013–15

KAUNAS
KRASNOYARSK
ca. 4500 KM ->
BERLIN
LUBLIN
GERETSRIED
BRATISLAVA
BUDAPEST
MARIBOR
BOLOGNA
CLUJ–NAPOCA
ZAGREB
NOVI SAD
SKOPJE
ZUGDIDI
ISTANBUL
MESSOLONGHI
ATHENS

CASE STUDIES 2015–17

The following section of the publication presents the ten case studies of the local projects implemented during the second program round (2015–17). They are accompanied by process diagrams, which illustrate each team's major milestones, hurdles, and successes. In a visual manner, the diagrams retrace the complexity and interconnectedness of processes the teams have experienced over the last 18 months on various levels. Furthermore, they underline the fact that Actors of Urban Change does not only focus on project outcomes, but also pays particular attention to the dynamics of collaborative processes behind the projects.

Each team developed their process diagram collectively in a workshop during the Academy Meeting in Portugal in February 2017, where it proved to be a valuable tool for reflection and dialogue. The workshop outcomes were then digitalized and complemented by statements of the teams, pointing out the most decisive elements of their process.

BOLOGNA ITALY

REGION:	EMILIA-ROMAGNA
CITY DISTRICT:	NAVILE
AREA:	140 km²
POPULATION:	915,536 (METRO AREA) 770,998 (FUA) 384,202 (CITY)
POPULATION CHANGE:	0.9 %
UNEMPLOYMENT RATE:	7 %
YOUTH UNEMPLOYMENT RATE:	32.8 %
TYPE OF CITY:	LARGEST CITY OF THE EMILIA–ROMAGNA REGION, SEVENTH MOST POPULOUS CITY IN ITALY

For more data, see City data I+II, p.94–97

MET–
ARTISTIC TRAINING FOR A CHANGING CITY

Improving understanding between non–migrants, migrants, and refugees through theater

CONTEXT :: BOLOGNA–A CITY MARKED BY GLOBAL MIGRATION

In the last 7 years, Italy has become a "land of hope" for thousands of immigrants escaping from poverty or, more and more often, war and political persecution; in 2016, approximately 123,600 refugees landed on the Italian coast. Bologna is a progressive town with an industrial past. Like the rest of Italy, it welcomes refugees in numerous reception facilities for new arrivals, as well as hubs and centers equipped for longer periods of stay. Italy's biggest challenge lies in the quality of the reception for such a large number of refugees, who often don't speak Italian and don't know the Italian culture. This is a particularly big challenge in outlying districts like Navile, in Bologna, where the team's project is located, where acceptance and integration are generally more difficult than in central districts.

CHALLENGE :: INTEGRATION INSTEAD OF ISOLATION

Many organizations in the city of Bologna strive to guarantee the best possible reception for refugees. Refugees and other migrant groups often face barriers to entry in a new society. These may be linked to language barriers, difficulty in joining the workforce, and difficulties making new social contacts. These barriers prevent migrant groups from interacting with locals, and can lead to long-term isolation of these groups from one another. Thus, the main challenge for this project was to develop a new and innovative way to increase contact between Italians and newcomers, while simultaneously helping newly-arrived immigrants better integrate into Italian society.

STRATEGY :: CULTURE, CONTACT, AND COMMUNICATION AS PART OF EVERYDAY LIFE

Team Bologna sought a creative and playful way to break down these barriers through theater. The team was made up of members from the theater company Cantieri Meticci, an officer from the Intercultural Center M. Zonarelli, which is run by the municipality, and the socio-cultural division of Italy's biggest supermarket cooperative COOP. The cross-sectoral team based its project on the existing activities of the theater initiative, which are purposefully scattered all over the city, in order to reach as many migrants as possible. During their participation in the Actors program, the goal was to establish MET, a new, open format cultural space for these activities, on the outskirts of Bologna in the culturally-diverse district of Navile. MET is also part of the Arci cultural circuit, the biggest association for social promotion in Italy, which will help to ensure its sustainability beyond the end of the participation in the Actors program.

IMPLEMENTATION :: SOCIAL COHESION THROUGH ARTISTIC PARTICIPATION

The journey to the establishment of MET, which stands for Meticci Extrartistica Trasversale (Cross-artistic and socially-mixed cultural space), took several years and lots of effort. The negotiation and bureaucratic process lasted almost two years. During this period, Cantieri Meticci took part in two cultural summers promoted by the municipality and countless other events, such as Arci's festival about migration, the Sabir Festival, which took place in Lampedusa (2014) and Pozzallo (2016).

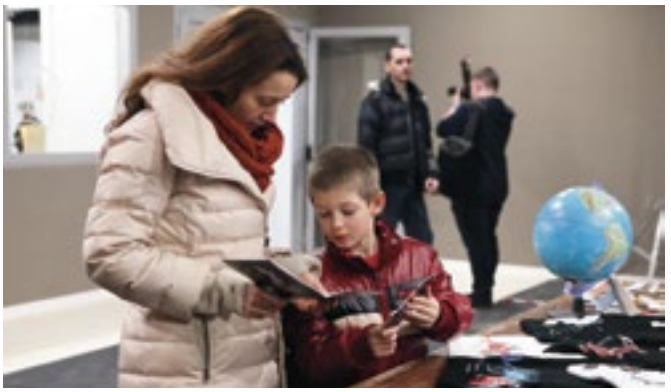
Finally, in February 2017, a space in Gorky Street became MET's new home, thanks to a cross-sectorial negotiation that involved Arci, a representative of the district where the space is located, the mayor and other members of the municipality council, Cantieri Meticci, and the local branch of COOP supermarket. The space, which is owned by the municipality, is set aside for cultural and social projects. Arci acted as an intermediary between Cantieri Meticci and COOP, which managed the space but left it empty after resizing its market area. After the contract was signed in June 2016, the physical work started, mixing the expertise of dozens of participants, including carpentry, painting, set design, and lighting. Migrants and European citizens worked side by side for four months. The official opening event in February was followed by live music events, video installations, and showings of Cantieri Meticci's main productions: "The Violin of the Titanic" and "The Acrobats." In total, the opening weekend attracted more than 600 participants. Now, at MET, citizens and migrants have the ability to express themselves and to share their cultures and life experiences with each other, both through artistic workshops and by bringing their specific talents to the company's productions.

Cantieri Meticci has developed a variety of theater-based formats in which to engage refugees and long-term residents in discussion with one another. Theater workshops take place with up to 100 participants using "listening tables," five handcrafted square tables equipped with internal sound systems which serve as surfaces

The opening of MET in February 2017: official guests cut the red ribbon (below) and locals from the Navile district come by to get to know their new neighbors (bottom right). Ever since, the new space hosts events, e.g. about the Iranian poet Forough Farrokhzad (left).

Previous page: Cantieri Meticci performing *The Acrobats... or the art of escape*.

Team picture, previous page, from left to right: Michele Dore, Karen Boselli, Luca Virgili, and Michele Petrizzo



for video installations and work stations for workshop participants. The team has also organized flash mobs at schools, reception centers, and various squares in the city. The goal was to promote meetings between artists, Italian citizens, and migrants, to share existing stories and narratives, and to create new ones through theater, animation, sculpture, and other artistic disciplines. In summer 2016, Cantieri Meticci's core company was invited to Warsaw (Poland) and Berlin (Germany) to perform their play "The Acrobats ... or the art of escape." In front of an international audience, the 12 actors and actresses and 8 musicians addressed issues of escape and persecution and examined what art and music can do to counter extreme living conditions.

In addition, Team Bologna developed a theater workshop specifically for women after they recognized that women were underrepresented among workshop participants. The women-only offering examines theater pieces about female empowerment and provides a space in which women can give voice to their own histories. Following the same logic, a workshop about Chinese culture has been put in place to give voice to the huge and often disregarded Chinese community in Bologna.

IMPACT AND SUSTAINABILITY :: EMPOWERMENT AND MUTUAL UNDERSTANDING

The project has had impact on several levels. It led to the empowerment of migrants, who could simultaneously develop skills in the arts and crafts that are practiced by the company. Migrants, many of whom are asylum seekers or refugees, are part of the core company, are workshop leaders or co-leaders, and head up the technical sectors of the MET management. In addition, dozens of students from artistic, social, and political disciplines have been able to produce their own works of art and critical essays in the frame of Cantieri Meticci's activities while acting as workshop leaders and deputy leaders. One refugee will soon launch his own Arabic class inside MET. In addition,

Exemplary thematic table to trigger discussion among experts, local citizens, and migrants about the exploitation of migrant agricultural workers in southern Italy, March 2017 (top).

Weekly theater workshop with Italians, refugees, and asylum seekers led by Nicola Gencarelli and Moussa Molla Salih at a library in the Navile district in 2016 (right).

the project has stimulated a strong feeling of belonging. The deep trust and intimacy that theater work brings with it has meant that MET has provided social support for migrants while their actual families were thousands of kilometers away or lost in the maze of European reception. The project has also increased awareness among long-time residents and led to a higher level of interaction between the members of different communities above and beyond activities directly initiated by the team. Finally, the project has increased the visibility of and knowledge about asylum seekers' journey through the regulatory process and their reception in a new country.

TRANSFERABILITY

GENERAL PROBLEM

How can one increase mutual contact between newcomers and locals through cultural formats? And how can social cohesion be fostered on a local level?

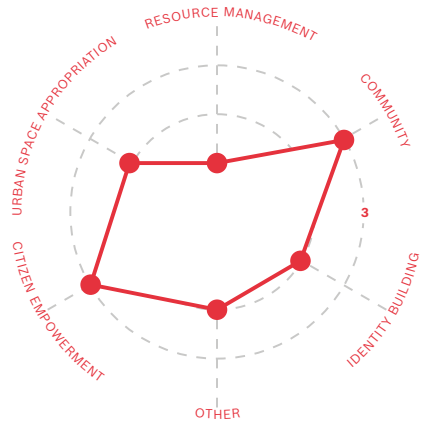
SUCCESS FACTORS

:: Cultural exchange at the supermarket, a space where people go on a day-to-day basis, makes integration and immigration an everyday topic.
:: Intercultural dialogue can be effectively started through cultural projects.
:: Sharing stories helps to create understanding.
:: Theater in general and specifically the formats developed by Cantieri Meticci are a good medium for simultaneously nurturing artistic training and developing linguistic and social skills.

MOST IMPORTANT LESSONS

:: Artistic tools can effectively improve social cohesion.
:: Setting up a new space requires not just practical skills but a whole lot of negotiation and experimentation within local communities.
:: Working with different target groups requires a huge amount of creativity, openness, and flexibility from the workshop leaders.
:: Active participation in low-threshold creative formats increases confidence and language skills at the same time.
:: The involvement of institutions in the social process can be strongly opposed by members most sensitive to double talk and the convenient exploitations of the spotlight, eventually leading to their departure from the project.
:: The more high-level political institutions are involved, the more it is necessary to be aware of political shifts and firm about one's own principles.
:: Help must not be taken for granted. An entity that provided free services once does not necessarily do it a second time regardless of the success of the initiative.

BOLOGNA ITALY



For the explanation, see p.92

A NEW HOME—THE OPENING OF MET

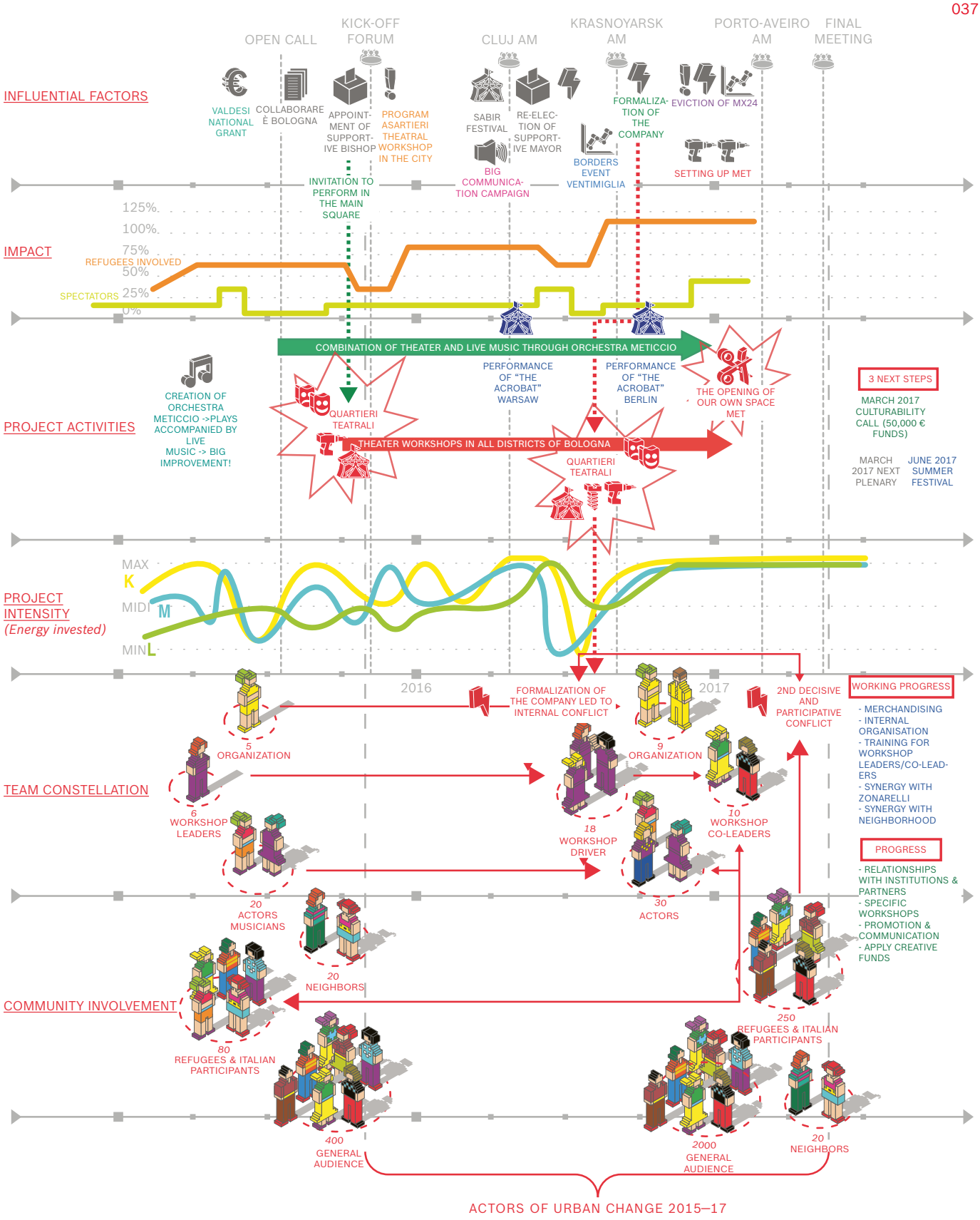
For all of us, the opening of MET was an amazing experience! For months, together with more than 50 volunteers, we worked so hard to turn the building into our new "home" – the home for art, training, and artistic exchange. It was amazing to see how many people invested their talents, time, and efforts into this endeavor, which was far bigger than we had imagined it to be. Finally, on February 2, 2017, we celebrated the opening. Many officials came and cut the obligatory red ribbon. All the volunteers who had given a hand during the preparations and people from the Navile district who were simply curious about their new "neighbors" came, too. The MET was packed with people and the program packed with activities – performances, workshops, and concerts. When it was over, we were all completely exhausted yet at the same time really proud of the successful opening.

REACHING OUT TO FAR MORE PEOPLE—QUARTIERI TEATRALI

Before the start of the Quartieri Teatrali project, Cantieri Meticci offered one weekly theater workshop, which was attended by our actors, Italians, migrants, refugees, and asylum seekers from two reception centers. At the end of the season 2014-2015, we realized that the group had become so big that it was impossible to continue with a single workshop, and we wanted to involve even more and more diverse people.

During the first edition of Quartieri Teatrali, from October 2015 until June 2016, we organized six workshops in four districts of Bologna, involving about 120 people. In a final "marathon" day, six presentations were given on stage, with more than 300 people attending. For the second edition the next year, we tripled our activities: 18 workshops, several of which specifically targeted students from the big Chinese community, women, unaccompanied minors, or children – in total about 350 people of all origins and backgrounds. We hope to involve more than 500 people in the on-stage presentations of these workshops in May and June 2017.

Over two seasons, we have been able to involve far more people in our activities. But of course, scaling from 6 to 18 workshops involves a big logistical, organizational, and management effort and at the end of the season, we will have to reflect upon the strengths and weaknesses of this strategy. How shoud we carry out workshops in the next season? With which economic resources? Should we resize or not? And how can we best connect these workshops in the suburbs with MET, our new home?


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
VALDESI NATIONAL GRANT
COLLABORARE È BOLOGNA
APPOINT-MENT OF SUPPORT-IVE BISHOP
PROGRAM ASARTIERI THEATRAL WORKSHOP IN THE CITY
SABIR FESTIVAL
RE-ELEC-TION OF SUPPORT-IVE MAYOR
FORMALIZA-TION OF THE COMPANY
EVICTION OF MX24
BORDERS EVENT VENTIMIGLIA
SETTING UP MET
INVITATION TO PERFORM IN THE MAIN SQUARE
BIG COMMUNICA-TION CAMPAIGN
IMPACT
125%
100%
75%
50%
25%
0%
REFUGEES INVOLVED
SPECTATORS
COMBINATION OF THEATER AND LIVE MUSIC THROUGH ORCHESTRA METICCIO
PROJECT ACTIVITIES
CREATION OF ORCHESTRA METICCIO ->PLAYS ACCOMPANIED BY LIVE MUSIC -> BIG IMPROVEMENT!
QUARTIERI TEATRALI
PERFORMANCE OF "THE ACROBAT" WARSAW
PERFORMANCE OF "THE ACROBAT" BERLIN
THE OPENING OF OUR OWN SPACE MET
THEATER WORKSHOPS IN ALL DISTRICTS OF BOLOGNA
QUARTIERI TEATRALI
3 NEXT STEPS
MARCH 2017 CULTURABILITY CALL (50,000 € FUNDS)
MARCH 2017 NEXT PLENARY
JUNE 2017 SUMMER FESTIVAL
PROJECT INTENSITY (Energy invested)
MAX
K
MIDI
M
MIN
L
2016
2017
FORMALIZATION OF THE COMPANY LED TO INTERNAL CONFLICT
2ND DECISIVE AND PARTICIPATIVE CONFLICT
WORKING PROGRESS
- MERCHANDISING
- INTERNAL ORGANISATION
- TRAINING FOR WORKSHOP LEADERS/CO-LEAD-ERS
- SYNERGY WITH ZONARELLI
- SYNERGY WITH NEIGHBORHOOD
TEAM CONSTELLATION
5 ORGANIZATION
9 ORGANIZATION
6 WORKSHOP LEADERS
18 WORKSHOP DRIVER
10 WORKSHOP CO-LEADERS
20 ACTORS MUSICIANS
30 ACTORS
PROGRESS
- RELATIONSHIPS WITH INSTITUTIONS & PARTNERS
- SPECIFIC WORKSHOPS
- PROMOTION & COMMUNICATION
- APPLY CREATIVE FUNDS
COMMUNITY INVOLVEMENT
20 NEIGHBORS
80 REFUGEES & ITALIAN PARTICIPANTS
250 REFUGEES & ITALIAN PARTICIPANTS
400 GENERAL AUDIENCE
2000 GENERAL AUDIENCE
20 NEIGHBORS
ACTORS OF URBAN CHANGE 2015–17

BUDAPEST
HUNGARY

uTREE GREENING

REGION:	KÖZÉP-MAGYARORSZÁG
CITY DISTRICT:	13TH DISTRICT
AREA:	525 km²
POPULATION:	2,926,641 (METRO AREA) 2,927,944 (FUA) 1,744,665 (CITY)
POPULATION CHANGE:	0.5 %
UNEMPLOYMENT RATE:	10.4 %
YOUTH UNEMPLOYMENT RATE:	13.2 %
TYPE OF CITY:	CAPITAL AND MOST POPULOUS CITY OF HUNGARY, ONE OF THE LARGEST CITIES IN THE EU.

For more data, see City data I+II, p.94–97

Revitalizing inner courtyards to create urban green space, strengthen communities, and help climate adaptation

CONTEXT :: BEAUTIFUL FACADES BUT ECOLOGICAL CHALLENGES

Behind the striking facades of Budapest, one of the most beautiful capital cities in Europe, it's often not such a pretty picture. Újlipótváros, part of 13th district of Budapest, is a densely-built area 1.2 km² in size. It has 40,000 inhabitants, 2,770 public trees, but only 2 m² of green space per person, well below the WHO's recommendation of 9 m² per person. Due to the high building density, the area suffers from the negative consequences of the urban heat island effect, whereby paved surfaces and buildings are warmed by the sun during the day and radiate this heat after dark, and heavy rain, which has nowhere to go in a paved environment. The overused public green spaces here are among the most popular in Budapest. There is growing demand among residents for new public green spaces both for recreation and to offset the negative effects of climate change.

CHALLENGE :: A FEELING OF POWERLESSNESS AGAINST CLIMATE CHANGE

According to research by the Hungarian NGO Energy Club, 7 out of 10 Hungarians think that they are powerless against climate change and the negative effects of city climate. People are unsure about their role in implementation and generally take a passive or critical stance towards top-down initiatives. This problem is compounded by a densely-built cityscape typical of industrial-era urban development. Blocks are densely constructed. Streets are narrow and dominated by traffic and parked vehicles. Public space is occupied by public utilities; there is limited potential to increase green space density on public lands.

In addition, green spaces where neighbors can meet are seldom. Neglected inner courtyards, which often serve only as bicycle parking or for waste disposal, present the opportunity to take on both of these challenges at the same time. The activists from Team Budapest wanted to reinvent these spaces together with the residents, thus empowering citizens in their ability to take local action against climate change.

STRATEGY :: GREENING INNER–CITY COURTYARDS

Team Budapest sought to meet these challenges by involving local communities in the greening and refunctioning of their courtyards. Inner-city courtyards with dense gardens, especially with trees, play an important and unique role in air cooling on hot summer nights and draining water after heavy rainfalls, and contribute to the city's climate adaptation program on a local level. In addition to improving human comfort in the city, these spaces also offer new opportunities

for recreation, strengthen local communities, and help to increase biodiversity. Team Budapest, made up of the founder of the Courtyard Gardens Action Group, a representative from the mayor's office of the 13th district, and a landscape architect, wanted to achieve this goal with the involvement of the residents. They have begun in the 13th district, but they wanted to involve actors and raise awareness citywide.

Their goal was to revitalize inner courtyards, thus creating higher-quality urban green spaces, and to empower citizens to become aware of their role in climate adaptation and active in community greening. uTree concentrated on existing good practice and geared their message toward those who were already open and committed to these goals.

IMPLEMENTATION :: PLANTING TREES AND GETTING OUT THE WORD

For a number of reasons, cross-sectoral cooperation within Team Budapest dissolved during the course of their participation in Actors of Urban Change. The team members ended up developing two parallel projects, both serving the same causes, but with different approaches and focuses.

The Courtyard Gardens Action Group worked with the municipality to develop new grant opportunities aimed

at different greening possibilities on inner-city private property. The already existing micro-grant was revised and two new grants were introduced, one for the greening of larger courtyards and another one for the creation of green facades. The group raised awareness about courtyard greening, provided information about grant opportunities, and offered professional support. They organized a range of events, including the summer Festival of Courtyard Gardens and the Open Courtyards Day in the fall. Furthermore, a pop-up traveling exhibition was created to showcase a wide range of already realized inner-city courtyard projects with a storytelling narrative that guides the visitor through the entire process of finding funds, participatory garden design, construction, and

Diverse approaches to courtyard greening and community building: construction of a bench in a shared yard (left) and discussions around an informal city planning process game at the 'Forum on Courtyard Gardening' in April 2016 (top).

Previous page: Community gathering to celebrate the opening of the revitalized courtyard.

Team picture, previous page: Márta Kiszely (left) and Ildikó Réka Nagy (right)

maintenance with a focus on effective and sustainable solutions. The events and the exhibition also provided a platform for the involved communities to meet, exchange, and create a network. The traveling exhibition has been invited by and is regularly shown at a popular green market, and it was also invited to the city's major two-day festival of historic buildings.

The other project addressed the actual implementation of courtyard greening. The landscape architect worked on designing and transforming six courtyards in the district together with residents. Working in partnership with the official representatives of the residential communities, six courtyards with emerging gardening communities were chosen which ranged in size from a tiny pocket garden to an almost one hectare community park. As a first step, courtyards were cleaned and weeded and existing plants were pruned. This raised the visibility of the action and set the stage for the participatory design and planting. During the implementation, international landscape architecture students worked on the two biggest sites, supported by residents. Private firms (e.g. gardeners, plant nurseries) and residents with related professions (e.g. architects, interior designers, landscape contractors) cooperated on courtyard greening. New community spaces were planned in each case. Trash and unhealthy plants were removed, ornamental plants, bushes, flowers and groundcover were planted, and benches, tables and bicycle stands were installed. New vegetable gardens were constructed to serve the community's needs and to educate children about gardening and vegetables. These small-scale interventions created interest and built self-confidence to start larger garden projects. The owners cooperate to maintain the gardens; specialists are only required for special tasks. Despite the fact that Team Budapest took two different paths, both of their efforts have significantly contributed to increasing the visibility and reality of urban greening in Budapest's 13th district and beyond.

IMPACT AND SUSTAINABILITY :: CREATING NEW GREEN SPACES OF EMPOWERMENT AND COMMUNITY

In addition to the activities mentioned above, the activists also developed an urban board game. The game involves typical situations, conditions, and issues of urban green places and is aimed at getting players to form an opinion, discuss, and vote. In the game, participants initiate a small-scale intervention, take action, and join forces with the other players in order to realize the intervention. The game has a motivating and mobilizing effect.

The team's work had a significant impact on policy in the district. In 2016 and 2017, the district municipality initiated two micro-grant schemes to encourage small-scale initiatives for the creation of new green spaces and

Bottom left: Mentoring and training for applicants who want to obtain a micro-grant from the district municipality for the creation and improvement of green spaces, January 2017.

Residents of all ages enjoying the new uses and qualities of their courtyards (upper three pictures), for instance during the picnic and participatory design event at Phoenix House in summer 2016 (top right).

further measures showing immediate results, such as community composting or insulation. These grants could give local communities initial impetus and also prove that inner-city courtyard greening and refunctioning is a relevant need. There has been an increase in the number of applications; nearly all of the projects that applied for funds have been implemented.
The greening of inner-city coutyards had two main impacts. Firstly, the creation of new green spaces was a major microclimatic improvement in the densely populated urban environment. Secondly, the revival of these courtyards also created places for recreation and community-building. The involvement of a new generation of citizens brings new potential for transferable models and passing on knowledge and experience. Participants thus learned more about green space development and courtyard gardening, and also became ambassadors.

TRANSFERABILITY

GENERAL PROBLEM

How can we tackle climate change and create new spaces for recreation and community in densely-built cities?

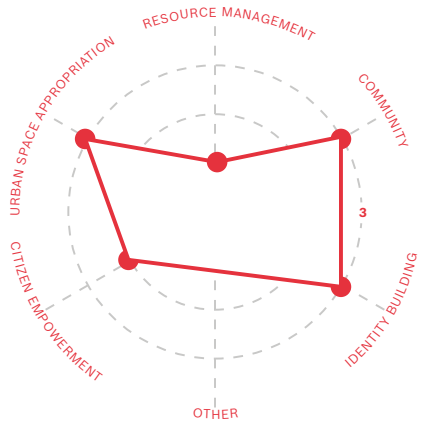
SUCCESS FACTORS

:: Focus on existing good practice and people who were already convinced that this is a worthwhile idea.
:: Empowerment through a hands-on approach.
:: Spreading existing good practice and activating new residential communities.
:: Acknowledgement of the efforts at local and national levels which increased over the course of the project.

MOST IMPORTANT LESSONS

:: Success can be limited without cross-sectoral collaboration.
:: Cooperation of all the actors is fundamental, none of them can be excluded for a community-built project.
:: The facilitator or mentor is essential for the project but their role seems to be less acknowledged by the community compared to technical expertise.

BUDAPEST
HUNGARY



For the explanation, see p. 92

Collaboration became a true challenge in Team Budapest, especially after the representative of the municipality quit the program. As a result, the team members took two different but related directions to forward their cause. The process diagram graphic depicts the process as seen by Ildikó. The descriptive texts below take the views of both Actors into account.

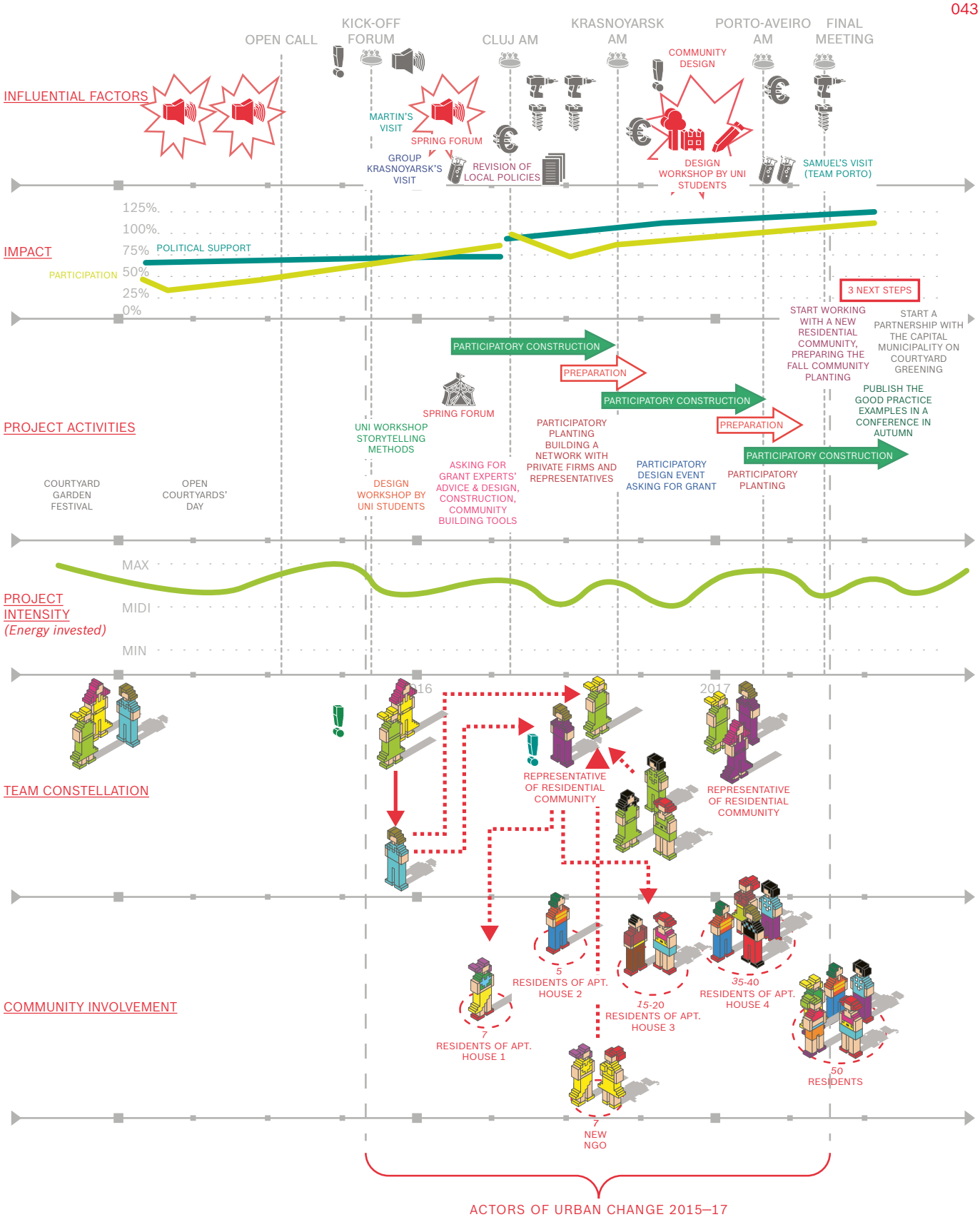
THINGS CHANGED—AND WE HAD TO ADJUST (ILDIKÓ)

For me, the most significant change was the two-stage division of our team; this came about as result of irreconcilable differences in the understanding of the project's basic policies and its implementation. Due to the intricacies of our project in Actors of Urban Change, the courtyard greening was carried out on a smaller scale and in a different manner than planned at the outset of the project: less communication, more hands-on community landscaping. The revival and highlight of the project was at the Phoenix Picnic and Participatory Design Event in August 2016: this was meant to connect the six communities involved and experts in the field of courtyard revitalization. In general, this event underlined the importance of the role of a mediator in such community-focused processes and also the relevance of qualified landscape architects in these kinds of projects.

A CHALLENGING CONTEXT, BUT STRONG BELIEF IN THE PROCESS (MARTA)

At times it seemed that the project would go under: a broken team, no financial support, no hope to reorganize in the foreseeable future. Then some feedback showed that the project had a place in the community – people count on it, the events are valid platforms for exchange and empowerment, and they can be a motivating force to begin gardening. Once you have started a change process, you are responsible for it and have to carry on!

We collected numerous cases of already realized courtyard projects, visited the gardens, interviewed the people who made it happen, and returned in a year or two to see whether the gardens are still alive. Comparing these cases with projects where community involvement was not a constructive element, we could see a common success factors in gardening projects where the community played a decisive role: a striking ingenuity to overcome obstacles and unforeseen barriers, the enriching experience and pride of these new communities, the process by which communities and gardens grew and strengthened simultaneously – all this made us realize that the goal is not the garden as an end product, but it is the means, the process to an end. Thus the focus should be on the very process by which a community defines its values and priorities. This realization was reflected in our own approach and work.


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
MARTIN'S VISIT
SPRING FORUM
GROUP KRASNOYARSK'S VISIT
REVISION OF LOCAL POLICIES
COMMUNITY DESIGN
DESIGN WORKSHOP BY UNI STUDENTS
SAMUEL'S VISIT (TEAM PORTO)
IMPACT
125%
100%
75%
50%
25%
0%
POLITICAL SUPPORT
PARTICIPATION
3 NEXT STEPS
START WORKING WITH A NEW RESIDENTIAL COMMUNITY, PREPARING THE FALL COMMUNITY PLANTING
START A PARTNERSHIP WITH THE CAPITAL MUNICIPALITY ON COURTYARD GREENING
PUBLISH THE GOOD PRACTICE EXAMPLES IN A CONFERENCE IN AUTUMN
PROJECT ACTIVITIES
PARTICIPATORY CONSTRUCTION
PREPARATION
PARTICIPATORY CONSTRUCTION
PREPARATION
PARTICIPATORY CONSTRUCTION
SPRING FORUM
UNI WORKSHOP STORYTELLING METHODS
PARTICIPATORY PLANTING BUILDING A NETWORK WITH PRIVATE FIRMS AND REPRESENTATIVES
PARTICIPATORY DESIGN EVENT ASKING FOR GRANT
PARTICIPATORY PLANTING
COURTYARD GARDEN FESTIVAL
OPEN COURTYARDS' DAY
DESIGN WORKSHOP BY UNI STUDENTS
ASKING FOR GRANT EXPERTS' ADVICE & DESIGN, CONSTRUCTION, COMMUNITY BUILDING TOOLS
PROJECT INTENSITY
(Energy invested)
MAX
MIDI
MIN
TEAM CONSTELLATION
2016
2017
REPRESENTATIVE OF RESIDENTIAL COMMUNITY
REPRESENTATIVE OF RESIDENTIAL COMMUNITY
COMMUNITY INVOLVEMENT
7
RESIDENTS OF APT. HOUSE 1
5
RESIDENTS OF APT. HOUSE 2
15-20
RESIDENTS OF APT. HOUSE 3
35-40
RESIDENTS OF APT. HOUSE 4
50
RESIDENTS
7
NEW NGO
ACTORS OF URBAN CHANGE 2015–17

CLUJ—NAPOCA
ROMANIA

REGION:	CLUJ
CITY DISTRICT:	MĂNĂȘTUR
AREA:	180 km²
POPULATION:	708,406 (METRO AREA) 375,251 (FUA) 321,427 (CITY)
POPULATION CHANGE:	0.2 %
UNEMPLOYMENT RATE:	4.6 %
YOUTH UNEMPLOYMENT RATE:	18.7 %
TYPE OF CITY:	SECOND LARGEST CITY OF ROMANIA, CAPITAL OF TRANSYLVANIA, UNIVERSITY CITY

For more data, see City data I+II, p.94–97

MĂNĂȘTUR CENTRAL—CINEMA DACIA

Developing a concept for a new community center in a vacant cinema in a large—scale housing district using a participatory process

CONTEXT :: A DENSELY POPULATED DISTRICT WITHOUT A COMMUNITY CENTER

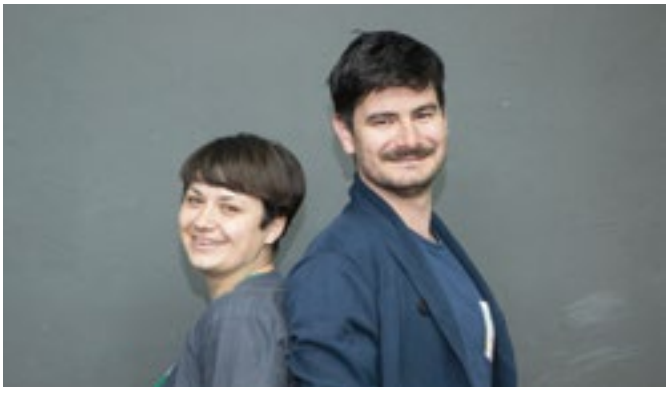
Cluj-Napoca is the second most populous city in Romania with about 325,000 residents – and Mănăștur is one of its largest and most densely populated districts. The district primarily consists of socialist-era mass housing. Spaces for everyday communication and recreation are largely absent. Recently, the municipality invested in the renovation of a former cinema following a participatory budgeting process started in 2013. This renovation was completed in May 2016 – the city administration planned to create a community center for the neighborhood, but there were no plans regarding the activities that would take place there. Normally, the municipality manages the planning of the cultural program solely on a "first come, first served" basis, as is the case in other cultural centers in Cluj. But in Mănăștur, independent actors wanted a say – they want to be involved in the co-creation of programming for the only indoor meeting space in their neighborhood.

CHALLENGE :: RECREATION OPPORTUNITIES AND A FEELING OF COMMUNITY ARE LACKING

The absence of spaces for community-building makes itself apparent in a weak sense of identity and a lack of communication among residents. In addition, Mănăștur has a very unusual age structure. Many working-age people work outside of Romania and support their families financially from there. Instead of parents, it is often grandparents who have to raise children. This is a double burden in the context of the lack of recreational activities. Team Cluj thus faced a real challenge: bringing together neighbors in a socialist-era housing district who may not know each other very well, if at all, and creating not only collective and participatory cultural planning for the new cultural center but also a feeling of community across generations.

STRATEGY :: CULTURAL PROGRAMMING WITH AND BY THE RESIDENTS

Team Cluj, which was made up of a cultural manager from the association Colectiv A, a freelance architect, and an arts teacher, focused on bringing life to the newly planned center through participatory actions. Their goal was to build cultural programming together with the residents that corresponds to their resources, needs, and desires. To do this, the civil society actors in Team Cluj, Colectiv A, built on experience that they had gained through their project 'At the Playgrounds – Common Space in Mănăștur,' started in 2012, in which they revitalized a nearby green space with low-threshold activities such as theater projects and urban furniture building workshops.



During their participation in Actors, their strategy was to transform the vacant "Cinema Dacia" into a center where the residents – and thus also the different generations – of Mănăștur could meet. To do this, however, they first needed to get in touch with the residents and ask them what they wanted and needed.

IMPLEMENTATION :: COMMUNICATION AND VISIBILITY

In a first step, the cinema, which was opened in May 2016, needed to become a place where residents could meet, exchange views in workshops, and debate. The goal was to find out how this space could be transformed into a neighborhood center and simultaneously develop a feeling that everyone is part of this district. Thus, Team Cluj hosted a number of events in the cinema: the biggest events were two editions of the annual Neighborhood Days, a 3-day event in the district with concerts, debates, and workshops with local, national, and international guests which attracts over 4,000 people each year. Within the framework of these events, Team Cluj brought in well-known hip-hop artists from Bucharest, which helped to increase publicity for the event. Cinema Dacia will play a central role in the 2017 Neighborhood Days, which are currently being co-produced by an active group of local citizens.

The team also organized a series of workshops and film screenings called 'People. Cities. Environments.' (three editions in Oct.-Nov. 2016), targeted at teenagers and adults. These events highlighted pressing issues in contemporary cities: ecology, waste, food production and consumption, traffic, and green spaces. Moreover, community theater workshops were held regularly over a period of six months with a group of local teenagers building on experiences gained with open-stage formats outdoors in 'At the Playgrounds;' these workshops are still ongoing. In April 2017, a workshop on participatory design was organized with the Moradavaga architects collective (co-founded by a fellow Actor of Urban Change from Team Porto). In this activity, Team Cluj cooperated with architects, landscape designers, and inhabitants to

Discussion with local residents on the model of the area, as part of team's project 'At the Playgrounds–Common Space in Mănăștur' (left). An outdoor stage built in the framework of this project accommodates events during the Mănăștur Days (below).

Previous page: A recycling workshop with children in Cinema Dacia, part of the 'People. Cities. Environments' event series.

Team picture, previous page: Laura Panait (left) and Silviu Medeșan (right)

plan an outdoor stage and urban furniture, which is to be installed in the 'At the Playgrounds' area.

IMPACT AND SUSTAINABILITY :: ACTIVATION ON MANY LEVELS

One main impact of the project was the empowerment of citizens to take action for a local cause. The team facilitated the forming of the 'Initiative Group for Dacia' – a group of citizens (parents, teenagers, grandparents, active citizens) which drafted 'The Strategy for Dacia' in spring 2017. The group's main goal: convincing the municipality to provide a permanent space for meetings in Cinema Dacia for all the NGOs and groups based in the area. The strategy document was handed personally to the Mayor of Cluj in Cinema Dacia on the occasion of the 'Debate on the City Budget 2017.' The fact that the cinema was chosen for this debate was also influenced by the team's previous work on citizen participation in political decisions. The team won an important prize for civil society in Romania for their work in Mănăștur, the National Prize on Public Participation, at an event held in Bucharest in March 2017.

Team Cluj has published a book about their experiences in Mănăștur – both the activation of the green space and Cinema Dacia – which will facilitate knowledge-sharing across projects and scaling up in the future.

In addition to its activities at a national level, Team Cluj is also sharing its rich expertise in the Actors network, helping other teams to increase the impact of their projects while at the same time getting inspiration for their own project. In September 2016, the architect of the team was invited by Team Krasnoyarsk to produce a piece of art within the framework of their "Recycle Art Festival.". The team was also invited by Team Geretsried to hold a workshop in their district Stein in May 2017. This meeting allowed for knowledge sharing and exchange of experience in community activation through the development of a cultural or community center in diverse neighborhoods.

TRANSFERABILITY

GENERAL PROBLEM

How does one activate local residents in order to increase self-esteem, social cohesion, and everyday interaction? And what role can a non-commercial community-run space play in the social and spatial development of a neighborhood?

SUCCESS FACTORS

:: An established place (Cinema Dacia) run by the municipality already existed.
:: Co-production of the events with residents led to a high level of acceptance of the project and a higher likelihood

Cinema Dacia – a venue with a lot of potential for NGOs and groups based in the neighborhood of Mănăștur (above).

International guests in Cluj: a young audience watching a performance by the dance company Nmatu-Posu from Japan during the Mănăștur Days (right), and participants of a building workshop with fellow Actor Pedro from Porto and his Moradavaga collective (bottom right).

that it will continue beyond the end of the Actors program.

:: Previous positive experience with and commitment in the neighborhood played an important role. As this was not the first project that the team had completed in the neighborhood, they could draw on an existing base of experience and trust, which speeded up the process of cooperation.

:: A strong team and close relationship with the community were vital.

MOST IMPORTANT LESSONS

:: "Door openers" can be critical to the success of a project. Team Cluj was helped by very active members of the community who helped push the project along.

:: The cinema is a mono-functional space. This is a good start, but it is important to use other spaces in the neighborhood as well.

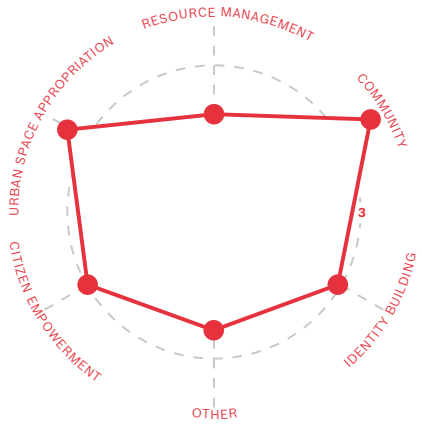
:: Tactical use of media and public pressure: the team often used public pressure, supported by media, as a tool for convincing the authorities about their work for the neighborhood.

:: The project showed the team how important cross-sectoral cooperation is, but also how fragile it is. In the process, they had to leave their comfort zone in order to make compromises between the three sectors. At one point, they also arrived at a point where compromise was no longer possible.

:: Interdisciplinary work and respecting diversity is a 'modus vivendi' in the local citizens' initiative group, which involved many social classes, ages, professions, etc.

:: Public participation is a process that builds up progressively and must be present on multiple levels, including planning, co-designing, and implementing activities in the neighborhood. It is a matter of choice and responsibility even when choosing which local food provider to involve in events.

CLUJ—NAPOCA
ROMANIA



For the explanation, see p.92

STEPPING OUT OF THE TEAM

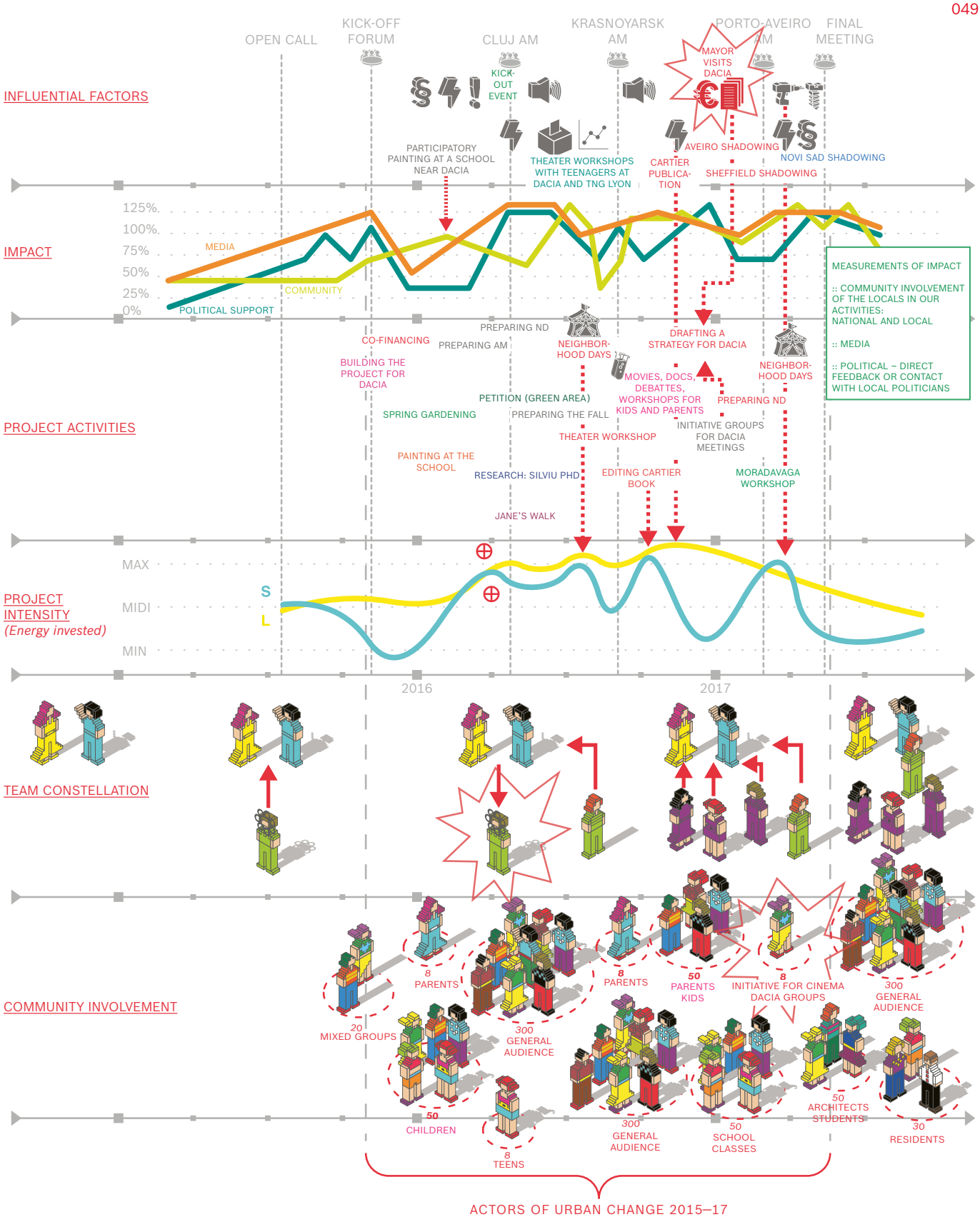
For us, the cross-sectoral requirement was a true challenge. We had a lot of project management experience, but collaboration with the public sector really forced us to step out of our comfort zone. We managed to find a team member, but during the second meeting – which we were actually hosting in Cluj – he clearly showed disinterest in the project and it turned out that we were no longer able to work together. Fortunately, we found another person willing to join the team on the local level, though she was not able to attend the international meetings. We kept collaborating with the municipality; this project showed us more than ever that when working in a space owned by the municipality, collaboration with the public sector is crucial.

THE MAYOR VISITS THE CINEMA DACIA—WITH CONSEQUENCES

We were quite successful in making strategic use of media and the public pressure they can create. In November 2016, an interview was published in the local newspaper, in which Laura complained that the mayor never visits the activities at Dacia, even though the place is officially run by the municipality. This had an effect: quite to our surprise, the mayor did visit an event from the 'People. Cities. Environments.' series at Dacia! And, based on our suggestion, he set up a challenge: a group of active citizens should write a strategy paper with suggestions for using Cinema Dacia as a cultural and community center. In February 2017, this paper was handed over by a member of Initiative Group for Dacia. For us, that was a great success in terms of advocacy. After one month, we still didn't have a reaction from the municipality. However, in April 2017, the mayor inaugurated the 3rd Senior Club in the district, located on the first floor of Cinema Dacia. The news was received with disappointment by the groups we work with (both youngsters and adults) because in the strategy, we proposed a meeting room for everybody in that space: associations, informal groups, and active inhabitants, irrespective of age.

INITIATIVE GROUP FOR DACIA

This group was formed after the mayor came to the Cinema Dacia, in order to draft the strategy. The group is very heterogeneous: adults, teenagers, and seniors interested in theater, outdoor activities, culture, and journalism. Members of this group are currently involved with our team in co-producing the district festival: The Days of Mănăștur 2017.


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
KICK-OUT EVENT
MAYOR VISITS DACIA
PARTICIPATORY PAINTING AT A SCHOOL NEAR DACIA
THEATER WORKSHOPS WITH TEENAGERS AT DACIA AND TNG LYON
CARTIER PUBLICA-TION
AVEIRO SHADOWING
SHEFFIELD SHADOWING
NOVI SAD SHADOWING
IMPACT
125%
100%
75%
50%
25%
0%
MEDIA
COMMUNITY
POLITICAL SUPPORT
MEASUREMENTS OF IMPACT
:: COMMUNITY INVOLVEMENT OF THE LOCALS IN OUR ACTIVITIES: NATIONAL AND LOCAL
:: MEDIA
:: POLITICAL – DIRECT FEEDBACK OR CONTACT WITH LOCAL POLITICIANS
PREPARING ND
CO-FINANCING
PREPARING AM
BUILDING THE PROJECT FOR DACIA
NEIGHBOR-HOOD DAYS
DRAFTING A STRATEGY FOR DACIA
NEIGHBOR-HOOD DAYS
MOVIES, DOCS, DEBATTES, WORKSHOPS FOR KIDS AND PARENTS
PREPARING ND
PETITION (GREEN AREA)
SPRING GARDENING
PREPARING THE FALL
INITIATIVE GROUPS FOR DACIA MEETINGS
PROJECT ACTIVITIES
THEATER WORKSHOP
PAINTING AT THE SCHOOL
RESEARCH: SILVIU PHD
EDITING CARTIER BOOK
MORADAVAGA WORKSHOP
JANE'S WALK
PROJECT INTENSITY (Energy invested)
MAX
MIDI
MIN
S
L
2016
2017
TEAM CONSTELLATION
COMMUNITY INVOLVEMENT
20 MIXED GROUPS
8 PARENTS
300 GENERAL AUDIENCE
50 CHILDREN
8 TEENS
8 PARENTS
50 PARENTS KIDS
8 INITIATIVE FOR CINEMA DACIA GROUPS
300 GENERAL AUDIENCE
300 GENERAL AUDIENCE
50 SCHOOL CLASSES
50 ARCHITECTS STUDENTS
30 RESIDENTS
ACTORS OF URBAN CHANGE 2015–17

GERETSRIED GERMANY

REGION:	BAYERN (BAVARIA)
CITY DISTRICT:	STEIN
AREA:	25 km²
POPULATION:	24,392 (CITY)
POPULATION CHANGE:	1.9 %
UNEMPLOYMENT RATE:	2.8 %
YOUTH UNEMPLOYMENT RATE:	3.4 %
TYPE OF CITY:	SATELLITE CITY TO MUNICH, INDUSTRIAL LOCATION, BIGGEST CITY IN RURAL DISTRICT BAD TÖLZ–WOLFRATSHAUSEN

For more data, see City data I+II, p.94–97

STORIES SET IN STONE— CREATING CONNECTIONS

Community—building and strengthening identity through storytelling in a district which has a high migrant population and faces stigmatization

CONTEXT :: AN ISOLATED DISTRICT IN A GROWING CITY

Geretsried has developed from a small hamlet into the biggest city in the municipal area of Bad Tölz-Wolfratshausen on the German-Austrian border; today it has about 24,000 inhabitants. Over time, migration has left its mark on the town. After the Second World War, German refugees from Eastern Europe settled here; many made their homes in the barracks of the former armaments factory in the district of Stein (German for "stone"). Later waves of immigration included immigrant workers, mainly from Greece, and German repatriates from Poland, Hungary, Czechia, Romania, Kasakhstan, Russia, and the German Democratic Republic. This multicultural history is complicated by Stein's built environment; the district is situated south of the city center, where it is relatively isolated. There is no perceptible center and district inhabitants have only poor access to educational and cultural facilities, leading to their and the district's relative isolation from the rest of the city.

CHALLENGE :: COMMUNITY–BUILDING IN A MULTICULTURAL NEIGHBORHOOD

While Germans and Greek migrants maintained their own customs in clubs and festivals in other parts of Geretsried, Stein never managed to establish its own identity – particularly because a central space was lacking. In recent years, new migrants have arrived: many from the new EU member states such as Bulgaria and Romania, as well as asylum-seekers and refugees from the Middle East. The district, which previously had 2,500 residents, is constantly growing. Cross-cultural communication and cultural exchange are becoming increasingly important. Team Geretsried's biggest challenge was therefore to create a feeling of community and solidarity in a district with groups from over 40 different cultures and backgrounds, and which lacks the usual spaces and structures for interaction and communication. In addition, Team Geretsried faced the challenge that many of the migrants associate work in an organization with bureaucratic difficulties and do not see this as a means of taking part in community life. As a result, this important element of social and community life in Germany also had to be introduced in a way that was culturally compatible with the residents' needs and expectations.

STRATEGY :: A NEW CENTRAL SPACE FOR MEETING AND SHARING

Team Geretsried was made up of a representative from the Operating Agency for Youth and Social Work, the deputy head of building authorities, and the building association of Geretsried. Their long-term goal is to create a community center, the residents' house, where people

from various nations, and also of various generations, can meet. The team used their participation in Actors of Urban Change as a transition period in preparation for the 'Socially Integrative City' (Soziale Stadt) urban development measure, and to set the foundation for the community center. The community center is intended to be a low-threshold offering that is both appealing to a large number of groups and is based on the wants and needs of the community. Possible formats include language courses, coffee meetings, a children's playgroup, and leisure-time educational and cultural activities tailored for various cultures.

IMPLEMENTATION :: SETTING THE FOUNDATION THROUGH COMMUNITY ENGAGEMENT

To implement this idea, the team took a two-pronged approach: asking what residents want and arranging a variety of events to engage the community. To obtain information about residents' wishes and to gather stories about their connection to the district of Stein, Team Geretsried conducted more than 30 interviews with residents. Some of the interviews took place in Russian with the aid of a native speaker to include those residents who would otherwise struggle to express their ideas. Between June 2016 and May 2017, they hosted smaller events, such as urban gardening workshops, urban talks in various green areas in the district, residents' debates, spring and autumn opening events, and the building of a scale model of the district. In addition, they were also involved in larger festivals, including the annual Day of Urban Development in May and the Summer District Festival in July. For its 2016 edition, a mobile exhibition presented events from world history and their impact on the district's development and on residents' personal lifes. By presenting archive photos from the city combined with residents' family pictures and arrival stories, the team tried to turn the stigmatization of the district into a positive example of migration and integration.
The goal was to work towards an Urban Development

Informal and formal moments: Dance performance during Stein's district festival (left) and a group picture during a press conference (top, from left to right): Andreas Porer, Dr. Martin Schwegmann, Michael Müller (mayor of Geretsried), Wolfgang Selig (CEO housing cooperative), Dagmara Sosnowska, Martina Roth, and Sandra Mader (intern), Summer 2016 (top).

Previous page: Residents of Stein of all ages take an aerial map of their district as starting point for discussions.

Team photo, previous page, from left to right: Martina Roth, Andreas Porer, and Dagmara Ewa Sosnowska

Master Plan for the district based on the residents' stories. Ten of the interviews conducted are included in a booklet entitled "Stories Set in Stone – Creating Connections" which will be published in June 2017. In addition, the Actors teams from Cluj and Bologna traveled to Geretsried in spring 2017, where they held workshops on community activation in a multicultural district, with the aim to further increase the quality of participation processes.
As a result of the advocacy work of the Actors, the municipal council of Geretsried decided in November 2016 that Stein should have a neighborhood manager ("Quartiersmanager"). Since January 2017, this position has been held by the Actors team member working for the Operating Agency, who is providing long-term support to the residents.

IMPACT AND SUSTAINABILITY :: CREATING COMMUNITY AND COORDINATION BETWEEN RESIDENTS AND SECTORS

The project has had three main impacts to date.
Firstly, at a community level, collecting stories has created stronger links between the team members and district residents, a process which is still ongoing. Dialogue has helped to strengthen these relationships. People shared their stories with others through the exhibition, which has been displayed at all district events that have taken place since July 2016, and in the interviews included in the booklet that is soon to be published. Bringing the personal stories of residents and migrants to light created mutual understanding and helped to form a common identity in a heterogeneous neighborhood. While dealing with the past, the team nonetheless focused on the future and the coexistence of different cultural groups. The stories helped people to see the connections between their fates and to identify repeating patterns in history. This awareness has helped to reduce prejudices towards newcomers.
Secondly, the team members learned a lot about cross-sectoral collaboration. They observed how important mutual understanding between organizations can be for cooperation. For example, the building association got to know the needs and backgrounds of its tenants, who normally only get in touch when something is broken or someone has complaints. This provided valuable insights for future dealings and new ways to communicate with tenants. In addition, the building association now knows who is engaged in social work on the ground with tenants, who the appropriate contact persons are, and what the municipality is doing in terms of policy. They can also help by providing spaces for events, festivities, workshops, and the like, and can also notify tenants of these events in a targeted manner. Thanks to shorter communication paths and decision-making processes, joining forces – for an

A small district involved in bigger contexts: In the framework of the program Socially Integrative City, residents built a scale model of their district in a 'planning for real' workshop (below). During the nation-wide Day of Urban Development, children created the lettering 'Welcome to Stein' with bricks (bottom left).

Stories from the district: After conversations with residents in Stein, the interviewers visit the exhibition which displays Stein's history and some of the personal stories (right).

urban gardening workshop on land owned by the building cooperative, for example – has become much easier. Thirdly, participation in the Actors of Urban Change program was a stepping stone for a smooth transition to the 'Socially Integrative City' (Soziale Stadt) program. This transition and the appointment of a neighborhood manager ensured the sustainability of the processes set in motion while part of the Actors of Urban Change program.

TRANSFERABILITY

GENERAL PROBLEM

How to integrate heterogeneous groups in an already diverse neighborhood that is isolated from the rest of the city?

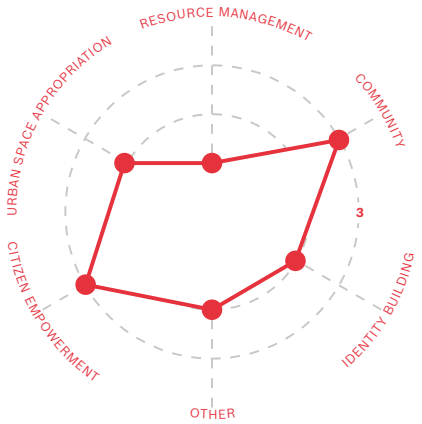
SUCCESS FACTORS

:: The team enjoyed a high level of trust based on a long working experience and presence in the neighborhood.
:: Political support is crucial. Make the residents feel they are being taken seriously and that their concerns are issues to be worked on, even at a political level. The mayor, a prominent media figure, helped to underline the importance of the work in the district.
:: The team had a high level of intercultural competence.
:: A very capable intern was a great help to the team (in particular conducting interviews).

MOST IMPORTANT LESSONS

:: International exchange leads to new ideas. The exchange with the Actors teams from Cluj and Bologna was very important in helping Team Geretsried improve the quality of their participation measures.
:: Gaining the trust of residents is a long-term process that requires a lot of patience.
:: It is important to set an ambitious goal, but also to be ready to accept if it is not possible to achieve this goal within the project's time frame.
:: Press coverage is important for success. Visibility leads to action.

GERETSRIED
GERMANY



For the explanation, see p.92

PRESS COVERAGE AS AN EFFECTIVE SPRINGBOARD

Press coverage was a vital part of making our project visible, from a press conference with the mayor to a press conference to honor program officer Martin Schwegmann's visit. More recently, the media has reported about the beginning of our participation in "Soziale Stadt." Each time, the press coverage raised awareness among all of Geretsried's residents, not only those in Stein. People could see that there is something going on in this district - it is not abandoned or forgotten. As a result, more people came to our events to see what was going on for themselves.

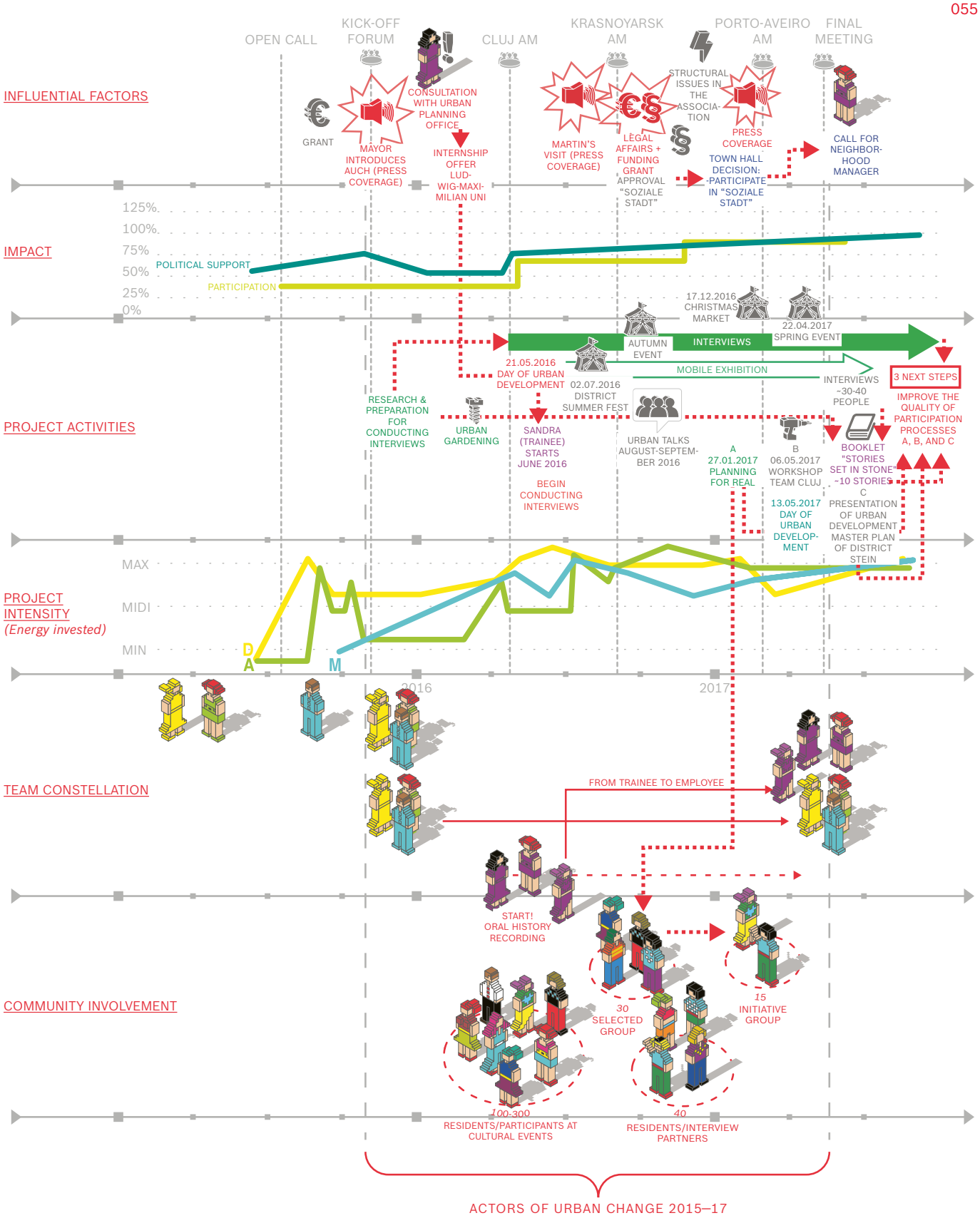
ACTORS AS A BRIDGE TO "SOZIALE STADT"

About 2 years ago, the city of Geretsried applied for funding through the nation-wide funding program "Soziale Stadt," which supports districts in challenging socio-economic situations, in our case the district Stein. One of our goals in participating in Actors of Urban Change was to assure a smooth transition into the complex "Soziale Stadt" funding scheme. Therefore, it was a big step for us when we got the official approval for participation in "Soziale Stadt" from January 2017 until the end of 2018.

SHARING INDIVIDUAL STORIES IN ORDER TO BUILD A COMMON FUTURE

A major milestone was the completion of 30 interviews with residents from Stein. It was very important for our team to get in touch with the residents in order to forward our goals of community building and creating a common sense of identity in the district. Looking back at residents' (migration) histories and finding similarities and common narratives formed a basis for building a common future in the district.

We knew that we had to start at zero with the interviews, but it was even harder than we expected: finding residents who were willing to tell us their stories took much longer than planned. There was a lot preliminary work to do (discussions, reassurances, explanations) before the real interviews could start. To be honest, we underestimated the role of trust. But after we were able to establish this trust in the preliminary work, the interviews turned out to be much deeper, longer, and more intense than expected.


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
GRANT
MAYOR INTRODUCES AUCH (PRESS COVERAGE)
CONSULTATION WITH URBAN PLANNING OFFICE
INTERNSHIP OFFER LUD-WIG-MAXI-MILIAN UNI
MARTIN'S VISIT (PRESS COVERAGE)
LEGAL AFFAIRS + FUNDING GRANT APPROVAL "SOZIALE STADT"
STRUCTURAL ISSUES IN THE ASSOCIA-TION
PRESS COVERAGE
TOWN HALL DECISION: PARTICIPATE IN "SOZIALE STADT"
CALL FOR NEIGHBOR-HOOD MANAGER
IMPACT
125%
100%
75%
50%
25%
0%
POLITICAL SUPPORT
PARTICIPATION
17.12.2016 CHRISTMAS MARKET
22.04.2017 SPRING EVENT
AUTUMN EVENT
INTERVIEWS
MOBILE EXHIBITION
3 NEXT STEPS
PROJECT ACTIVITIES
RESEARCH & PREPARATION FOR CONDUCTING INTERVIEWS
URBAN GARDENING
21.05.2016 DAY OF URBAN DEVELOPMENT
02.07.2016 DISTRICT SUMMER FEST
SANDRA (TRAINEE) STARTS JUNE 2016
BEGIN CONDUCTING INTERVIEWS
URBAN TALKS AUGUST-SEPTEM-BER 2016
A 27.01.2017 PLANNING FOR REAL
B 06.05.2017 WORKSHOP TEAM CLUJ
13.05.2017 DAY OF URBAN DEVELOP-MENT
INTERVIEWS ~30-40 PEOPLE
BOOKLET "STORIES SET IN STONE" ~10 STORIES
C PRESENTATION OF URBAN DEVELOPMENT MASTER PLAN OF DISTRICT STEIN
IMPROVE THE QUALITY OF PARTICIPATION PROCESSES A, B, AND C
PROJECT INTENSITY (Energy invested)
MAX
MIDI
MIN
D
A
M
2016
2017
TEAM CONSTELLATION
FROM TRAINEE TO EMPLOYEE
START! ORAL HISTORY RECORDING
30 SELECTED GROUP
15 INITIATIVE GROUP
COMMUNITY INVOLVEMENT
100-300 RESIDENTS/PARTICIPANTS AT CULTURAL EVENTS
40 RESIDENTS/INTERVIEW PARTNERS
ACTORS OF URBAN CHANGE 2015–17

ISTANBUL TURKEY

REGION:	MARMARA
CITY DISTRICT:	ŞIŞLI
AREA:	5,461 km²
POPULATION:	14,804,116 (CITY)
POPULATION CHANGE:	2.2 %
UNEMPLOYMENT RATE:	12.8 %
YOUTH UNEMPLOYMENT RATE:	19.5 %
TYPE OF CITY:	HISTORICAL, ECONOMIC AND CULTURAL CENTER, ONE OF THE WORLD'S LARGEST CITIES, EUROPEAN CAPITAL OF CULTURE 2010

For more data, see City data I+II, p.94–97

70TK

Preserving the culture and heritage of the former Greek neighborhood Tatavla through oral history, a map of remembrance, and a website with narratives and other collected data

CONTEXT :: DEVELOPMENT DISREGARDS HISTORY

Istanbul faces many interrelated problems. It is the fifth largest city in the world, with a population of around 14 million. Immigration from other parts of Turkey and abroad means that the city's population increases daily - according to official statistics, Istanbul's annual population growth rate is 3.45%. Over the last decade, Turkey's economy has been increasingly focused on growth in the construction sector; the official justification is the growing population's housing needs, although the underlying reason is financial and connected to neoliberal economic strategies. Historic buildings are often demolished to make way for new construction. Today, the unbridled real estate boom in Istanbul is rapidly destroying important cultural and architectural heritage. UNESCO has even considered removing the entire historic city center of Istanbul from the world cultural heritage list due to this disregard towards preserving heritage. This is particularly the case in the district that Team Istanbul concentrated on, Kurtuluş/Tatavla. The neighborhood was historically populated with Greek and Armenian citizens, and embodied this characteristic in its social and private life. From its commercial and religious life to its recreational traditions, it was a unique microcosm complemented by its historic architectural fabric. Tatavla became more multiethnic over time, but it still kept its traditions. However, the recent urban renewal projects are both expelling residents from the area and irreparably erasing its social and architectural memory.

CHALLENGE :: PRESERVING CULTURAL HERITAGE IN A GROWING CITY

The main challenge Team Istanbul faced was to preserve disappearing material and immaterial cultural heritage in a dynamic and growing city. The implementation of urban transformation projects fueled by the construction economy has put historic areas of the city under heavy threat. Urban development in the city happens without citizen involvement. In addition, some central districts of Istanbul which were formerly neglected are becoming more and more attractive; gentrification is in full swing, leading to the displacement of original resident groups. One such district, Tatavla, is Team Istanbul's focus. Tatavla's identity is being redefined through micro and macro policies. Despite these frequent changes to the urban landscape, there is currently no public policy about the preservation and promotion of places of memory – a critical omission in this district, which has a long and rich multicultural history. Thus, Team Istanbul sought to integrate memory and cultural heritage into Tatavla's future development and therefore also increase citizen awareness and participation in urban development in the

city on a neighborhood level.

STRATEGY :: RECORDING MEMORIES AND BUILDINGS BEFORE THEY'RE LOST

How can one preserve and promote cultural heritage and memory in such a dynamic city? Team Istanbul focused on recording oral histories and mapping the original Greek and Armenian characteristics of the district. By chronicling the rapidly disappearing history of this minority group, they hoped to preserve the cultural heritage of the district for future generations. Made up of the general coordinator from the Association for the Protection of Cultural Heritage, an architectural heritage scholar, and a representative from Paros Magazine, the team chose a twofold approach: interviews with long-time residents were intended to reveal the intangible cultural assets of the region, while at the same time comparisons between the old and new architectural fabric demonstrated the changes in built heritage over time. These two strands were then woven together to form a multi-faceted image of the memories of Tatavla.

IMPLEMENTATION :: INTERVIEWS AND MAPPING AS ENTRY POINTS TO THE DISTRICT'S HISTORY

Trained by experts from the Association for the Protection of Cultural Heritage and Paros Magazine, as well as external experts, student interviewers documented stories from day-to-day life and changes in the built environment. The university students, who are currently completing their undergraduate and graduate studies in social studies, recorded the long-term residents' oral histories. In total, 21 interviews with residents and ex-residents were conducted in the fall and winter of 2016. Interview partners were asked specific questions such as: Who lived in Tatavla in the past? What effects did it have on the neighborhood that "certain" people had to leave the neighborhood in which they were born? What was the name of the street before 1929, and why was it changed? What traditions do you remember? How have changes in the urban fabric affected you? Through these interviews,

Tangible change: A project collage with pictures from different decades reflecting the rapid transition in the neighborhood of Tatavla (left), which becomes visible at one of the many construction sites (above).

Previous page: Students during on-site architectural memory mapping exercises in Tatavla.

Team picture, previous page, from left to right: Banu Pekol, Çagla Parlak, and Tamar Gurdikyan

the students were able to study the rapidly-disappearing traditions and daily practices of the Roma and Armenian residents of Tatavla. The goal was not only to record individual oral histories, but also to find where the individual histories intersected with the collective history of the neighborhood and thus set reflection about changes to the district in motion.

Another group of students from the department of architectural and urban studies examined changes to the built fabric of the district over time using historic photographs, maps, and extensive on-site documentation (entered into a database written specifically for this project), which was supplemented with information from the interviews. This information has been brought together in a permanent exhibition, a "map of remembrance," and a website. This project was the first to ever document spatial histories and architectural features through photos and oral history. To make their findings publicly accessible, the team set up a website which included transcriptions of the oral histories, historic photos, maps and newspaper clippings. The database used for architectural documentation is available to researchers; use is approved by the project team.

The project faced unexpected obstacles which were connected to political issues and terrorism. The night before the first meeting and plenary session with researchers, there was a bomb attack at Istanbul airport. Terrorism in Istanbul, along with the attempted coup d'état, caused low morale among the group members; many students left Istanbul for a while for safer cities. Furthermore, the architectural database was hacked. Unfortunately, the team was not aware of the fact that their web-hosting did not make backups of the data. All the data from the fieldwork had to be reentered, which was also demoralizing for the extended team.

IMPACT AND SUSTAINABILITY :: MAKING HISTORY AVAILABLE ON– AND OFFLINE

The team created an architectural database (www.70tk.org) which included detailed analysis of changes to and features of historic buildings. The project's website (70tk.blogspot.com) contains extensive amounts of primary material, including transcriptions of the oral histories, historic photos, maps, and newspaper clippings. In addition, the team developed a memory map showing selected neighborhood stories, sites, and changes. The project also had a significant impact on the students who were involved in documenting the oral history and architectural memory.

The project would not have been possible without the generous assistance of the numerous associations and foundations in Tatavla which have been around for a long

Preparation and implementation: In May 2016, students are prepared for architectural memory mapping and get training on oral history recordings (left and right). Later, a student conducts an oral history interview with a local resident in Tatavla (bottom right).

time and have witnessed the changes recorded in the project. Their connections, buildings, and archives were immensely helpful in piecing together the puzzle. Also, more recently associations interested in the neighborhood supported the team's research by publicizing their events.

TRANSFERABILITY

GENERAL PROBLEM

How can the memory and cultural heritage of different eras and groups be preserved in a contested city under development pressure? And how can such preserved memory be used for a neighborhood's future?

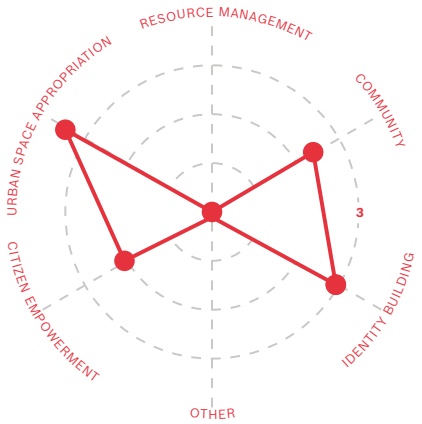
SUCCESS FACTORS

:: The right team: it took time to set it up, but in the end it was the right mix of people and competencies.
:: Intercultural competence and experience: personal knowledge about the Armenian culture in the team was substantial to build up an authentic and trustful communication.
:: Persistence in times of hopelessness.

MOST IMPORTANT LESSONS

:: Always make a backup of data.
:: Pay for certain services to ensure professional quality.
:: Don't rely solely on volunteer work.

ISTANBUL TURKEY



For the explanation, see p. 92

THE RIGHT TEAM ... FINALLY!

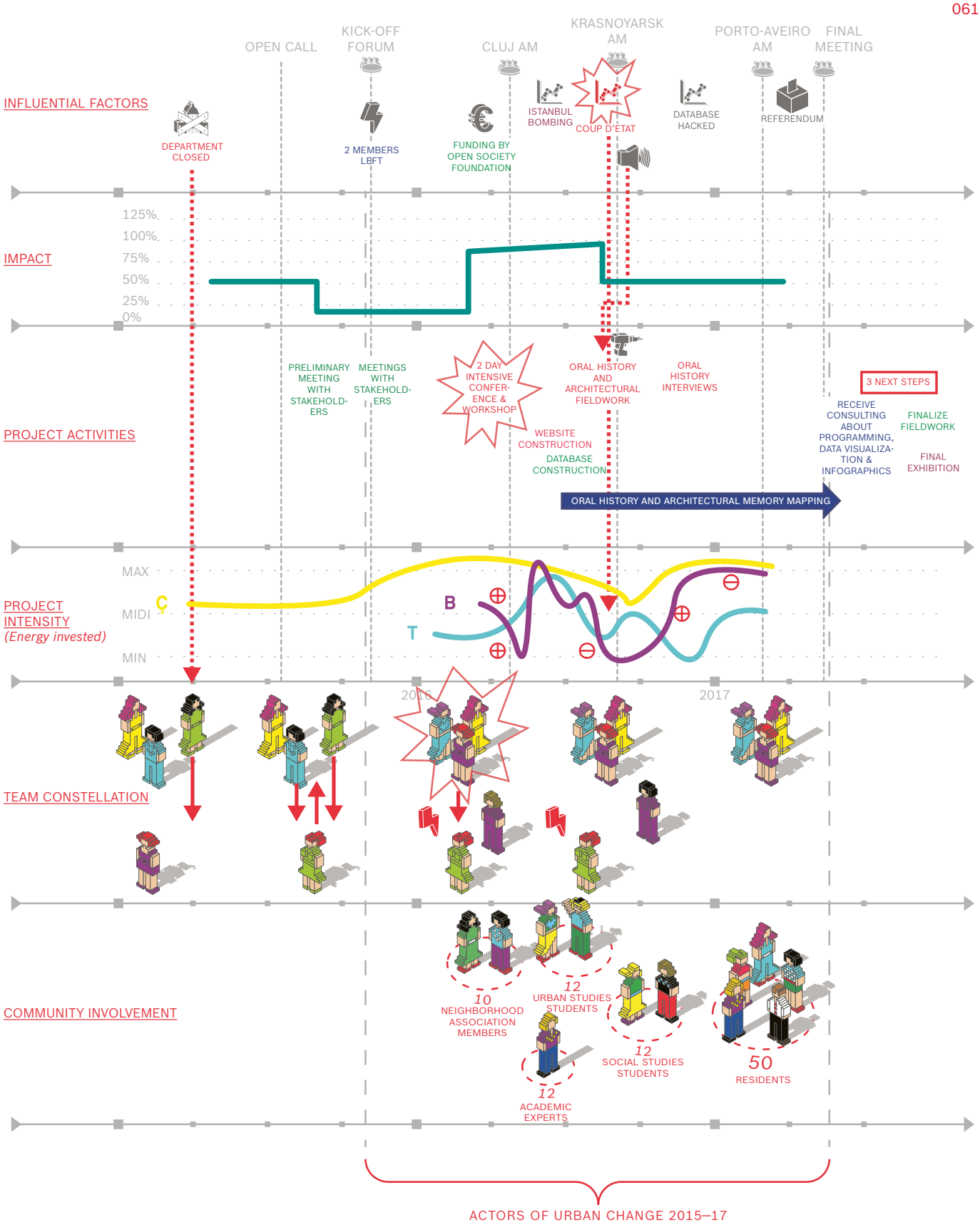
Setting up the right team was quite a challenge in our case. Quite soon after selection for the program, one of the trio that had applied declared that he would be unable to attend the international meetings, and a second one's department in the municipality was closed down, making her redundant. A new contact person was assigned from the municipality from a different department but institutional challenges (and a lack of interest on her part) made the collaboration with this municipal representative hard and less fruitful than we had hoped for. Shortly before the Academy Meeting in Cluj, there was the breakthrough: Çağla was able to find two new team members through existing networks. A first meeting proved promising right away, and the project was on its way once again.

KICK-OFF FOR THE FIELDWORK

At the end of May 2016, our team – though still freshly formed – proved fully functional. We organized and hosted an intense 2-day conference and workshop program. About 20 students from various universities attended the program, which was designed to prepare them for the fieldwork. For us, this workshop meant a lot; it was the first encounter with volunteers to be recruited in the project. One group conducted the oral history interviews with long-term residents of Tatavla, contacted through neighborhood networks. The other group researched the spatial characteristics of the district by documenting historic buildings and documenting changes to the built environment through archival data.

POLITICAL INSTABILITY IN TURKEY–TURNING EVERYTHING UPSIDE DOWN

So much has changed in Turkey since we drafted the project concept: numerous terrorist attacks, political instability, an attempted coup d'état resulting in a state of emergency ever since, hundreds of scholars being expelled from their posts, and, most recently, the rigged referendum resulting in a change in regime! These affected our daily lives, careers, and the project. Our periodic meetings with the students were interrupted, as many families moved to rural areas to avoid terrorism. Some of the students were totally demoralized and unable to work on the project any further. Despite these setbacks, we are continuing our project and completing it with determination, enthusiasm, and inspiration. We believe in the positive repercussions of conscientious urban change!


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
DEPARTMENT CLOSED
2 MEMBERS LEFT
FUNDING BY OPEN SOCIETY FOUNDATION
ISTANBUL BOMBING
COUP D'ETAT
DATABASE HACKED
REFERENDUM
IMPACT
125%
100%
75%
50%
25%
0%
PROJECT ACTIVITIES
PRELIMINARY MEETING WITH STAKEHOLD-ERS
MEETINGS WITH STAKEHOLD-ERS
2 DAY INTENSIVE CONFER-ENCE & WORKSHOP
ORAL HISTORY AND ARCHITECTURAL FIELDWORK
ORAL HISTORY INTERVIEWS
3 NEXT STEPS
RECEIVE CONSULTING ABOUT PROGRAMMING, DATA VISUALIZA-TION & INFOGRAPHICS
FINALIZE FIELDWORK
FINAL EXHIBITION
WEBSITE CONSTRUCTION
DATABASE CONSTRUCTION
ORAL HISTORY AND ARCHITECTURAL MEMORY MAPPING
PROJECT INTENSITY (Energy invested)
MAX
MIDI
MIN
C
B
T
2016
2017
TEAM CONSTELLATION
COMMUNITY INVOLVEMENT
10 NEIGHBORHOOD ASSOCIATION MEMBERS
12 URBAN STUDIES STUDENTS
12 SOCIAL STUDIES STUDENTS
50 RESIDENTS
12 ACADEMIC EXPERTS
ACTORS OF URBAN CHANGE 2015–17

KRASNOYARSK
RUSSIA

REGION:	REGION KRASNOYARSK
AREA:	348 km²
POPULATION:	1,067,000 (CITY)
POPULATION CHANGE:	0.7 %
UNEMPLOYMENT RATE:	5.5 %
TYPE OF CITY:	LARGEST INDUSTRIAL, TRANSPORT, SCIENTIFIC AND CULTURAL CENTER OF EASTERN SIBERIA, ADMINISTRATIVE CENTER OF KRASNOYARSK REGION

For more data, see City data I+II, p.94–97

RECYCLE ART FESTIVAL

Creating eco—awareness through an exhibition and practical workshops during a festival combining art and recycling practices

CONTEXT :: RECYCLING IS NOT ON THE RADAR

Environmental protection and recycling are not central topics for most of the residents of Krasnoyarsk, since there is no comprehensive system for the collection and recycling of waste in the Siberian city of 1 million residents. As a result, environmental problems resulting from improper waste disposal are a major issue in the area. According to official figures, about 2 million cubic meters (or about 400 thousand tons) of tailings are generated each year in Krasnoyarsk. Glass, paper, plastic, even batteries are therefore often just thrown out and unsorted solid waste is taken to landfills. There are a large number of illegal landfills in and around the city. In addition, the city faces low levels of community involvement. Team Krasnoyarsk wants to bring these disparate topics together.

CHALLENGE :: RAISING AWARENESS FOR WASTE MANAGEMENT

Team Krasnoyarsk's main challenge was to raise awareness for the 3 Rs of waste management (reduce, reuse, recycle) in creative ways that promote citizen engagement and individual action. Despite the fact that sorting and recycling of solid waste is starting to become established in Siberia, there is a lack of coordination between the administration, the private sector, civil society, and non-profit and cultural institutions in implementing ecological and cultural policy. Implementing recycling in Krasnoyarsk will be a lengthy and complicated process. Team Krasnoyarsk wanted to get the ball rolling.

STRATEGY :: BRINGING TOGETHER RECYCLING AND URBAN SPACE IMPROVEMENT

To achieve this, Team Krasnoyarsk, made up of actors from the regional public authorities, the local recycling company Ecoresurs, and the youth association Interra, developed the Recycle Art Festival to raise awareness for recycling and upcycling. This festival was intended to demonstrate how waste can be reduced, recycled, and upcycled in creative ways, thus making a serious topic fun and attractive. Team Krasnoyarsk's main goals were threefold: to promote conscious consumption and the 3R approach to resource conservation and environmental protection, to build cross-sectoral cooperation to facilitate 3R promotion in the city and the region, and to improve the urban environment in a sustainable and ecological way.

IMPLEMENTATION :: SHOWING POSSIBILITIES—THE RECYCLE ART FESTIVAL

In September 2016, the two-day Recycle Art Festival gave a decisive impulse in this process. It was hosted in the vast green spaces of the Station of Young Naturalists, a

public institution for environmental education geared at young people. During the one-week preparatory phase, selected national and international artists worked with groups of interested local participants. Once the festival officially started, information stands informed residents about the location of already-existing collection points for recyclables, which companies recycle, and how one can avoid trash, i.e. through conscious shopping. Lectures by national and international experts provided both knowledge and inspiration about recycling.

The focus of the festival, however, was on practical activities. Through art and culture, the creative and sustainable handling of resources could be experienced first-hand. Individuals and local businesses had donated objects ranging from plastic bottles to old PC monitors, from defective building materials to trolleybus tires. Artists and craftspeople then showed the practice of "upcycling," making useful and attractive objects out of trash – from sculptures out of old cans to wallets out of plastic. Visitors were invited to become creative themselves and use some of the materials that had been donated – to create new objects and art. One local artist even took a garbage tank he collected at the festival venue for his piece of art. Making the most of their network, the festival organizers invited Actors from Cluj and Porto (and their art partners) to contribute to their festival with artistic installations. In addition, Team Krasnoyarsk designed a special mobile art exhibition entitled "Urban Point – Solid Waste" and handed out newspapers with a map of the city's recycling locations.

Altogether, about 2,500 people attended the first edition of the Recycle Art Festival in 2016. In 2017, the team's recycling and ecological art activities will be included into the Krasnoyarsk City Day Celebration, the Children's Carnival, and the program "Art Bereg," which will be held by the Youth Policy Department throughout the summer. The new formats will make it possible to promote the team's goals not only in one event, but rather as a series of cultural and recycling activities during the summer in the city center. These events will also provide space to exhibit

Recycle Art Festival 2016: Lectures about responsible and eco-friendly lifestyles (left). Local participants and artists gather around a recycled art object made by the Siberian contemporary artist Vasiliy Slonov for the festival (top).

Previous page: Beautification of the Station of Young Naturalists: Planting in pockets made of recycling material.

Team picture, previous page, from left to right: Maria Zykova, Aleksey Savchenko, and Irina Ulanova

some of the art objects from the 2016 festival. For example, the idea for the Children's Carnival is to design recycling costumes in collaboration with local artists and fashion designers.

IMPACT AND SUSTAINABILITY :: SOLIDIFYING SUCCESSES AND BUILDING ON THEM

Both during and after the festival, the team received lots of positive feedback from visitors. The interactive festival format proved to be a very suitable format for raising awareness about these topics. Around 3,000 participants joined the Recycle Art Festival on social networks.

Building on the visibility, contacts, and know-how gained during the organization and implementation of the festival, the team was also able to connect with other local eco and youth activists in the city.

After the festival, the recycling facilities remained in place at the Station of Young Naturalists. This included deck chairs and a couch made out of pallets, fence art interventions, some sculptures, a shipping container with a lending library, an arbor covered with old banners, and chess pieces made of tin.

By presenting the project at various public events, cross-sectoral forums, festivals, and internet communities, the team realized how interested and receptive the residents were for their project and for recycling. For instance, after the festival and media campaign, the number of members and volunteers separating and creatively reusing their waste clearly increased.

The team recently applied for a grant by a local foundation which would allow the transformation of the Station of Young Naturalists into a modern ecological and creative public space respecting 3R principles.

At the moment, the team is developing a Recycle Art School educational format through which they hope to increase their project's impact and ensure the visibility of the issue all year round – even during the long Siberian winters.

The Recycle Art School will include a public lecture series, design workshops, and creative sessions with invited artists and eco experts. In order to engage as many different people and groups as possible, the events will be held in schools, cafés, youth and community centers, art studios, and malls in different parts of the city, also outside of the center. As a headliner for the first round of events, the team is planning to engage the Dutch designer and activist Dave Hakkens. Krasnoyarsk would be the first Russian city to realize his development – a recycle-machine – and become part of the international project "Precious Plastic."

In 2019, Krasnoyarsk will host the Winter Universiade, the world's largest multi-sport event after the Olympics. The Actors team is collaborating with Siberian University and

The recycled art object *Chess* is still in use at the Station of Young Naturalists (below), while the mobile exhibition *Urban point – Solid waste* has been exhibited in various places in the meantime (bottom left).

Festival visitors engaging with the interactive art work by Silviu Medeşan, a member of Team Cluj, who contributed to the festival (right).

Universiade's working group to provide waste separation and recycling facilities during the event. The team will design the recycling infrastructure and logistics together with local students and local experts from business and public sectors. This challenge will demand a lot of coordination with federal and other decision-makers.

TRANSFERABILITY

GENERAL PROBLEM

How can one raise eco-awareness through recycling and upcycling in creative and entertaining ways?

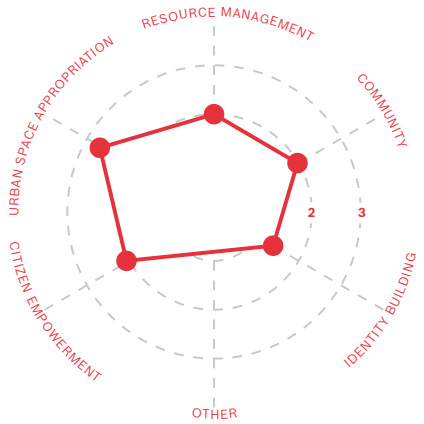
SUCCESS FACTORS

:: Good media coverage resulted in many festival guests.
:: Strong partnerships, even though cooperation was not always easy.
:: A good balance of place, time, and possibilities.
:: The team was open to ideas and people, and maintained a positive outlook.
:: Large amounts of faith, courage, and creativity.
:: Extraordinary level of motivation and involvement among partners, volunteers, locals and non-locals.
:: Good balance of entertainment, education, and advocacy.
:: Making a serious topic fun.
:: Being lucky with the weather and providing good music, food, and fun.

MOST IMPORTANT LESSONS

:: Event-based formats are a good starting point to bring people in touch with a certain topic – but it might need more regular offerings to change long-established habits.
:: Hands-on activities are extremely enriching and instructive! Don't just inform people about upcycling, but give them the chance to experience it themselves!
:: In cooperation with partners, for example with the staff of the Station, the vision, scale, and level of involvement can be very different. But there will definitely be a moment when everything is right and everyone will catch the same wave.

KRASNOYARSK
RUSSIA



For the explanation, see p.92

ACCEPTANCE TO THE PROGRAM WAS A BIG MOTIVATOR

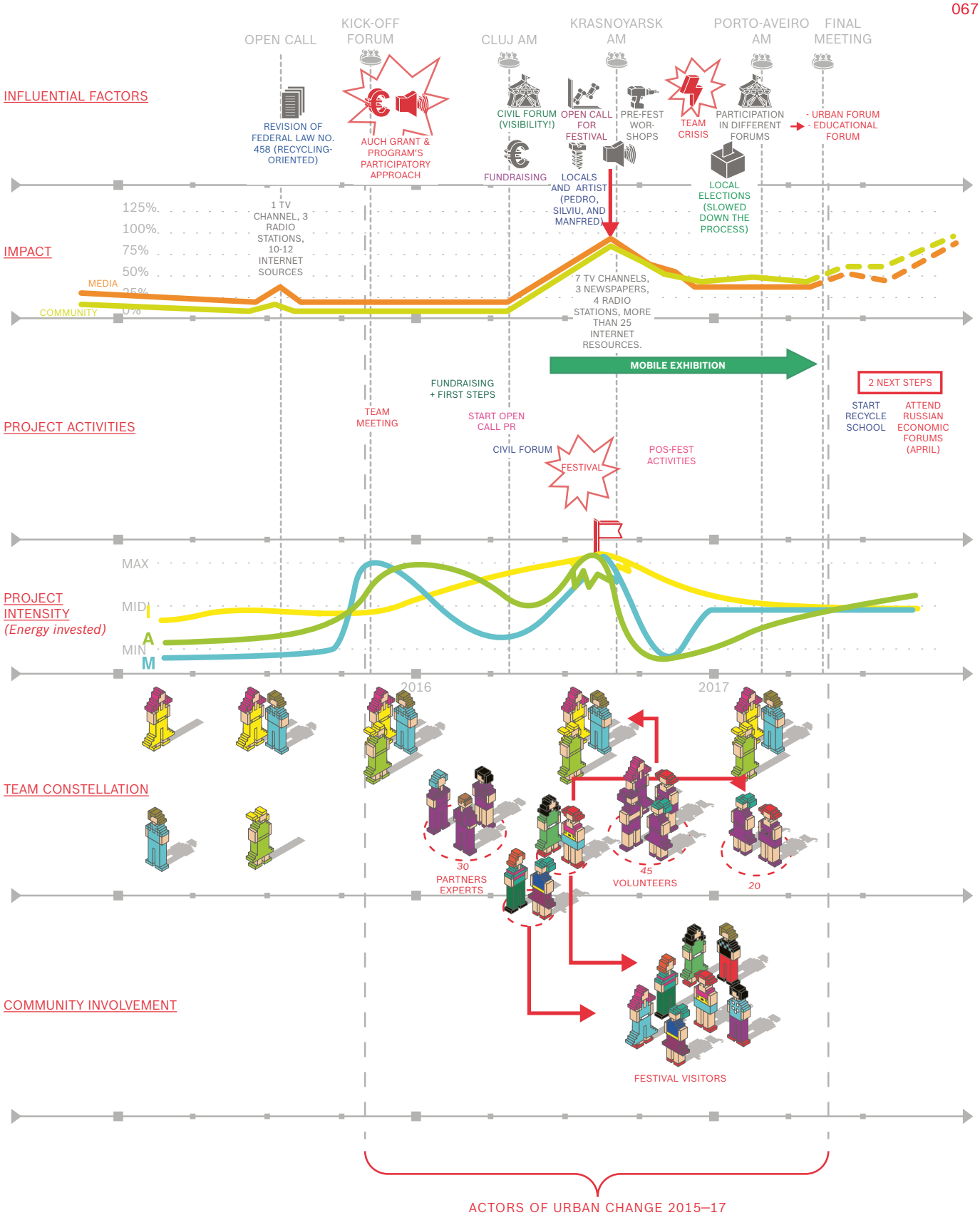
Actors of Urban Change was presented in Krasnoyarsk while the call was open, which led to a total of seven applications from our city. We were proud that our project managed to convince the jury! Furthermore, being involved in such a big European program brought a lot of media and stakeholder attention. The chance to become part of the Actors of Urban Change network was also a huge opportunity, since Siberia can be a rather remote place, and building international networks is a true challenge. Therefore, we were very excited to receive the positive reply and the invitation to the Kick-Off Forum.

LEARNING FROM EACH OTHER—ACTORS ALUMNI SAVES THE DAY DURING A TEAM CRISIS

In autumn 2016, just shortly after the successful Recycle Art Festival, our team faced a major crisis due to a variety of factors: exhaustion after the festival and preparing the Academy meeting in Krasnoyarsk, misunderstandings about how things should be done, different opinions and characters, and one team member's new job, which meant less time for the project. For a while, it even seemed as if we would have to dissolve our team. Hosting the Academy Meeting in Krasnoyarsk during this period was an additional challenge – yet also an opportunity: one of the Actors alumni attending the event, who was fluent in Russian, was able to help us to overcome some of the worst conflicts by helping us understand each other's point of view and see that our differences are actually a huge resource! This was the first step, followed by team-building sessions with a coach, which helped us improve our team collaboration.

RECYCLE ART FESTIVAL—PRIDE FOR A JOB WELL DONE

The festival was the true highlight of our project and collaboration. It was incredibly intense, and we were extremely busy in the weeks and days before its official start. But once we started receiving donations of trash and the invited artists started to develop ideas about how to transform this material into meaningful pieces of art, it finally became real: this is when we knew that the festival would become a great event! Of course some things did not work out exactly as we had hoped – there was a sudden cancellation by one of the artists, and some difficulties with the staff at the Station, but in general we were just extremely happy with how it went, and that our prototype festival had been successful. Once we had caught up on some sleep, calmed down, and taken a step back to see the whole picture, a feeling of pride and contentment set in.


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
REVISION OF FEDERAL LAW NO. 458 (RECYCLING-ORIENTED)
AUCH GRANT & PROGRAM'S PARTICIPATORY APPROACH
CIVIL FORUM (VISIBILITY!)
OPEN CALL FOR FESTIVAL
PRE-FEST WOR-SHOPS
TEAM CRISIS
PARTICIPATION IN DIFFERENT FORUMS
- URBAN FORUM
- EDUCATIONAL FORUM
FUNDRAISING
LOCALS AND ARTIST (PEDRO, SILVIU, AND MANFRED)
LOCAL ELECTIONS (SLOWED DOWN THE PROCESS)
IMPACT
125%
100%
75%
50%
25%
0%
MEDIA
COMMUNITY
1 TV CHANNEL, 3 RADIO STATIONS, 10-12 INTERNET SOURCES
7 TV CHANNELS, 3 NEWSPAPERS, 4 RADIO STATIONS, MORE THAN 25 INTERNET RESOURCES.
MOBILE EXHIBITION
2 NEXT STEPS
START RECYCLE SCHOOL
ATTEND RUSSIAN ECONOMIC FORUMS (APRIL)
PROJECT ACTIVITIES
FUNDRAISING + FIRST STEPS
TEAM MEETING
START OPEN CALL PR
CIVIL FORUM
FESTIVAL
POS-FEST ACTIVITIES
PROJECT INTENSITY (Energy invested)
MAX
MID
MIN
A
M
2016
2017
TEAM CONSTELLATION
30
PARTNERS EXPERTS
45
VOLUNTEERS
20
COMMUNITY INVOLVEMENT
FESTIVAL VISITORS
ACTORS OF URBAN CHANGE 2015–17

MESSOLONGHI
GREECE

REGION:	WEST GREECE
CITY DISTRICT:	MESSOLONGHI (AITOLIKO–OINIADES)
AREA:	674 km²
POPULATION:	34,416 (CITY)
POPULATION CHANGE:	-0.2 %
UNEMPLOYMENT RATE:	28.5 %
YOUTH UNEMPLOYMENT RATE:	19.5 %
TYPE OF CITY:	CAPITAL OF ETOLOAKARNANIA, LARGEST PREFECTURE IN GREECE

For more data, see City data I+II, p.94–97

SPEAK UP!

Using a radio channel as a participatory tool to connect citizens and administration and develop a culture of neighborhood agoras for local issues

CONTEXT :: A FRAGMENTED REGION HIT HARD BY THE CRISIS

The Sacred City of Messolonghi is a historically important area in western Greece, located in the middle of one of the largest lagoon areas of the Mediterranean. Until 2010, the current municipality of Messolonghi (33,000 residents today) was divided into three communities: Messolonghi, Iniades, and Etoliko. To save administrative costs, the three communities were merged – without considering their completely different structures. In addition, the city has received multiple blows over the last six years of the Greek crisis. The majority of departments of the local higher technical education institution closed after deep reforms in country's educational policy. Young people have been leaving the city due to the increase in youth unemployment rates.

CHALLENGE :: DEMOGRAPHIC CHANGE AND EMIGRATION ARE ERODING THE COMMUNITY

Although formally united, these three communities, each of which consists of smaller villages, have substantial differences regarding community organization. Moreover, the average age is increasing since the younger generation is leaving due to the lack of jobs in the area. Thus, the main challenge faced by Team Messolonghi was how to bridge the gap between public authorities and citizens and create a culture of citizen participation, while at the same time reviving the city as a whole and bridging the generation gap to engage the remaining youths in the area. A further hurdle was the overall lack of confidence in the Greek public sector. Institutions seem untrustworthy and the lack of materials and human resources creates disappointment. Team Messolonghi sought to promote synergies between public sector and civil society and create a new dialogue between the residents and their government.

STRATEGY :: A NEW USE FOR A FAMILIAR FORMAT

To achieve this, Team Messolonghi used the existing volunteer-run radio station "Friends of Radio of Sacred City of Messolonghi," which has been broadcasting since 1960. Consisting of a member from the radio station, a head of department of the municipality, and the co-founder of the Sociality cooperative, the team believes in the potential of radio as a tool for civic engagement, a space to express themselves and solve problems with the city administration, and a way to develop a feeling of solidarity between old and new community members. The main idea: using a familiar format in an innovative way, and opening it up to new formats and groups. The team's activities were based on the belief that sharing problems and concerns on air can help others in similar situations, and help build strong bonds between citizens. Team Messolonghi wanted

to make the radio station a physical place of participation, while also creating a virtual meeting point for all the citizens of Messolonghi, whether they are in the city or not, through the radio waves and social media.

IMPLEMENTATION :: A RADIO STATION FOR ALL

Since 2010, the radio program is more citizen-oriented. There are not only music shows but also thematic shows run by volunteers age 17 to 75 on topics as diverse as traditional music, local news, photography, literature, first aid rescue instructions, local sports, programming for young children, politics, civil society initiatives, financial subjects, and educational issues. Anyone can suggest a theme for a radio show – the station's board chooses the programs annually based on the availability of hours and the suggested program's coherence. There are no specific skills needed – everyone is invited to learn how to use the equipment and broadcast. A volunteer helps the ones who cannot operate the console themselves.

In addition, there are shows in which local politicians are interviewed about current events and in which citizens can ask critical questions either in real time on air or posted to social media. Live broadcasts of cultural events, sometimes even outdoors thanks to mobile equipment, are part of the weekly program. Moreover, in October 2016 the team initiated bimonthly broadcasts of the municipality board meetings, which allow citizens to listen to their representatives during crucial discussions and decision making. The whole discussion of the meetings is uploaded to the radio station's Mixcloud online and parts of the meetings are broadcasted on air.

For several months, the Actors team ran a weekly radio show. Every Wednesday evening, they shared insights about their own motivation and the project's developments. Fellow Actors of Urban Change from other cities were interviewed during the show, which was partly in English and partly in Greek. During these shows, other local and national initiatives were presented which described other ideas and participation techniques (e.g. a connection with a radio station in Rhodes during

A special radio station in a small city: Run by volunteers who discuss relevant matters during regular volunteer meetings (above), and equipped to broadcast live from local outdoor festivities (left).

Previous page: Students from a local school exploring the community radio's recording.

Team picture, from left to right: Olga Daskali, Spyros Tzortzis, and Olga-Christiana Papadimitriou

World Radio Day, and presentations about the initiative of marathon runners and the concept of intangible cultural heritage). In this way, active citizenship was promoted and the radio station became the physical and digital focal point of the city.

To allow the community radio station to keep up with technical developments and to get local young people involved, the group undertook a collective renovation of the radio studios together with local youths and cultural groups during summer 2016. A group of active citizens and local students started their own radio programs. Furthermore, several events which were open to the public, including an open-air movie and theatrical events on the roof of the radio station and a dance and music event in its backyard, were organized during summer 2016. Many citizens joined the activities and thus had the chance to see and learn about the radio station, which many of them only knew 'on air' but had never experienced as an actual space in their hometown.

IMPACT AND SUSTAINABILITY :: VISIBILITY FOR CURRENT EVENTS AND THE RADIO STATION ITSELF

In March 2017, the first neighborhood agora about important environmental topics took place as a result of Team Messolonghi's work. The idea was to create a culture of neighborhood agoras on local issues. Agoras (a word from Ancient Greece for open place assembly, a designated area to hear civic announcements or discuss politics) aim to create an open dialogue about a current matter, in order to gather information and exchange opinions about how the local community wants to face a problem. The first agora dealt with a municipality issue concerning the creation of bioliquid energy stations in Evinochori (a rural area of Messolonghi) which would use waste cooking oils. The team's work concentrated on the procedure of the agora, the participation of all citizens, and the presentation of all views. The whole discussion was recorded and some of its parts were broadcast on air. Local media provided visibility about the innovative procedure and the participation of many citizens. After the neighborhood agora, one of the participants was interviewed live on the radio station during the Actors radio show.

In addition, the display of the traveling Actors of Urban Change exhibition from November 2016 to January 2017 in the building shared by the radio station and the town hall drew more than 700 visitors, including various school classes. For the small city, such an international exhibition was a true premiere. Visiting the exhibition, pupils also had the chance to get to know the radio station. They were encouraged to think of the improvements they would like to see in their own city by the examples from other Actors cities but also through a workshop. Events like these led

Workshop with students from a local high school visiting the Actors of Urban Change mobile exhibition and discussing the opportunities and challenges of positive urban change in their city (below).

In the small city of Messolonghi, the radio station has become an important place for gathering and a hub for committed volunteers, whether they contribute on air through weekly radio shows (right), during events, or as member of the board (bottom right).

the radio station building to suddenly be "on the map."

TRANSFERABILITY

GENERAL PROBLEM

How can civic participation and citizen involvement be made easier in an area with fragmented urban development? And how can community radio become a tool for cohesion, empowerment, and democratic participation?

SUCCESS FACTORS

:: Small cities present advantages. There are short distances and people know each other.
:: The project team had a clear vision, dedication to the goals, and excellent team cooperation.
:: Open calls about broadcasting at the radio station brought new groups and individuals on board.
:: Events open to all citizens (movie, theater, concert, exhibition) were a big plus.
:: Actors of Urban Change exhibition and the workshops organized during it brought a lot of visibility.
:: Broadcasting the municipality board meetings empowered local democracy.

MOST IMPORTANT LESSONS

:: Elected officials come and go, municipality employees are there to support (or create obstacles).
:: Politics are part of culture.
:: It is important to have events regularly so that people can get used to them.
:: Radio can be a strong tool for civic engagement.
:: Young children are open to new concepts and can think critically.
:: Publicity can put pressure on the public administration and elected officials.
:: A dedicated team of volunteers throughout the project can make a real difference.

MESSOLONGHI
GREECE

For the explanation, see p.92

A RADIO SHOW BY VISUAL ARTISTS

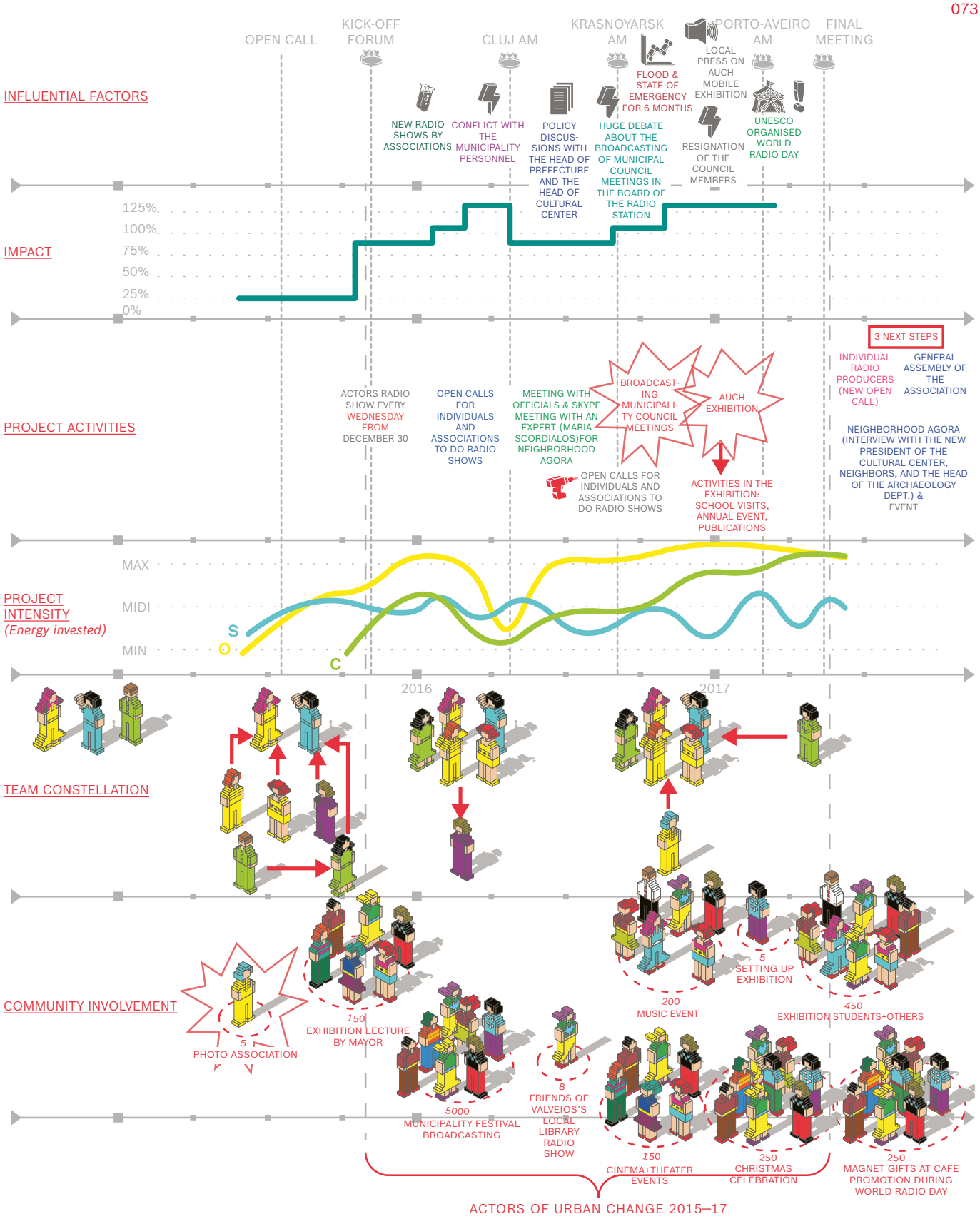
For our team, a crucial moment was when the photo association started their own regular radio show as a response to an open call. Integrating a thematic group working primarily through visual rather than audio content was very interesting! Every show was an experience both for the audience and the presenters themselves. They presented theories and practices of the art of photography, but also used social media to interact with the audience. As a result of their successful participation, another cultural group "Friends of Valvios," the Local Municipality Library, joined as well and have created their own innovative show about the development of libraries.

BROADCASTING THE MUNICIPALITY'S BOARD MEETINGS—DESPITE RESISTANCE

In October 2016, we were able to broadcast a municipal board meeting for the first time; we had been working towards this goal for over a year. Technical obstacles were soon resolved, but there were lengthy discussions about whether politics is part of culture and how the radio station could adapt its program to accommodate the broadcasts. So far there has been a lot of positive feedback from friends of the Radio Station. At the same time, some of the local representatives haven't adapted to this change yet. We are going to keep pushing in order to convince more listeners and local representatives about the importance of the meetings being aired real-time and having them available for everybody.

ACTORS EXHIBITION BROUGHT NEW VISIBILITY FOR THE TEAM AND THE RADIO STATION

For about five weeks, we hosted the mobile exhibition of Actors of Urban Change in Messolonghi. We set it up with a number of volunteers and then officially opened it in the building which hosts both the radio station and the city hall. Therefore, for weeks, citizens, the Mayor, other members of the municipality walked through the exhibition. About 400 schoolchildren visited the exhibition and participated in workshops and small discussions about the urban environment of their neighborhood or the whole city. Afterwards, they visited the radio station. The last grades of primary school even sent a letter to the mayor about the urban changes they would like to see in the city and made further suggestions which were read on air. The exhibition was a trigger for discussions about how urban change can happen (who initiates, who organizes, who implements) and many people realized that civil society all over Europe faces the same everyday problems.


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
NEW RADIO SHOWS BY ASSOCIATIONS
CONFLICT WITH THE MUNICIPALITY PERSONNEL
POLICY DISCUS-SIONS WITH THE HEAD OF PREFECTURE AND THE HEAD OF CULTURAL CENTER
HUGE DEBATE ABOUT THE BROADCASTING OF MUNICIPAL COUNCIL MEETINGS IN THE BOARD OF THE RADIO STATION
FLOOD & STATE OF EMERGENCY FOR 6 MONTHS
LOCAL PRESS ON AUCH MOBILE EXHIBITION
RESIGNATION OF THE COUNCIL MEMBERS
UNESCO ORGANISED WORLD RADIO DAY
IMPACT
125%
100%
75%
50%
25%
0%
PROJECT ACTIVITIES
3 NEXT STEPS
INDIVIDUAL RADIO PRODUCERS (NEW OPEN CALL)
GENERAL ASSEMBLY OF THE ASSOCIATION
NEIGHBORHOOD AGORA (INTERVIEW WITH THE NEW PRESIDENT OF THE CULTURAL CENTER, NEIGHBORS, AND THE HEAD OF THE ARCHAEOLOGY DEPT.) & EVENT
ACTORS RADIO SHOW EVERY WEDNESDAY FROM DECEMBER 30
OPEN CALLS FOR INDIVIDUALS AND ASSOCIATIONS TO DO RADIO SHOWS
MEETING WITH OFFICIALS & SKYPE MEETING WITH AN EXPERT (MARIA SCORDIALOS)FOR NEIGHBORHOOD AGORA
BROADCAST-ING MUNICIPALI-TY COUNCIL MEETINGS
AUCH EXHIBITION
OPEN CALLS FOR INDIVIDUALS AND ASSOCIATIONS TO DO RADIO SHOWS
ACTIVITIES IN THE EXHIBITION: SCHOOL VISITS, ANNUAL EVENT, PUBLICATIONS
PROJECT INTENSITY
(Energy invested)
MAX
MIDI
MIN
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O
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2016
2017
TEAM CONSTELLATION
COMMUNITY INVOLVEMENT
5
PHOTO ASSOCIATION
150
EXHIBITION LECTURE BY MAYOR
5000
MUNICIPALITY FESTIVAL BROADCASTING
8
FRIENDS OF VALVEIOS'S LOCAL LIBRARY RADIO SHOW
200
MUSIC EVENT
5
SETTING UP EXHIBITION
450
EXHIBITION STUDENTS+OTHERS
150
CINEMA+THEATER EVENTS
250
CHRISTMAS CELEBRATION
250
MAGNET GIFTS AT CAFE PROMOTION DURING WORLD RADIO DAY
ACTORS OF URBAN CHANGE 2015–17

NOVI SAD SERBIA

REGION:	WOJWODINA
AREA:	703 km²
POPULATION:	348,540 (METRO AREA) 284,230 (CITY)
POPULATION CHANGE:	-0.4 %
UNEMPLOYMENT RATE:	16.7 %
TYPE OF CITY:	SECOND LARGEST CITY IN SERBIA

For more data, see City data I+II, p.94–97

PROJECT N.N.

In search for a cultural center in a large—scale housing district from the 1980s through participatory and cultural activities

CONTEXT :: CULTURE ONLY IN THE CITY CENTER?

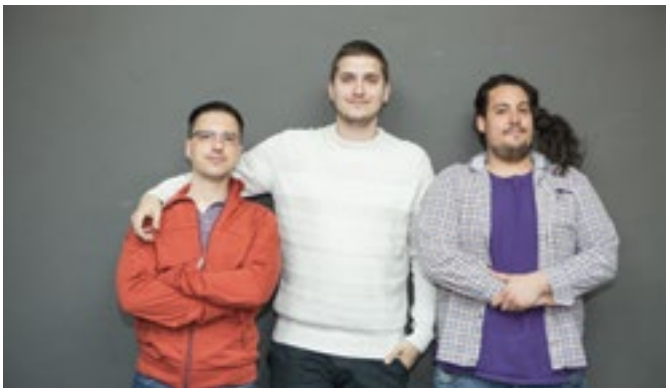
With 340,000 inhabitants, Novi Sad is a relatively young mid-sized city. It is also the second largest economic, cultural, and educational center of the northern part of Serbia. An economic boom in the 1960s and 1970s resulted in a doubling of the city's population, which led to the construction of a number of new districts on the periphery. Different from the prefab settlements in Eastern Europe and framed by the high standards of Yugoslavian planning of that time, Novi Sad's satellite districts were built as a hybrid of garden-city and socialist-modernist utopias. This also applies to Team Novi Sad's project area, Novo Naselje, the city's largest district with about 30,000 inhabitants. However, as housing was the initial priority, from the very beginning cultural infrastructures were somehow missing. This situation has led to the cultural dominance of the city center and a continuing lack of cultural offerings elsewhere.

CHALLENGE :: OVERCOMING BARRIERS TO CREATE A UNIFIED AND EXPANDED CULTURAL OFFERING

Planned cultural and community venues in the Novo Naselje neighborhood were never built for a variety of reasons; all of the cultural needs were to be satisfied by the city center. At the same time, the district's growing population lacks social and cultural cohesion. There is an existing, self-organized cultural initiative, Novo Kulturno Naselje (NKN), however until now it was only able to implement its actions in public space. Team Novi Sad's main challenge was therefore to create a new platform in order to expand existing cultural offerings in the district. To do this, they had to address a deep gap between common and alternative culture groups, and skepticism towards collective, participatory, and self-organized actions. The team used their participation in Actors to pave the way towards the long-term goal of establishing a cultural center in the district and to expand their own focus from activities for children to formats tailored also for youth and adults.

STRATEGY :: AWARENESS AND POLICY AS THE FIRST STEP TOWARDS A CULTURAL CENTER

Team Novi Sad was made up of the co-director of the association Novo Kulturno Naselje, a representative from the city's Urban Planning Development and Research Centre, and the owner of the Café-Pizzeria "Alo," which is a well-known place for gatherings, almost on the level of an unofficial community center. The core team was backed and supported by a strong extended team of volunteers. In order to lay the policy groundwork for the development of a cultural center in Novo Naselje, Team Novi Sad initially intended to create a mobile cultural center in the form



of a kiosk. The kiosk was going to be moved between five previously explored locations, with a variety of different programming offerings during the day (children's theater, educational workshops, and presentations) and at night (DJ sessions, theater, and cinema). This intervention was also going to be a form of research to help determine the best possible location for the permanent cultural center. However, a variety of challenges led to Team Novi Sad temporarily postponing the idea and instead focusing on figuring out the residents' wants and needs with regard to culture.

IMPLEMENTATION :: LISTENING AND ENGAGING

The process of searching for the best way to organize and design a cultural platform for the neighborhood resulted in the handbook "Road to Cultural Center." The process became a quest to find the contemporary "software" (cultural programs and events) of the future building ("hardware"). This journey had three main parts.
First, between June and October 2016, Team Novi Sad conducted about 2,000 interviews to assess the citizens' needs and collect suggestions. Volunteers from NKN were a great help. The interviews took place on the street, and during cultural programs, films, and concerts organized by NKN. Second, the team hosted a series of 45-minute-long focus group meetings hosted by sociologists. The target groups were diverse, and included high school and university students (14-24 years old), parents, local artists and cultural activists, and pensioners. The themes were the same for all groups: what is their impression of current cultural production, what suggestions might they have for changes, and how would they like to get involved themselves. Third, a round table with the city's decision and (non-official) opinion makers was held in order to get decision makers to make a "public agreement" with the local community that the cultural center would be put on the agenda. Representatives of the city hall, the CEO of Novi Sad – European Capital of Culture (ECoC) 2021, and a number of the city's cultural managers attended. It was conducted by a famous local TV interviewer in the

Art exhibition during the festival “Dobro došli na Naselje” (Welcome to Naselje) (left). Plans for new activities have been discussed as results of surveys and focus group meetings (above).

Previous page: outdoor film screenings as part of the cultural activities in Novo Naselje

Team picture, previous page, from left to right: Darko Polić, Ognjen Tomašević, and Marko Jozić

form of a TV show with citizens as the audience. Finally, the handbook “Road to Cultural Center” collected the information produced in these steps and combined it with a list of existing small-scale local cultural activities and a collection of local cultural memories.
The whole process was a huge change compared to the previous practice. Team Novi Sad wanted to get a better idea of the cultural needs and values of the local community, as they might have differed from NKN’s activities up until that point. The focus groups showed an overwhelming demand for the cultural center and also residents’ desire to participate either as a spectator (consumer) or as a creator. The round table showed that the city representatives were motivated to support cultural initiatives in the neighborhood and to promote them in the context of Novi Sad - ECoC 2021. Support from the city’s ‘veteran’ in the cultural sector was a friendly gesture of great symbolic value. Team Novi Sad will expand on these findings and continue to move towards creating a physical space for culture in the neighborhood.

IMPACT AND SUSTAINABILITY :: SMALL ACTIONS WITH LARGER EFFECTS

Project N.N. started a new participative approach to cultural production in the largest peripheral neighborhood in the city of Novi Sad. The new practice included the application of new techniques (interviews, focus groups, round tables) which helped establish a dialogue between NKN, the citizens, and opinion and decision makers in order to create and profile cultural programs and activities - the “software” for the neighborhood’s future cultural center.
During participation in the Actors of Urban Change program, Novi Sad was selected as European Capital of Culture 2021 (ECoC) and European Youth Capital 2019 (EYC). Team Novi Sad was able to successfully use the momentum of these and other national and international events, including the internationally known Exit (music) Festival and the Regional Fair of Youth Tourism, to promote their cause. Both of these prestigious EU titles include cultural decentralization, youth participation, and bottom-up cultural practice among their goals. Two members of the team were involved in both application teams. This fact, combined with successful advocacy, meant that a cultural center in Novo Naselje is included in the ECoC and EYC masterplans. The project led to better cooperation and collaboration between NKN, the citizens, the city of Novi Sad, and further stakeholders. The empowered citizens now get involved more frequently. They create and suggest new cultural programs on their own, mostly through social networks and platforms. In addition, Project N.N. was a good example for and an

Activities for children in in Novi Sad's largest district with around 30,000 inhabitants (below).

To find out the residents' wishes and needs for cultural activities, the team conducted over 2,000 interviews.

inspiration to other local cultural organizations and academic groups, above all about how a participative approach can bring about qualitative change in a local community.

TRANSFERABILITY

GENERAL PROBLEM

How to create non-commercial spaces for cultural interaction for diverse user groups in a neighborhood that is socio-economically vulnerable?

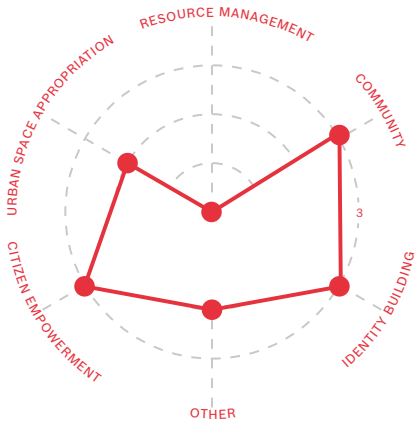
SUCCESS FACTORS

:: The team has experience in being flexible from years of 'austerity-urbanism'.
:: Hybrid cooperative models combined with informality are based on the Yugoslavian model of 'self-management'.
:: It is possible to wake up the neighborhood by showing a mutual goal for a better future.
:: The existing cultural production (of NKN) is an inspiring foundation for gaining support for change within local community.

MOST IMPORTANT LESSONS

:: The team had an excellent learning experience working with HR and process-focused experts, benefitting from the Program's Process-Related Consulting Grant.
:: The proposition for change must be discussed with all relevant stakeholders within the community to make sure that they are on board.
:: It is very inspiring to ask others what their dreams and visions are.
:: Organization on a local level meant being able to shape larger processes, such as the European Capital of Culture.
:: Micro-scale culture can become a source of change and a framework for communication.

NOVI SAD SERBIA



For the explanation, see p.92

THE KICK–OFF FORUM – THE ROAD TO A NEW AND AMBITIOUS IDEA

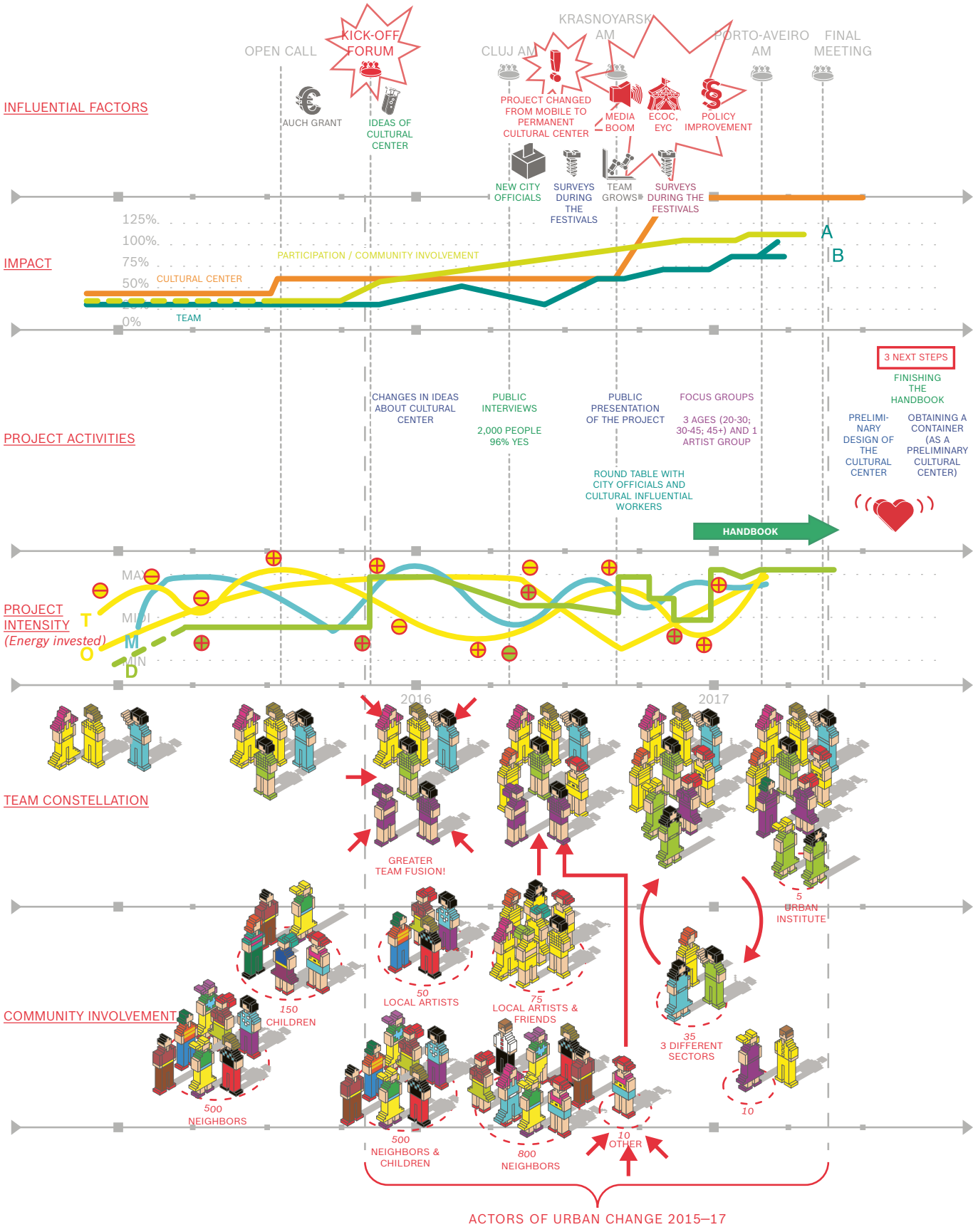
For our team, the Kick-Off Forum in December 2015 was crucial in helping us to develop our proposed project even further and set the goal of opening a cultural center in the neighborhood. Also, the Kick-Off Forum was a great opportunity to meet teams dealing with similar struggles in other European cities. Moreover, we learned techniques and tools for establishing (better) communication within the team and with citizens, which were later crucial for our team and our project!

SCALING BACK OUR GOAL... FOR NOW!

After the Academy Meeting in Cluj, we noticed that our project objectives might not be realistic in the short run. The plan to develop a mobile kiosk, a miniature cultural center which would have been an experiment before opting for a permanent center, looked attractive at first, but then it turned out to be too expensive, time-consuming, and not the right means to reach our goal. In a sometimes slow, difficult, and conflict-filled process within the team, we altered the project plans and decided to put the focus on understanding the needs, values, and wishes of the residents concerning a cultural center. Instead of creating programs and profiling the cultural scene on our own, we gave different citizens groups a voice. What first looked like a step back ultimately brought us two big steps forward.

TWO EUROPEAN TITLES AND THEIR EFFECTS ON MEDIA AND POLICY

While we were involved in the Actors program, Novi Sad was awarded two important European titles, the European Capital of Culture 2021 and the European Youth Capital 2019. The media interest, both during the application process and afterwards, was massive. One positive effect was the fact that the cultural center in Novo Naselje was listed in the Capital of Culture master plan. In this moment, we felt that we are so close to our goal! On other hand, it also raised concerns that our newly established participative processes will not be taken into consideration in the further steps. We are keeping a close eye on this! We are “armed” with the knowledge and experience which we gained during our participative research, and which we have written up in the handbook “Road to Culture Center.”


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
AUCH GRANT
IDEAS OF CULTURAL CENTER
PROJECT CHANGED FROM MOBILE TO PERMANENT CULTURAL CENTER
MEDIA BOOM
ECOC, EYC
POLICY IMPROVEMENT
NEW CITY OFFICIALS
SURVEYS DURING THE FESTIVALS
TEAM GROWS
SURVEYS DURING THE FESTIVALS
IMPACT
125%
100%
75%
50%
0%
CULTURAL CENTER
PARTICIPATION / COMMUNITY INVOLVEMENT
TEAM
A
B
3 NEXT STEPS
FINISHING THE HANDBOOK
PROJECT ACTIVITIES
CHANGES IN IDEAS ABOUT CULTURAL CENTER
PUBLIC INTERVIEWS
2,000 PEOPLE
96% YES
PUBLIC PRESENTATION OF THE PROJECT
FOCUS GROUPS
3 AGES (20-30; 30-45; 45+) AND 1 ARTIST GROUP
ROUND TABLE WITH CITY OFFICIALS AND CULTURAL INFLUENTIAL WORKERS
PRELIMINARY DESIGN OF THE CULTURAL CENTER
OBTAINING A CONTAINER (AS A PRELIMINARY CULTURAL CENTER)
HANDBOOK
PROJECT INTENSITY
(Energy invested)
T
O
M
D
MAX
MIDI
MIN
TEAM CONSTELLATION
2016
2017
GREATER TEAM FUSION!
5
URBAN INSTITUTE
COMMUNITY INVOLVEMENT
150
CHILDREN
50
LOCAL ARTISTS
75
LOCAL ARTISTS & FRIENDS
35
3 DIFFERENT SECTORS
10
500
NEIGHBORS
500
NEIGHBORS & CHILDREN
800
NEIGHBORS
10
OTHER
ACTORS OF URBAN CHANGE 2015–17

PORTO PORTUGAL

REGION:	NORTH REGION
CITY DISTRICT:	BONFIM
AREA:	41 km²
POPULATION:	956,023 (METRO AREA) 1,279,587 (FUA) 218,231 (CITY)
POPULATION CHANGE:	-2.4 %
UNEMPLOYMENT RATE:	17.6 %
YOUTH UNEMPLOYMENT RATE:	32.8 %
TYPE OF CITY:	THE SECOND LARGEST CITY IN PORTUGAL

For more data, see City data I+II, p.94–97

CRITICAL HOUSING LAB

Improving social housing in an impoverished suburb, contributing to increasing the popularity of the neighborhood, and setting an example for innovative and participatory architecture

CONTEXT :: SOCIAL HOUSING IN DISREPAIR

Porto is the second largest city in Portugal, with a population of 2.1 million inhabitants in the greater metro area. The Freguesia do Bonfim, a neighborhood in the central city, has had many faces over the course of its history. What was once the city's countryside became its industrial zone in the 19th century. Along with the factories, a new working class population started living in Bonfim in social housing built by the bourgeoisie called 'ilhas'. During the 20th century, industry moved to the outskirts of Porto, leaving this part of the city struggling with urban impoverishment and social exclusion. Those who could afford to moved out of the badly appointed apartments and out into the suburbs. At one point, up to 60 percent of the buildings were empty and visibly deteriorating. Even the inhabited houses were of poor quality; neither the owners nor the tenants had money for renovations. Now, the neighborhood is at a crossroads. On the one side, the city is gaining in international popularity, which is bringing new international capital and tourism, and on the other side, social housing is in higher and higher demand because of the economic crisis.

CHALLENGE :: NEW POPULARITY IS LEADING TO DISPLACEMENT

In the last few years, due to increasing tourism, Bonfim has come back into the public eye – and the focus of the real estate sector. Newly adopted laws make it easier for owners to raise the rents and to sell their properties; the properties are often sold to wealthy buyers from outside of the district. The result: for residents with low incomes, it is becoming harder and harder to find apartments. And the remaining dwindling identification with the neighborhood is under threat of disappearing completely. In addition, architecture students are often not trained to deal with the challenges that this situation brings. They simply lack on-the-ground experience. Thus, Team Porto's main challenge was to help address a social need in a city that is starting to become more popular, while filling the gap in architecture students' experience and education.

STRATEGY :: DO—IT—TOGETHER URBANISM

Team Porto was made up of two project managers from the association Critical Concrete, a representative from the municipality of Bonfim, and an architect from the Moradavaga collective. Their goal was to improve the quality of the characteristic social housing in Porto, the ilha, and contribute to the repopulation of the neighborhood in tight collaboration with local inhabitants and in line with its cultural and historical heritage. In addition, they also wanted to help architecture students get real-world experience dealing with this problem. Their

approach to bridge these two topics was a three-week international architecture summer school with a focus on social and sustainable architecture, which brought together students from all over the world to renovate a run-down house in an ilha. The goal was not only to transform an under-maintained house into a functioning home, but also to empower the resident to take charge of his or her own living environment and to empower the students by teaching them new skills.

IMPLEMENTATION :: A SPACE OF LEARNING AND BUILDING

Team Porto developed an innovative summer school to assist owners who can't afford to renovate: students from around the globe came together for three weeks in August 2016 to help with the renovation of the house. In return for the help and investment, the owners agreed not to increase the rent for five years, and to pay back the renovation costs to Critical Concrete if they sell within this time period.
In April 2016, the activists and the municipality selected the house to be targeted: a long and narrow 37 m^2 house with small front and back yards, which lacked basic amenities such as running water, insulation, and sanitary facilities. Moreover, structural problems made it unsafe. Together with the owner of the derelict house, Mr. Alfredo, the team started the planning process so that rehabilitation could begin. In the meantime, the roof was renovated by the district municipality.
During the summer school, students from 16 countries, including Portugal, Italy, Germany, Lithuania, Egypt, Brazil, and Canada, and a variety of backgrounds, such as architecture, urban design, art, and heritage studies, lived and worked together for three weeks. The summer school consisted of one third theory and two thirds practice – the students were actively involved in construction.
In addition, international experts gave lectures and workshops. Special attention was given to sustainable, repairable, and low-cost, high-quality construction techniques. On September 4, after two additional weeks of refinement, the team handed over the keys to Mr. Alfredo,

Time for transformation:
All Summer School students were actively involved in the building process (left) and looking forward to the moment when the keys of the house were given back to its owner, thereby concluding the pilot rehabilitation project (top).

Previous page: Students and mentors during the Summer School working together on all stages of the rehabilitation.

Team picture, previous page, from left to right: Pedro Cavaco Leitão, Elisabete Valério, Juliana Trentin, and Samuel Kalika

thereby officially concluding their pilot rehabilitation project.
The activists also purchased a building and opened a project space in Ramalde, another part of Porto, which served as the base for the summer school. Today, this space has been transformed into a production center following participatory principles. It makes tools available to the community, organizes workshops in wood- and metalworking and contains a co-working space. In addition, the space hosts events such as a monthly film screening in which the topic is pre-defined, but the actual choice of the film to be screened is made collectively by those who attend.

IMPACT AND SUSTAINABILITY :: REFURBISHING HOUSES AND COMMUNITIES

The first and most obvious impact was the drastic improvement of the house that was renovated. The format of the summer school however also allowed the exploration of innovative and sustainable refurbishment solutions, which have been published under a creative commons license on the Critical Concrete online platform. The summer school was able to demonstrate new models for social housing, and for construction and refurbishment in places where the economic pressure is too high for the industry standard costs.

The members of the project witnessed a strong impact in the student participants' vision during and after the summer school, both as a result of the construction and planning work, but also through details like enjoying vegetarian food for three weeks or printing the summer school's logo on second hand t-shirts instead of buying new merchandise products. In their evaluation and feedback, the students stated that, apart from learning how to work with a variety of tools and materials, it was rewarding to use this practice to drastically improve someone's life. The involvement from design to construction helped the students learn how a project develops from a sketch to a physical reality. In addition, the experience was vital for their understanding of sustainable building on its many levels. First, sustainable building techniques can help the resident stay within his or her budget. Secondly, re-using discarded construction waste in the refurbishment process is cost-effective and ecologically sound. Lastly, choosing solutions that will make it easier for the owner to do repairs themselves (e.g. water pipes are not hidden in the walls) means that the resident can be more self-sufficient.
After resettling in the space, Mr. Alfredo is now working on making this house his home. He has been focusing on making the space his by painting and decorating it. Happily, the team observed a change in Mr. Alfredo, and

Mr. Alfredo, the social housing resident in his backyard answering questions by Actors of Urban Change participants during the Academy Meeting in Porto in February 2017 (bottom left).

The Summer School participants lived, learned, and worked together (below), for instance learning to handle different materials and tools (right).

felt that the project helped to give him a new dignity. A new edition of the summer school is in planning for 2017 with the goal of involving the resident of the house even more in the planning of the refurbishment in order to ease the resettling process in their refurbished house (also with the active assistance of social workers) and to intensify the empowering potential of the process. Moreover, an intensified exchange with the residents is being planned, through accompanying events such as discussion groups and screenings in the production center in Ramalde. The team intends to further increase their research into the use of sustainable techniques in the refurbishment of houses. The long term goal is that the alumni of the summer school will replicate this model in their own countries.

TRANSFERABILITY

GENERAL PROBLEM

How can one improve housing conditions in social housing in innovative ways that take into account the wants and needs of the residents?

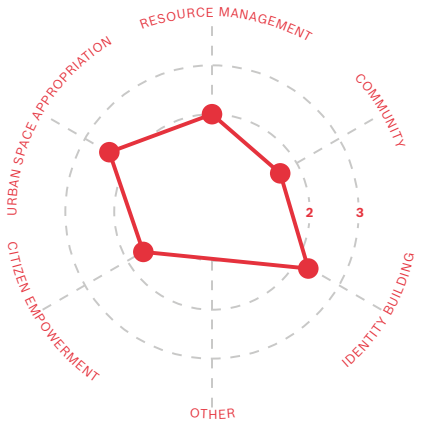
SUCCESS FACTORS

:: The activists were able to raise awareness for their project and their cause through media coverage, including an article in one of Portugal's main newspapers.
:: The team was also able to create new connections and other partnerships (e.g. with district municipalities, companies, and associations) to guarantee the continuity of the project.
:: After the summer, the headquarters of Critical Concrete was opened for local events that aim to prolong the effects of the program throughout the calendar year.

MOST IMPORTANT LESSONS

:: Sometimes the architect or planner's vision does not overlap with the actual needs of the resident. It is fundamental to work closely with residents.
:: Refurbishing the houses is not the only support the residents need. Psychological support provided by social workers is really important for settling back in.

PORTO PORTUGAL



For the explanation, see p. 92

INVOLVEMENT IN ACTORS AS A WAY TO GET MORE INVOLVEMENT FROM OUTSIDE

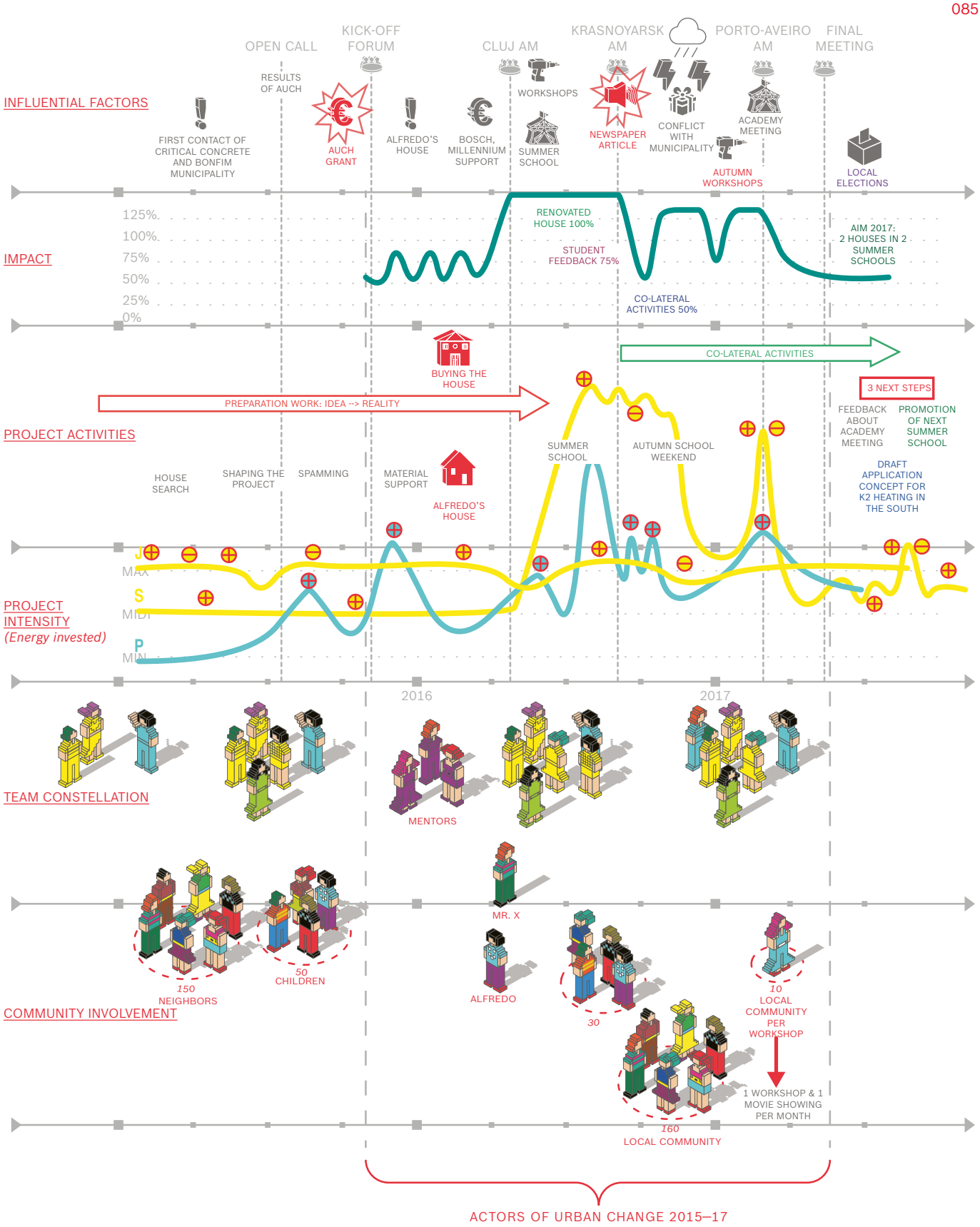
Once we received the results from the application, everything became easier. Having the approval of such an organization for this kind of project inspires confidence among other supporters to join on many levels – companies provide other contributions, universities spread the word, and students enroll. The results of the application did not only have external but also internal effects. It cemented the partnership between the three entities, which allowed the project to progress.

A TALE OF TWO HOUSES

For 9 months, we had been searching for two houses, one to renovate and one for our headquarters, and then we finally found them. We were looking for a house in a social housing complex that we could work on during the summer school. Together with the municipality, and according to a set of criteria (such as ownership situation, the type of work that needed to be done, and (in-)availability of other ways to refurbish via state grants or other funds) the house was picked – and suddenly, the abstract project became real; it had an address and an owner. The other house was the one we wanted to buy to establish the headquarters of our Critical Concrete association, create a base for the summer school, and develop sustainable ongoing offers like an open workshop. Due to the rising property prices in Porto, the search was long and difficult, but then one day we were shown this place and knew right away "this is it!" There again, things became concrete from one moment to another – both in terms of opportunities but also in terms of responsibilities!

MEDIA COVERAGE AS A DOOR—OPENER

A full-page article in Público, a major Portuguese newspaper – that's more media coverage than we ever could have dreamed of! In October 2016, a journalist interviewed two of us, representing Critical Concrete, and published a long article about our work, with the title "A wooden box changed Alfredo's life." Of course, we were very happy and also proud, knowing that this would again be an important door opener for further activities. After the newspaper article, we were also invited for a piece on the news for a national TV station – RTP1 – which helped us to spread the word about social architecture and sustainable practices.


OPEN CALL
KICK-OFF FORUM
CLUJ AM
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
RESULTS OF AUCH
FIRST CONTACT OF CRITICAL CONCRETE AND BONFIM MUNICIPALITY
AUCH GRANT
ALFREDO'S HOUSE
BOSCH, MILLENNIUM SUPPORT
WORKSHOPS
SUMMER SCHOOL
NEWSPAPER ARTICLE
CONFLICT WITH MUNICIPALITY
ACADEMY MEETING
AUTUMN WORKSHOPS
LOCAL ELECTIONS
IMPACT
125%
100%
75%
50%
25%
0%
RENOVATED HOUSE 100%
STUDENT FEEDBACK 75%
CO-LATERAL ACTIVITIES 50%
AIM 2017: 2 HOUSES IN 2 SUMMER SCHOOLS
BUYING THE HOUSE
CO-LATERAL ACTIVITIES
PREPARATION WORK: IDEA --> REALITY
3 NEXT STEPS
FEEDBACK ABOUT ACADEMY MEETING
PROMOTION OF NEXT SUMMER SCHOOL
PROJECT ACTIVITIES
HOUSE SEARCH
SHAPING THE PROJECT
SPAMMING
MATERIAL SUPPORT
ALFREDO'S HOUSE
SUMMER SCHOOL
AUTUMN SCHOOL WEEKEND
DRAFT APPLICATION CONCEPT FOR K2 HEATING IN THE SOUTH
PROJECT INTENSITY (Energy invested)
J
MAX
S
MIDI
P
MIN
2016
2017
TEAM CONSTELLATION
MENTORS
MR. X
ALFREDO
150 NEIGHBORS
50 CHILDREN
30
10 LOCAL COMMUNITY PER WORKSHOP
1 WORKSHOP & 1 MOVIE SHOWING PER MONTH
160 LOCAL COMMUNITY
COMMUNITY INVOLVEMENT
ACTORS OF URBAN CHANGE 2015–17

SKOPJE REPUBLIC OF MACEDONIA

REGION:	SKOPJE REGION
CITY DISTRICT:	CENTAR
AREA:	571 km²
POPULATION:	323,859 (CITY)
POPULATION CHANGE:	0.5 %
UNEMPLOYMENT RATE:	26.1 %
YOUTH UNEMPLOYMENT RATE:	47.3 %
TYPE OF CITY:	CAPITAL AND LARGEST CITY OF MACEDONIA, POLITICAL, CULTURAL, ECONOMIC, AND ACADEMIC CENTER

For more data, see City data I+II, p.94–97

URBAN ART ACTION

Channeling civic pressure through creative and artistic interventions in public space to increase the visibility and value of a park

CONTEXT :: CONSTRUCTION BOOM FOR POMP, NOT THE PEOPLE

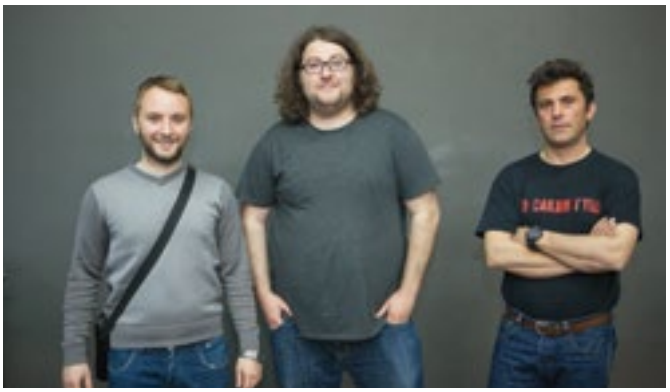
Skopje's urban development is marked by a disconnection between large construction projects and citizen's actual needs. The recent construction project "Skopje 2014" radically changed the face of the city and usurped most of the green spaces in the central district of Centar. Green spaces in the center of Skopje have declined by over 50% in the last eight years, the trend of small parks and green spaces disappearing is continuing. Neo-baroque buildings such as the new government headquarters and the playful monumental sculptures constructed during the "Skopje 2014" project have earned the city the nickname "the capital of kitsch." However, many of the building projects do not serve a recognizable purpose. The most extreme example is the construction of a bridge between two existing bridges that are only a few hundred meters apart. At the same time, public spaces and everyday infrastructure, both of which are important for the everyday life of urban residents, are being neglected. As a result of the overbuilding process in the central area (as well as in other parts of the city), Skopje is one of the five most polluted cities in Europe.

CHALLENGE :: PROTECTING THE REMAINING GREEN SPACE FROM THE THREAT OF CONSTRUCTION

Recent urban development in Skopje has taken place in a relatively top-down manner, without active citizen participation. Urban development problems that affect the day-to-day lives of ordinary people have often not been considered by the public authorities. The increased rate of construction threatens many of the green spaces in the city. Team Skopje's main challenge was to identify these issues and then make them visible through creative urban actions in order to bring about change that can positively affect citizens' daily lives. The team's work within the framework of Actors of Urban Change focused on a local park in the central Centar district, which they regarded as being threatened by construction activities in the city.

STRATEGY :: VISIBILITY THROUGH URBAN ART ACTIONS

In order to achieve this, Team Skopje gathered a group of representatives from the Contemporary Art Center, a representative of the Community Center from the Centar municipal district, and a designer from the TP Kaleidoscope studio. They initiated a new wave of artistic and citizen interventions which targeted problematic issues and places in the urban landscape, building on their previous urban art interventions in recent years. Their work during the Actors program featured activities around



the Francophone Park in the district of Centar and other public spaces. Their goal was to increase the visibility of these issues and to make them a topic of public discussion among citizens, in the media, and in the political arena. In addition, they also wanted to use these urban art interventions as a way to empower citizens by bringing them together and facilitating collective action.
Their efforts were and still are aimed at citizens of the Centar district and the city of Skopje in order to emphasize the importance of green areas and public spaces in citizens' everyday life. The team's actions were however not only demands for better and sustainable green and public space protected from further encroachment by new buildings and commercial development, but were also intended to provoke a response from ordinary citizens and passersby.

IMPLEMENTATION :: ENGAGING RESIDENTS TO TAKE OWNERSHIP

Team Skopje focused their activities on the Francophone Park. Their goal was to revitalize the park through cultural and social activities in such a way that the residents and the municipality would realize its value and protect it from potential use as a construction site.
As a first step, the activists conducted a survey in the park. They asked around two hundred park-goers about why they go there, what the positive and negative aspects of the park are, what they enjoy most, and what is lacking. Between June and August 2016, the activists organized a public debate with the help of the people who live in the surrounding area. They then presented the results of their research and actions and plans that had been realized up to that point. The main suggestions were to build a skate park and to renovate an amateur football field together with local youths. Young architects have developed a project for the skate park and the realization of this project is planned with the financial support of the municipality. In addition, a chess table was also constructed.
The urban art actions completed in or close to the park included a "mountain air booth," located where the park meets the street, to draw attention to the role of green

Chess tables in the Francophone Park (left) encourage interaction in public space, and an installation visualizes the fine dust concentration, thereby drawing attention to the role of green spaces in air quality (top).

Previous page: Playful street light installation called *She and He* in the Francophone Park.

Team picture, previous page, from left to right: Martin Popov, Gjorgje Jovanovikj and Nikola Pisarev

spaces in determining air quality. The overall goal was to put public pressure on city decision-makers to start dealing with the issue of air pollution, which is a very serious problem in Skopje. The city frequently registers 13 times the maximum acceptable level of PM10 particles, an air pollutant that includes dust and other particles in the air. This pollutant has been linked to health issues, particularly among older people and those with existing medical conditions. Additionally, the activists installed information displays to help residents visualize the dangerously high concentration of fine dust particles in the air.

The most recent action – a playful street light installation called "She and He" – has proved to be a big hit in the Skopje media. Even ten days after the action was started, many couples were still coming to take photos under these street lights. In addition, around Easter, the group set up a 2x2m large bird's nest on the sidewalk at an intersection close to the park, along with a poster with the critical question "Where will our birds nest when we cut down all the trees?"

Currently, the group has engaged a forester specialized in urban vegetation to complete an inventory of the vegetation in the park and write a report about what actions need to be taken in order to keep the trees and other plants in good, healthy condition, to make the park a safe place, and to maintain biodiversity.

IMPACT AND SUSTAINABILITY :: INCREASING THE VISIBILITY OF ECOLOGICAL ISSUES AND POTENTIAL SOLUTIONS

The activists' work significantly increased the visibility of the essential role of green space in recreation and air quality in Skopje. Through collaboration with local residents, the group was not only able to create new spaces and structures which were wanted and needed, but also helped to create a sense of ownership. People are now more engaged in processes in the park and there is a desire to create new features in the park area. This sense of ownership and community, which was a by-product of the collaboration process, has helped to reduce hurdles to cooperation in protecting the park from future construction. The media interest in the team's urban art actions has generally been large and many of the actions, including the actions in the park, have gone viral as content on social networks. This was very helpful for the visibility of the general idea and the aims of the Skopje team. Thanks to the team's advocacy efforts, the results of the forester's study about the state of affairs and necessary actions will be taken into account in the district's master plan.

Using surprise and humor to raise awareness for urban and social issues: The “Eyes in Tree” installation creates visibility and generates attention for urban green (below). Shortly before Easter, a signpost on the bird’s nest installation asks: “Where will our birds nest when we cut down all the trees?” (bottom left), and the “Ghost Rider” installation makes a case for safe and sustainable urban mobility (right).

TRANSFERABILITY

GENERAL PROBLEM

How to draw attention to everyday urban problems and urban green spaces in playful ways in order to effect positive change for and with residents?

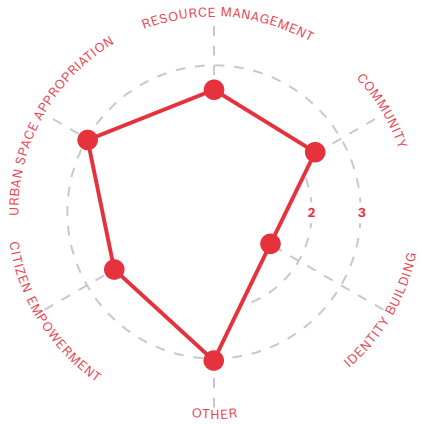
SUCCESS FACTORS

:: Urban art actions are very adaptable and simple, and can therefore be applied to a large number of different ideas and problems.
:: A participative approach is effective in order to take the community’s perspective into account and create actions that are in line with the needs, habits, and taste of the community. This approach resulted in greater inclusion and increased recognition of the actions.
:: Small interventions can be a very effective way of putting pressure on decision-makers to solve problems.
:: Humor can lead to reflection and empower people to be part of actions and processes.
:: Media coverage is one of the best ways to reach out to many people and achieve the aims of each action.

MOST IMPORTANT LESSONS

:: Long-term concentration on one place (in this case: the Francophone Park) helped the team to focus their efforts.
:: A participatory approach is important in order to reflect the real needs of citizens, to build better relations with them, and to increase support.
:: Cooperation between different sectors enabled greater cooperation with regard to public spaces and urban development.
:: It is important to have decision-makers on board, so that they can better understand the relevance of the actions, which relate to public spaces and green areas that they are responsible for.
:: Municipal authorities are reasonable people! It is possible to cooperate with them in a friendly, fruitful manner, but the first step is to have inside contacts (such as the community center), which helped to solve problems that at first looked unsolvable.

SKOPJE REPUBLIC OF MACEDONIA



For the explanation, see p.92

URBAN ART ACTIONS AGAIN, BUT THIS TIME WITH A PARTICIPATORY COMPONENT

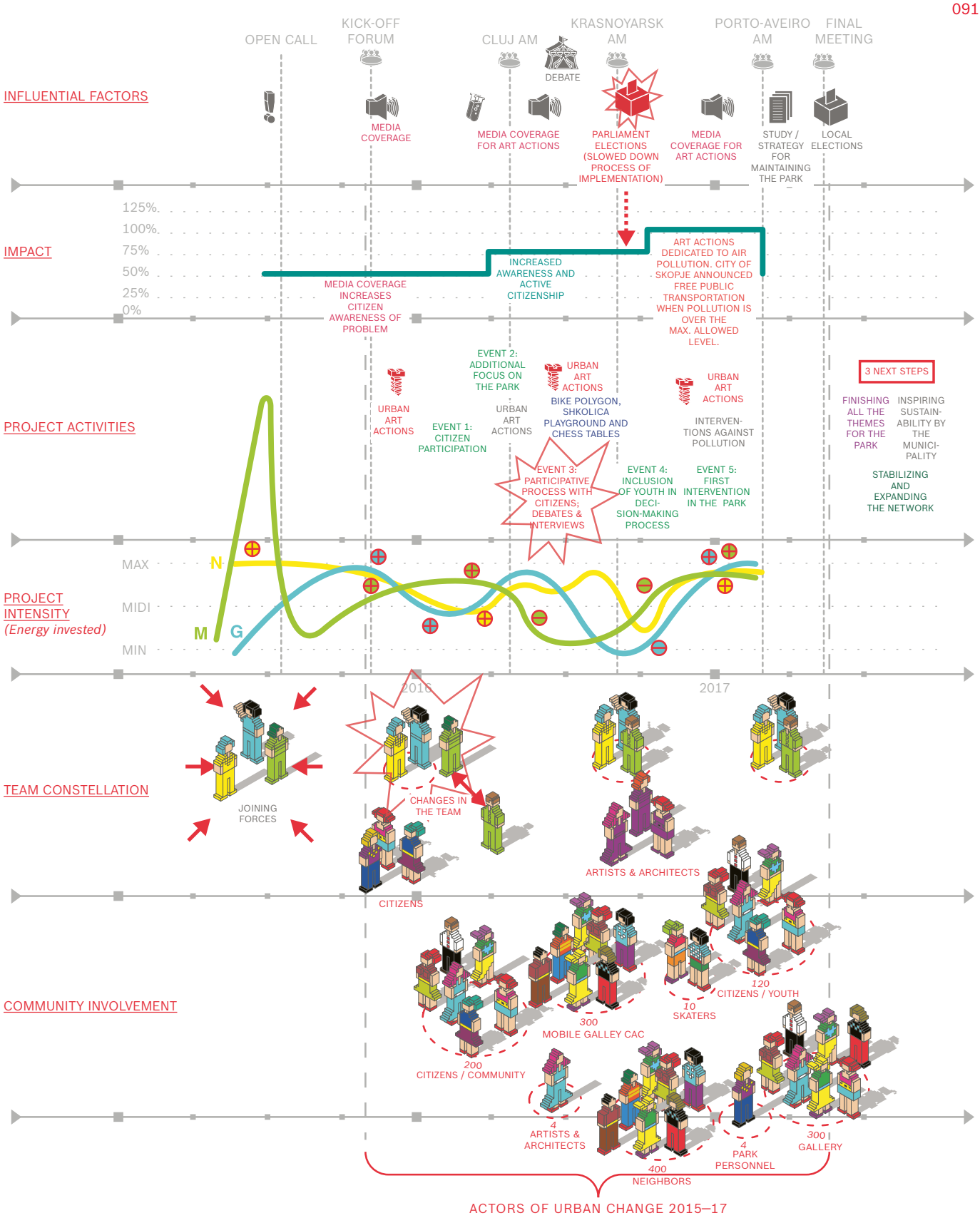
We have been designing and implementing urban art interventions since 2015. Our goal was to call attention to different problems in our urban landscape. In the Actors program, we wanted to go one step further and bring the actions to another level in terms of citizen participation. We presented our ideas to the people who live around the Francophone Park. Designing questionnaires and conducting interviews was quite a new experience for us because part of our previous activist tactics was to act secretly with a small, efficient group. The meeting we held in the multifunctional gallery in the park in order to present and discuss the results of our research was a big step in the participatory part of the process.

NATIONAL ELECTIONS—WITH IMPACT ON THE LOCAL LEVEL

Our county went into a deep political crisis in the last 3 years; this has affected all levels of society. Since we are living in Macedonia's capital, the national elections are always tangible in all aspects of city life. In some periods of the last year, this hindered our activities as well. In December 2016, there were elections again. As usual during the campaign, especially in its final 2-3 months, we couldn't work on artistic actions at all, since in these circumstances the activities of the civic sector are often interpreted as support for one political party or another.

CHANGES IN THE TEAM—MAKING IT EVEN BETTER

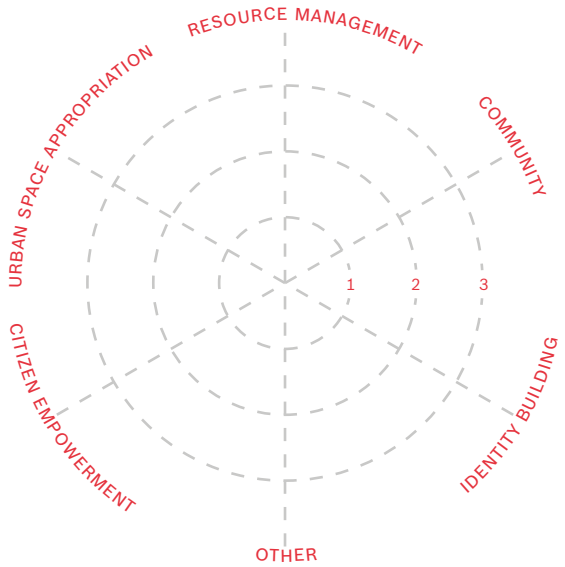
For a number of reasons, Nikola could not attend the Kick-Off Forum in Berlin in December 2015, so he sent his colleague as a representative of his institution. The representative from the municipality in our team got moved to a different job shortly after the Kick-Off Forum, and she was therefore no longer working on the topics at the core of the project. Martin was quickly identified as the best person to take her spot; not only because of his portfolio but because of some previous working experience with the team members. Despite the delays and challenges presented by these changes, it was worth it to have taken this time to set up the right team. This team will be able to continue the activities beyond the end of the official support by Actors of Urban Change.


OPEN CALL
KICK-OFF FORUM
CLUJ AM
DEBATE
KRASNOYARSK AM
PORTO-AVEIRO AM
FINAL MEETING
INFLUENTIAL FACTORS
MEDIA COVERAGE
MEDIA COVERAGE FOR ART ACTIONS
PARLIAMENT ELECTIONS (SLOWED DOWN PROCESS OF IMPLEMENTATION)
MEDIA COVERAGE FOR ART ACTIONS
STUDY / STRATEGY FOR MAINTAINING THE PARK
LOCAL ELECTIONS
IMPACT
125%
100%
75%
50%
25%
0%
MEDIA COVERAGE INCREASES CITIZEN AWARENESS OF PROBLEM
INCREASED AWARENESS AND ACTIVE CITIZENSHIP
ART ACTIONS DEDICATED TO AIR POLLUTION. CITY OF SKOPJE ANNOUNCED FREE PUBLIC TRANSPORTATION WHEN POLLUTION IS OVER THE MAX. ALLOWED LEVEL.
PROJECT ACTIVITIES
URBAN ART ACTIONS
EVENT 1: CITIZEN PARTICIPATION
EVENT 2: ADDITIONAL FOCUS ON THE PARK
URBAN ART ACTIONS
URBAN ART ACTIONS
BIKE POLYGON, SHKOLICA PLAYGROUND AND CHESS TABLES
EVENT 3: PARTICIPATIVE PROCESS WITH CITIZENS; DEBATES & INTERVIEWS
EVENT 4: INCLUSION OF YOUTH IN DECI-SION-MAKING PROCESS
URBAN ART ACTIONS
INTERVEN-TIONS AGAINST POLLUTION
EVENT 5: FIRST INTERVENTION IN THE PARK
3 NEXT STEPS
FINISHING ALL THE THEMES FOR THE PARK
INSPIRING SUSTAIN-ABILITY BY THE MUNICI-PALITY
STABILIZING AND EXPANDING THE NETWORK
PROJECT INTENSITY (Energy invested)
MAX
MIDI
MIN
N
M
G
2016
2017
TEAM CONSTELLATION
JOINING FORCES
CHANGES IN THE TEAM
CITIZENS
ARTISTS & ARCHITECTS
COMMUNITY INVOLVEMENT
200 CITIZENS / COMMUNITY
300 MOBILE GALLEY CAC
10 SKATERS
120 CITIZENS / YOUTH
4 ARTISTS & ARCHITECTS
400 NEIGHBORS
4 PARK PERSONNEL
300 GALLERY
ACTORS OF URBAN CHANGE 2015–17

FOCUS CATEGORIES
CITY DATA I+II
POPULATION + DENSITY
CITY GRAIN
ACTORS IN NUMBERS

FOCUS CATEGORIES

GENERAL
The teams concentrated on multiple topics simultaneously in the completion of their projects. In order to ensure comparability and offer an overview, we defined the following five focus categories and asked the teams to rate the topics' importance for their work on a scale of zero to three. Moreover, the teams could clarify their project focus further via the category "other", where topics such as cultural co-production, education, contribution to certain debates and discourses, were listed.



RESOURCE MANAGEMENT
The efficient and effective deployment of resources when they are needed. Such resources may include energy, fuel, water, or land.

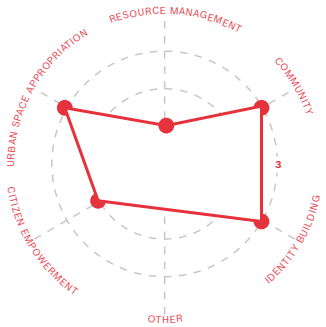
COMMUNITY DEVELOPMENT
The practices of civic activists, involved citizens, and professionals to build stronger and more resilient local communities.

IDENTITY BUILDING
The formation of a new identity or the refurbishing of an existing one. Can take place on various scales and for various types of places and spaces.

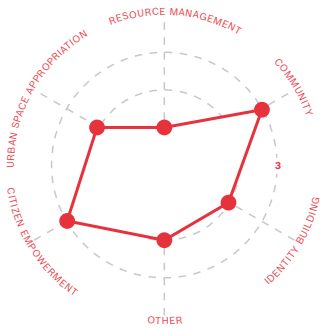
CITIZEN EMPOWERMENT
The (self-)empowerment of individuals and groups of people by providing them with or helping them develop the skills they need to effect change in their own communities.

URBAN SPACE APPROPRIATION
The social and artistic appropriation of a concrete urban space by the means of a physical intervention.

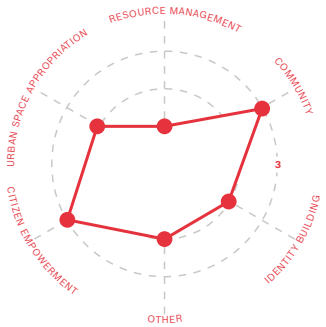
BUDAPEST



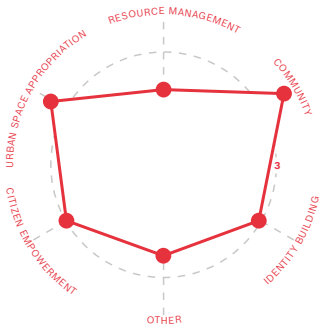
BOLOGNA



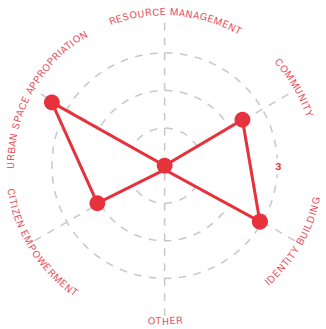
GERETSRIED



CLUJ–NAPOCA

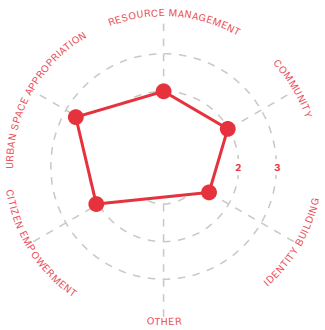


ISTANBUL

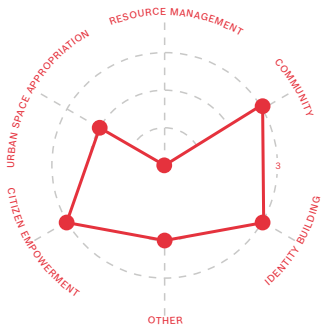


MESSOLONGHI

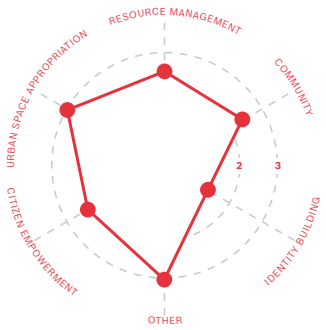
KRASNOYARSK



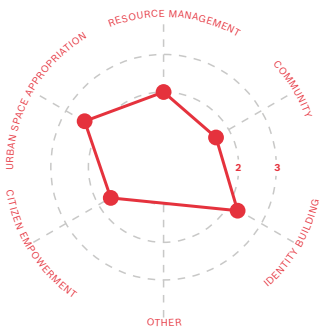
NOVI SAD



SKOPJE



PORTO

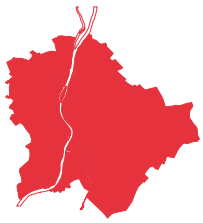


CITY DATA I

CITY A city is a local administrative unit (LAU) where the majority of the population lives in an urban center of at least 50,000 inhabitants. This is part of the EU-OECD FUA definition.

FUA The functional urban area (FUA) consists of a city plus its commuting zone, as defined by the EU OECD. This was formerly known as LUZ (larger urban zone).

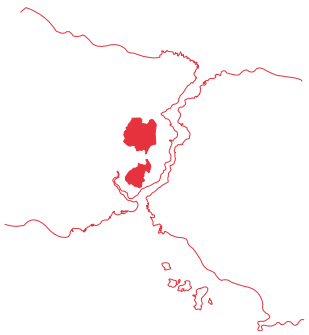
BOLOGNA ITALY



BUDAPEST HUNGARY

CLUJ–NAPOCA ROMANIA

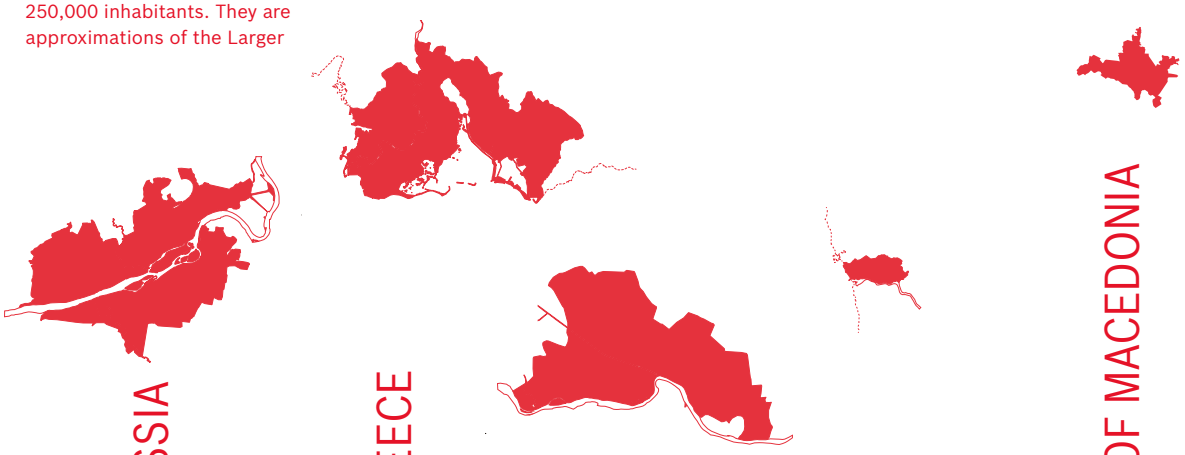
GERETSRIED GERMANY



ISTANBUL TURKEY

REGION:	EMILIA-ROMAGNA	KÖZÉP-MAGYARORSZÁG	CLUJ	BAYERN	MARMARA
CITY DISTRICT:	NAVILE	13TH DISTRICT	MĂNĂȘTUR	STEIN	ȘIȘLI
AREA (CITY):	140 km²	525 km²	180 km²	25 km²	5,461 km²
POPULATION:					
:: METROPOLITAN AREA	915,536	2,926,641	708,406	–	–
:: FUNCTIONAL AREA (FUA)	770,998	2,927,944	375,251	–	–
:: CITY	384,202	1,744,665	321,427	24,392	14,804,116
POPULATION CHANGE:	0.9 %	0.5 %	0.2 %	1.9 %	2.2 %
UNEMPLOYMENT RATE:	7 %	10.4 %	4.6 %	2.8 %	12.8 %
YOUTH UNEMPLOYMENT RATE:	32.8 %	13.2 %	18.7 %	3.4 %	19.5 %
TYPE OF CITY:	LARGEST CITY OF THE EMILIA–ROMAGNA REGION, SEVENTH MOST POPULOUS CITY IN ITALY	CAPITAL AND MOST POPULOUS CITY OF HUNGARY, ONE OF THE LARGEST CITIES IN THE EU	SECOND LARGEST CITY OF ROMANIA, CAPITAL OF TRANSYLVANIA, UNIVERSITY CITY	SATELLITE CITY TO MUNICH, INDUSTRIAL LOCATION, BIGGEST CITY IN RURAL DISTRICT BAD TÖLZ–WOLFRATSHAUSEN	HISTORICAL, ECONOMIC AND CULTURAL CENTER, ONE OF THE WORLD'S LARGEST CITIES, EUROPEAN CAPITAL OF CULTURE 2010

METRO regions are NUTS-3 regions or groupings of NUTS-3 regions representing all urban agglomerations of more than 250,000 inhabitants. They are approximations of the Larger Urban Zones (LUZs) as used in the Urban Audit. The typology distinguishes between three types of metro regions: 1. capital city regions; 2. second-tier metro regions; 3. smaller metro regions.



KRASNOYARSK RUSSIA

MESSOLONGHI GREECE

NOVI SAD SERBIA

PORTO PORTUGAL

SKOPJE REPUBLIC OF MACEDONIA

REGION KRASNOYARSK	WEST GREECE	WOJWODINA	NORTH REGION	SKOPJE REGION
–	MESSOLONGHI (AITOLIKO–OINIADES)	NOVO NASELJE	BONFIM	CENTAR
348 km²	674 km²	703 km²	41 km²	571 km²
–	–	348,540	956,023	–
–	–	–	1,279,587	–
1,067,000	34,416	284,230	218,231	323,859
0.7 %	-0.2 %	-0.4 %	-2.4 %	0.5 %
5.5 %	28.5 %	16.7 %	17.6 %	26.1 %
–	19.5 %	–	32.8 %	47.3 %
LARGEST INDUSTRIAL, TRANSPORT, SCIENTIFIC AND CULTURAL CENTER OF EASTERN SIBERIA, ADMINISTRATIVE CENTER OF KRASNOYARSK REGION	CAPITAL OF ETOLOAKARNANIA, LARGEST PREFECTURE IN GREECE	SECOND LARGEST CITY IN SERBIA	SECOND LARGEST CITY IN PORTUGAL	CAPITAL AND LARGEST CITY OF MACEDONIA, POLITICAL, CULTURAL, ECONOMIC, AND ACADEMIC CENTER

CITY DATA II

AREA

BOLOGNA	140
BUDAPEST	525
CLUJ–NAPOCA	180
GERETSRIED	25
ISTANBUL	5,461
KRASNOYARSK	348
MESSOLONGHI	674
NOVI SAD	703
PORTO	41
SKOPJE	571

POPULATION

BOLOGNA	384,202
BUDAPEST	1,744,665
CLUJ–NAPOCA	321,427
GERETSRIED	24,392
ISTANBUL	14,804,116
KRASNOYARSK	1,067,000
MESSOLONGHI	34,416
NOVI SAD	284,230
PORTO	218,231
SKOPJE	323,859

POPULATION CHANGE

BOLOGNA	0,9 %
BUDAPEST	0,5 %
CLUJ–NAPOCA	0,2 %
GERETSRIED	1,9 %
ISTANBUL	2,2 %
KRASNOYARSK	0,7 %
MESSOLONGHI	-0,2 %
NOVI SAD	-0,4 %
PORTO	-2,4 %
SKOPJE	0,5 %

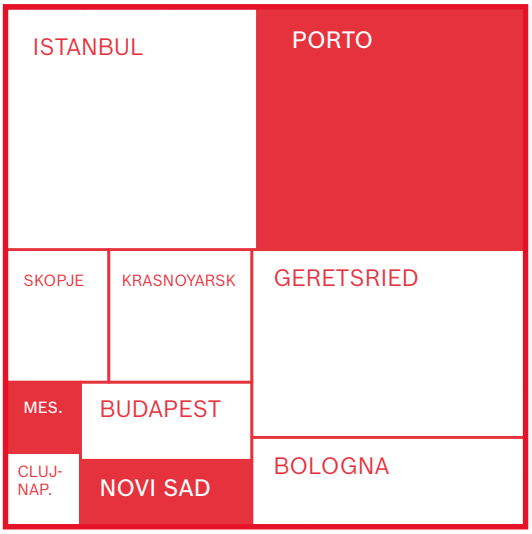
UNEMPLOYMENT RATE

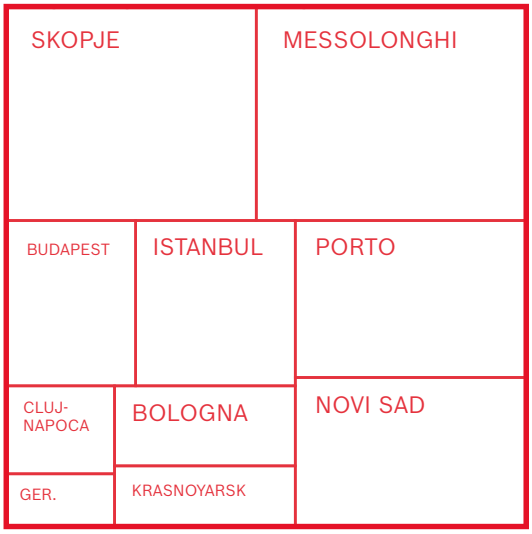
BOLOGNA	7,0 %
BUDAPEST	10,4 %
CLUJ–NAPOCA	4,6 %
GERETSRIED	2,8 %
ISTANBUL	12,8 %
KRASNOYARSK	5,5 %
MESSOLONGHI	28,5 %
NOVI SAD	16,7 %
PORTO	17,6 %
SKOPJE	26,1 %

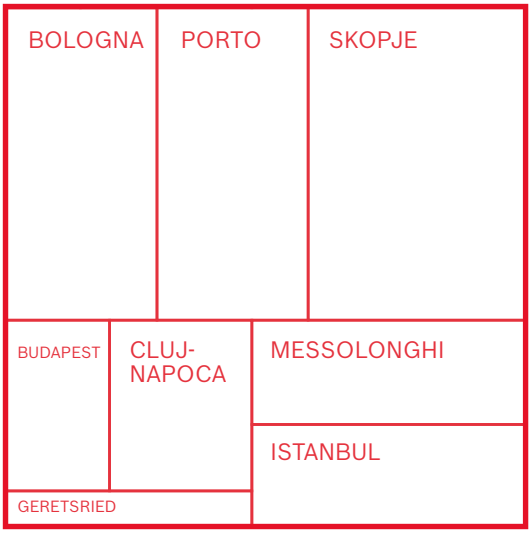
YOUTH UNEMPLOYMENT RATE

BOLOGNA	32,8 %
BUDAPEST	13,2 %
CLUJ–NAPOCA	18,7 %
GERETSRIED	3,4 %
ISTANBUL	19,5 %
KRASNOYARSK	-
MESSOLONGHI	19,5 %
NOVI SAD	-
PORTO	32,8 %
SKOPJE	47,3 %

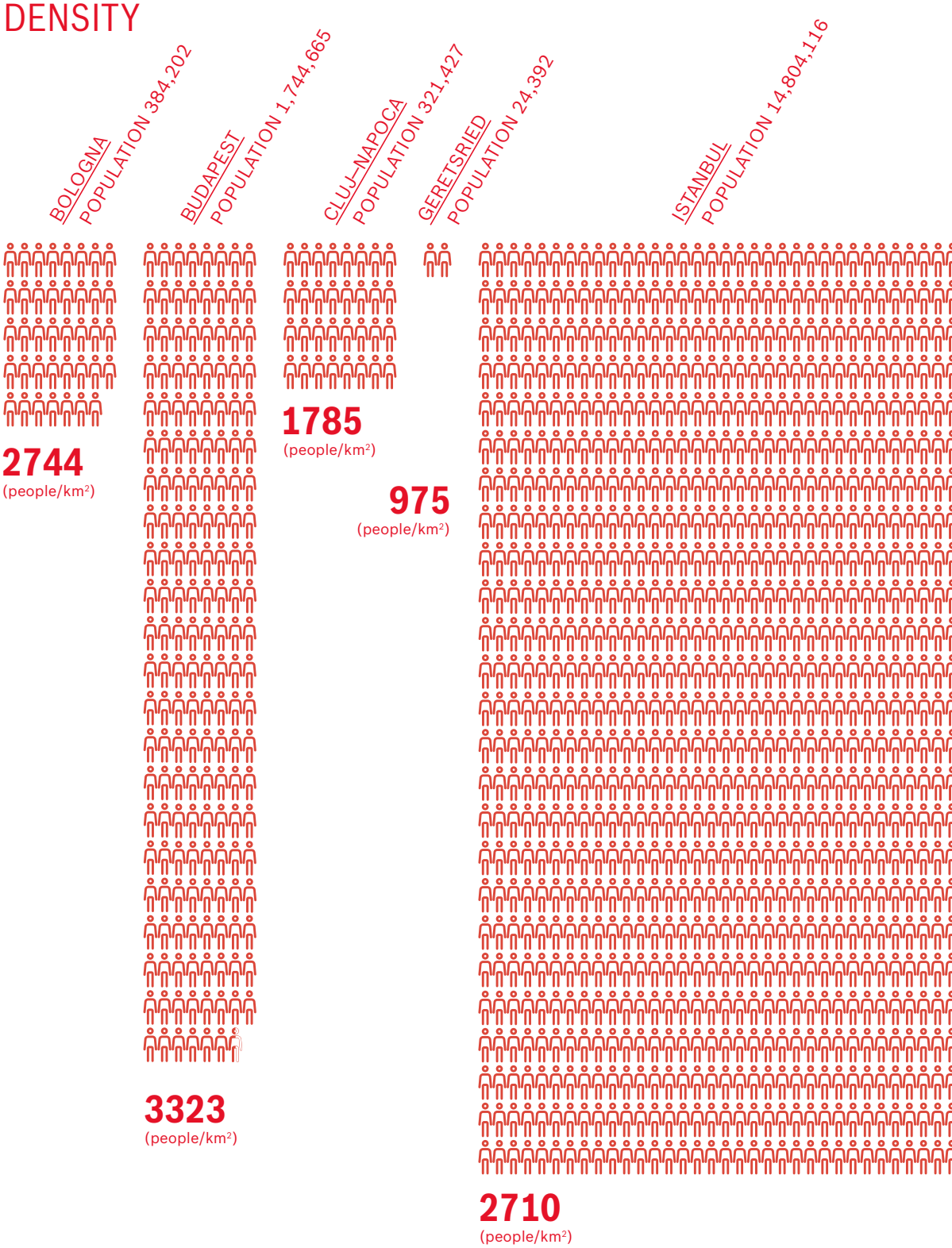
The Actors of Urban Change operate in heterogenous urban contexts and face different challenges related to socio-economic developments and the particularities of their built environment. These charts aim at making some of the teams' urban realities visible by presenting selected socio-economic indicators.
For each of the five analyzed categories, these diagrams present a comparison between the ten different cities.

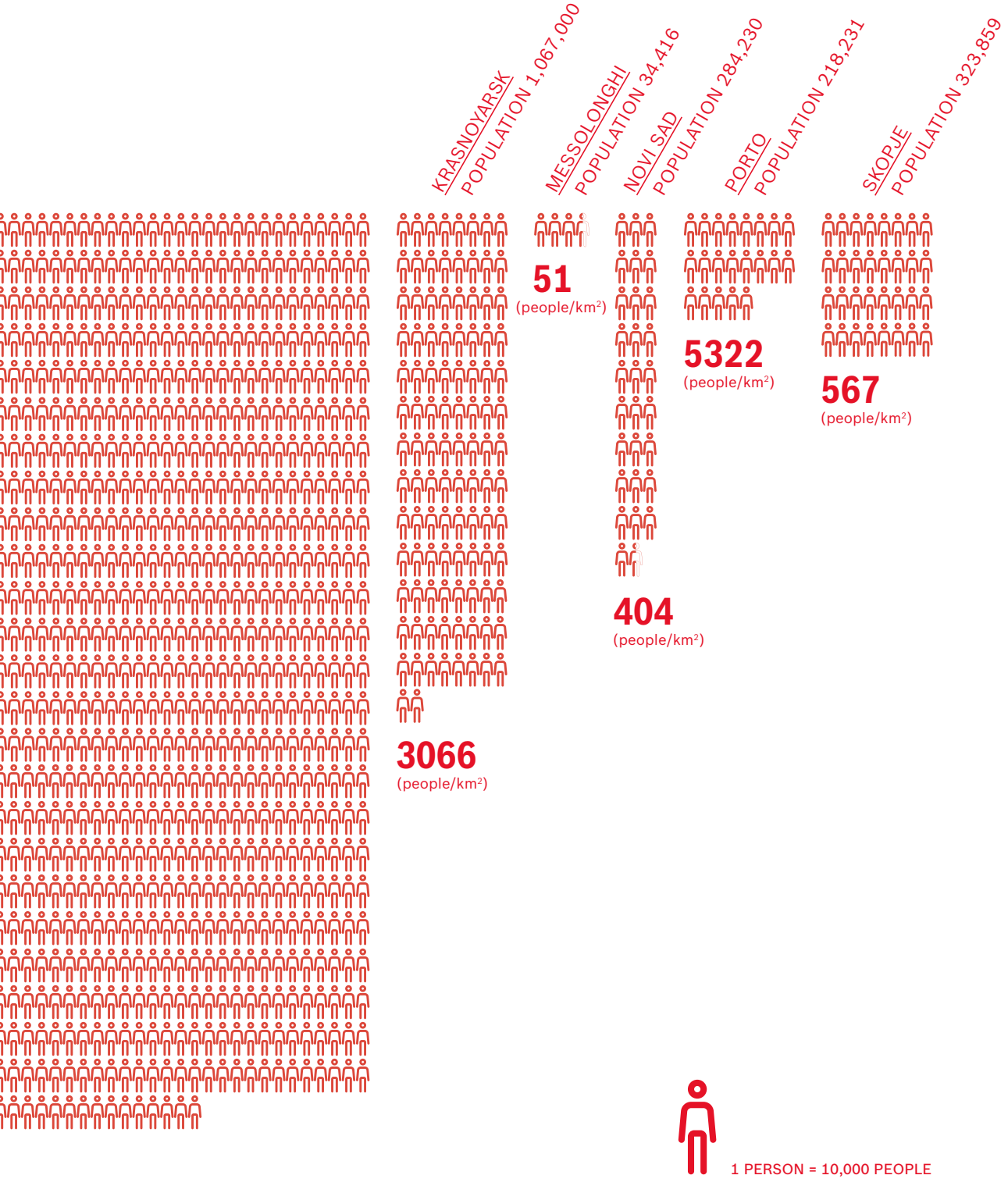






POPULATION & DENSITY

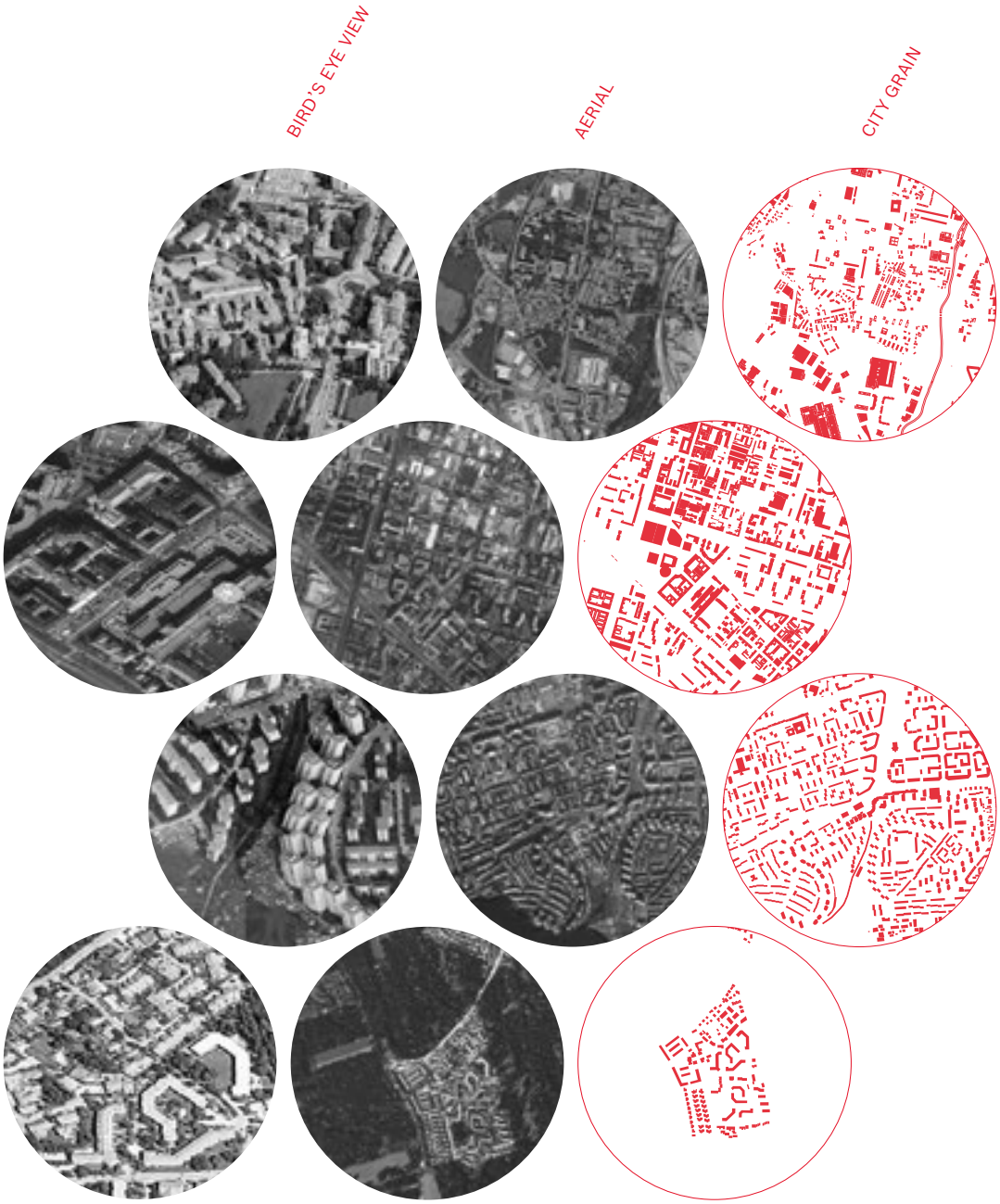



KRASNOYARSK
POPULATION 1,067,000
MESSOLONGHI
POPULATION 34,416
NOVI SAD
POPULATION 284,230
PORTO
POPULATION 218,231
SKOPJE
POPULATION 323,859
3066
(people/km²)
51
(people/km²)
404
(people/km²)
5322
(people/km²)
567
(people/km²)
1 PERSON = 10,000 PEOPLE

CITY GRAIN

How can a city be described, compared, understood? In this section, we look into the grain of the city – its built morphology tells us about its spatial qualities and peculiarities. We want to connect the street view with the bird´s eye view and get a more analytical representation of the city, in order to get a multidimensional picture of these complex organisms we all think to know.

Through figure–ground diagrams and aerial pictures, this page shows the city grain of the districts in which the Actors of Urban Change 2015-17 implement their projects.



ISTANBUL

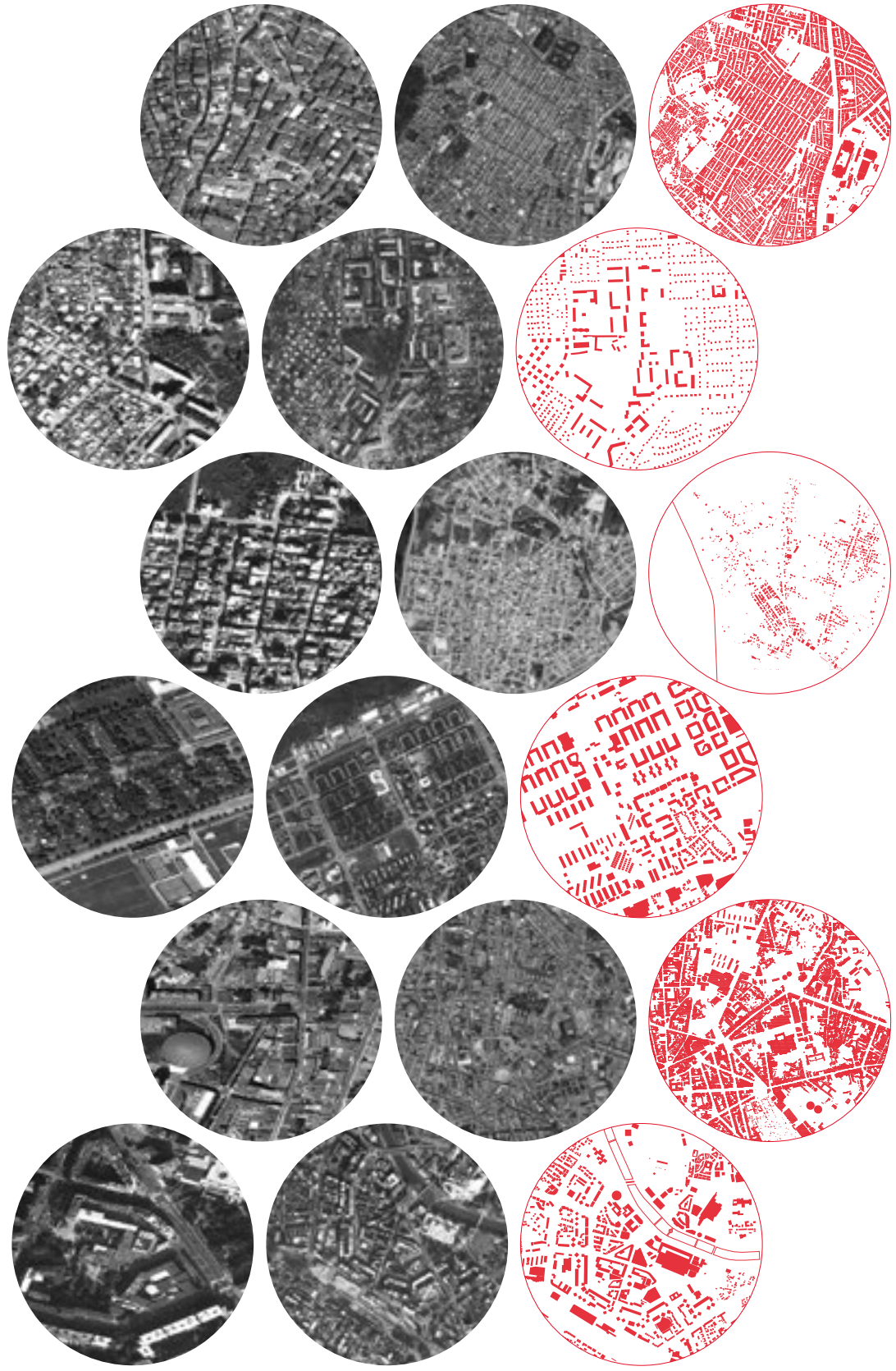
KRASNOYARSK

MESSOLONGHI

NOVI SAD

PORTO

SKOPJE



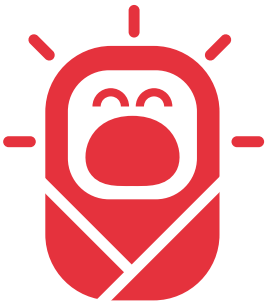
ACTORS IN NUMBERS

1,881 KM

LONGEST NORTH–SOUTH DISTANCE BETWEEN TWO ACTORS CITIES

Kaunas–Athens

Almost 4 years of program work, with about 60 Actors from 20 cities in 17 countries – there are lots of numbers that can be used to describe the program. But sometimes the most remarkable, interesting, or simply fun ones are those which are rarely mentioned. Therefore, here is a view at Actors of Urban Change from a slightly different angle.



10 BABIES

BORN TO ACTORS PARENTS SINCE THE START OF THE PROGRAM

1,500 PHOTOS

AVERAGE NUMBER OF PHOTOS TAKEN BY OUR PHOTOGRAPHER PER ACADEMY MEETING

10,000 €

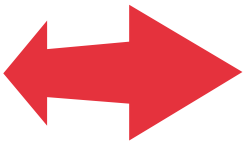
AVERAGE ADDITIONAL PROJECT FUNDING OBTAINED PER TEAM

In the first program round

< 100 KM

SHORTEST DISTANCES BETWEEN TWO ACTORS CITIES

:: national:
Porto–Aveiro 57 km
:: international:
Zagreb–Maribor 86 km



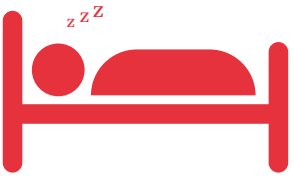
6,997 KM

LONGEST EAST-WEST DISTANCE BETWEEN TWO ACTORS CITIES

Krasnoyarsk—Aveiro

800

APPROXIMATE TOTAL NUMBER OF HOTEL NIGHTS PER PROGRAM ROUND



3,147

LIKES ON FACEBOOK

0 CO_2

MOST ECO–FRIENDLY TWO–CITYSHADOWING INTERNSHIP

Team Bratislava (2014): traveled to Maribor by bike (and then on to Zagreb by train)

179 WORDS

MOST WORDS ON A SINGLE POWERPOINT SLIDE PRESENTED AT AN ACADEMY MEETING

9.5 HOURS

MOST ADVENTUROUS NIGHT

Night train from Tbilisi to Zugdidi–a memorable trip through Georgia during the Academy Meeting in September 2014

10,400 CALORIES

BURNT LAUGHING AND DANCING THE MANGO DANCE IN AVEIRO

36 LITERS

OF COFFEE CONSUMED PER ACADEMY MEETING

130 APPLICATIONS

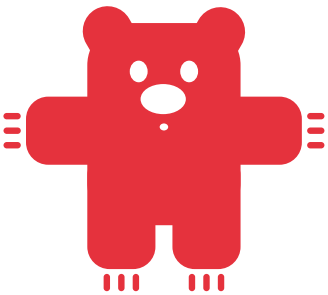
FOR THE 2ND PROGRAM ROUND FROM 34 COUNTRIES

Each featuring 3 persons

11,269 PEOPLE

REACHED BY THE MOST POPULAR FACEBOOK POST SO FAR

Announcement of the teams 2015-2017



ca. 2.3 m

HEIGHT OF THE MOST DANGEROUS ANIMAL EVER TO APPEAR ON AN ACTORS STAGE–A SIBERIAN BEAR IN KRASNOYARSK

PARTICIPANTS
PICTURE CREDITS
CITY DATA SOURCES
IMPRINT

BOLOGNA, ITALY

MET–ARTISTIC TRAINING FOR A CHANGING CITY

Improving understanding between non-migrants, migrants, and refugees through theater

KAREN BOSELLI
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MICHELE DORE
:: Artist, Cantieri Meticci
LUCA VIRGILI
:: Public Relations Speaker, Center M. Zonarelli, City of Bologna
MICHELE PETRIZZO
:: Coordinator for Youth Activities, Coop Adriatica

www.CANTIERIMETICCI.IT

BUDAPEST, HUNGARY

uTREE GREENING

Revitalizing inner courtyards to create urban green space and help climate adaptation

MÁRTA KISZELY
:: Founder and Future President, Courtyard Gardens Action Group
ILDIKÒ RÉKA NAGY
:: Freelance Landscape Architect, Chief Designer, Assistant Professor, Climate Adaption Expert

www.FACEBOOK.COM/GROUPS/761191583996729

CLUJ–NAPOCA, ROMANIA

MĂNĂȘTUR CENTRAL–CINEMA DACIA

Developing a concept for a new community center in a vacant cinema in a large-scale housing district using a participatory process

LAURA PANAIT
:: Cultural Manager, Colectiv A
SILVIU MEDEŞAN
:: Freelance Architect

www.FACEBOOK.COM/
LATERENURISPATIUCOMUNINMANASTUR

GERETSRIED, GERMANY

STORIES SET IN STONE–CREATING CONNECTIONS

Community-building and strengthening identity through storytelling in a district which has a high migrant population and faces stigmatization

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:: Project Manager, Youth Organization Trägerverein Jugend- und Sozialarbeit Geretsried e.V.
ANDREAS PORER
:: Deputy Head of Building Department, City of Geretsried
MARTINA ROTH
:: Neighborhood Management and Department for Technics and Insurance, Building Cooperative Geretsried eG

www.JUGENDARBEIT-GERETSRIED.DE

ISTANBUL, TURKEY

70TK

Preserving the culture and heritage of the former Greek neighborhood Tatavla through oral history, a map of remembrance, and a website with narratives and other collected data

ÇAGLA PARLAK
:: General Coordinator, Association for the Protection of Cultural Heritage
BANU PEKOL
:: Assistant Professor, Faculty of Architecture and Design of Özyeğin University
TAMAR GURDIKYAN
:: Public Relations and Advertising Manager, Paros Magazine

www.70TK.BLOGSPOT.DE

KRASNOYARSK, RUSSIA

RECYCLE ART FESTIVAL

Creating eco-awareness through an exhibition and practical workshops during a festival combining art and recycling practices

IRINA ULANOVA
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ALEKSEY SAVCHENKO
:: Head of Department, KGBU "KCMP Lider" Regional State Budget Institution
MARIA ZYKOVA
:: Eco Consulting and Public Relation Specialist, "Ecoresurs"

www.VK.COM/RECYCLEARTFESTIVAL

MESSOLONGHI, GREECE

SPEAK UP!

Using a radio channel as a participatory tool to connect citizens and administration and develop a culture of neighborhood agoras for local issues

OLGA DASKALI
:: Events Facilitator and Member of the Board, "Radio friends," Messolonghi Radio Station
OLGA-CHRISTIANA PAPADIMITRIOU
:: Head of the Informatics Department, Municipality of the Sacred City of Messolonghi
SPYROS TZORTZIS
:: Co-Founder and Interim President of the Sociality Cooperative

www.MESRADIO92.GR

NOVI SAD, SERBIA

PROJECT N.N.

In search for a cultural center in a large-scale housing district from the 1980s through participatory and cultural activities

OGNJEN TOMAŠEVIĆ
:: Co-Director, Novo Kulturno Naselje (NKN)
DARKO POLIĆ
:: Authorized Urban Planner at the Department for Urban Planning, JP "Urbanizam" Novi Sad (Urban Planning and Development and Research Centre Novi Sad)
MARKO JOZIĆ
:: Owner, Café Pizzeria Alo

www.FACEBOOK.COM/NOVOKULTURNONASELJE

PORTO, PORTUGAL

CRITICAL HOUSING LAB

Improving social housing in an impoverished suburb, contributing to increasing the popularity of the neighborhood, and setting an example for innovative and participatory architecture

JULIANA TRENTIN
:: Project Coordinator and Architect, Critical Concrete
SAMUEL KALIKA
:: Director, Critical Concrete
ELISABETE VALÉRIO
:: Psychologist at the Social Office, Junta de Freguesia do Bonfim
PEDRO CAVACO LEITÃO
:: Technical Coordinator and Architect, Co-Founder of Moradavaga Collective

www.CRITICALCONCRETE.COM

SKOPJE, REPUBLIC OF MACEDONIA

URBAN ART ACTION

Channeling civic pressure through creative actions and artistic interventions in public space to increase the visibility and value of a park

NIKOLA PISAREV
:: Program Manager, Contemporary Art Center Skopje
MARTIN POPOV
:: Project Coordinator, Community Center of Municipality Center
GJORGJE JOVANOVIK
:: Director TP Kaleidoskop

www.FACEBOOK.COM/MOBILNA.MONTAZNA

Academy Meeting in Cluj-Napoca, April 2016

d vom renova

CITY DATA SOURCES > PICTURE CREDITS

Felipe Morozini: Cover
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Panos Georgiou: all team pictures (31, 37, 43, 49, 55, 61, 67, 73, 79, 85); 69 (bottom right), 81 (bottom left)
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Alessia del Bianco: 33 (right)
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Peter Gyenei: 38 (top)
Anna Ladányi: 39 (top right)
László Perényi: 39 (bottom right)
Anna Szilágyi-Nagy: 39 (bottom left)
Pan Ioan: 43 (top), 44, 45 (top right)
Emil Florea: 45 (left)
Bianca Mureșan: 45 (bottom right)
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Tamar Gurdikyan: 55 (top)
Mert Hocaoğlu: 56 (left)
Ariana Kazanciyan: 56 (right)
Çağla Parlak: 57 (top right)
KMKD + Paros: 57 (bottom right)
Banu Pekol: 57 (left)
Irina Ulanova: 61 (top), 63 (bottom left)
Victor Oleynik: 62, 63 (top left and right)
Friends of Radio of Sacred City of Messolonghi: 67 (top), 68 (right), 69 (left and top right)
Konstantinos Prekas: 68 (left)
Novo Kulturno Naselje: 73 (top), 74, 75
Critical Concrete: 79 (top), 80, 81
Nikola Pisarev: 85 (top), 86, 87

BOLOGNA, ITALY

POPULATION:
CITY: 2014, http://ec.europa.eu/eurostat/web/cities/data/database?p_p_id=NavTreeportletprod_WAR_NavTreeportletprod_INSTANCE_KhPDfq283AOB&p_p_lifecycle=0&p_p_state=normal&p_p_mode=view&p_p_col_id=column-2&p_p_col_count=1
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BUDAPEST, HUNGARY

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YOUTH UNEMPLOYMENT RATE: —

PORTO, PORTUGAL

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:: Social Cohesion in Germany and Europe
:: Sustainable Living Spaces

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MitOst began 20 years ago as an initiative of volunteer enthusiasts and is now a non-profit and non-governmental association with about 1,400 members in 45 countries, 40 employees, a dozen international cooperation programs, and a growing network of alumni, partners and friends throughout Europe and beyond. MitOst is a contact point and home for people who are enthusiastic about and committed to active citizenship and cultural exchange, social cohesion, and sustainable urban and rural development. The organization creates participation and exchange opportunities for those interested in these topics and invites them to actively shape MitOst as members. Connected through curiosity, confidence, and shared values. Trust and transparency, equality, and diversity awareness are important to MitOst. The actors of the network are open to collaborations across geographic, linguistic, cultural, and social boundaries and participate in a democratic culture of dialogue and the strengthening of civil society in Europe and its neighboring regions.

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The content of this publication has been compiled with meticulous care and to the best of our knowledge. However, we cannot assume any liability for the up-to-dateness, completeness or accuracy of any of the pages. Feedback and suggestions are always welcome.