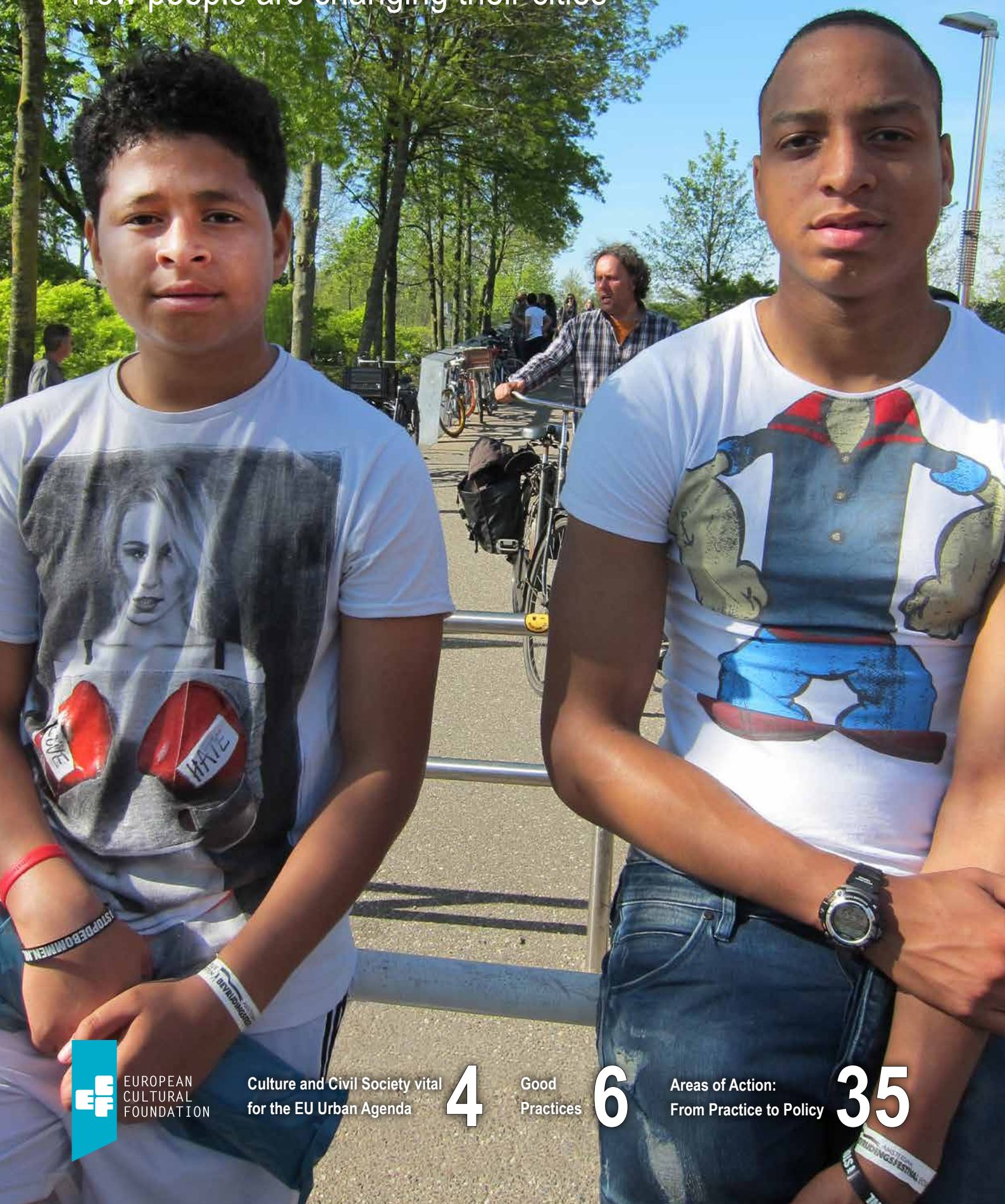


Build the City

How people are changing their cities



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CULTURAL
FOUNDATION

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The European Cultural Foundation (ECF) initiated *Build the City* to highlight innovative civil-public partnerships in broader Europe that have solved urban challenges.

La Borda Mutual Housing Cooperative, Barcelona, Spain © La Borda

Evidence in this publication shows that including citizens and communities in decision-making has created wider support for implementation of legislation, providing out-of-the box solutions and strengthening democratic legitimacy. Culture contributes to this by engaging and inspiring people, challenging stereotypes and catalysing the social revitalisation of urban commons. This is essential when it comes to building a more equitable and sustainable future and helps us to live together in our increasingly diverse communities.

The 26 practices highlighted in this publication are civil-public partnerships based on principles of the commons – enabling citizens and governments to share power, co-design and co-shape legislation, management or collective action for the common good. Through the participation of citizens, cities are managing to become more sustainable in energy and food consumption; they are hosting their own welfare services; they are turning abandoned places into vibrant, cultural community centres; and they are managing to lower the rent for housing by up to 50% using cooperative housing models.

New forms of cooperation – what we call ‘civil-public partnerships’ – are therefore necessary, and current urban development policies need to be improved to accommodate this shift.

These practices have been selected to encourage the EU institutions, Member States and cities themselves to acknowledge and integrate these models at the EU policy level. The Dutch Presidency of the EU Council (during the first half of 2016) has paved the way for the adoption of the EU Urban Agenda called the Amsterdam Pact on 30 May 2016. The three goals of this Agenda are to strengthen cities by: improving EU regulation, better use of financial instruments and sharing knowledge on city cooperation. It launched Partnerships of Member States, the European Commission, cities and other stakeholders to tackle concrete urban challenges related to their 12 priority themes – from urban poverty to affordable housing and inclusion of migrants and refugees.

The EU Urban Agenda’s Partnerships should include civil society in creating concrete models of good urban governance. ‘Good governance’ is one of the cross-cutting themes in the Agenda and we have many good examples of these through our *Connected*

Action for the Commons programme. This includes ECF’s R&D grantees and the six hub organisations that work with us: Les Têtes de l’Art (France); Culture 2 Commons (Croatia); Krytyka Polityczna (Poland); Subtopia (Sweden); Platoniq (Spain); and Oberliht (Moldova). We have also partnered with EUROCITIES, Culture Action Europe, European Alternatives and the Charles Leopold Mayer Foundation to collect further good practices from across Europe.

The practices were selected by Philippe Eynaud, Associate Professor at the Sorbonne Graduate Business School in Paris, in cooperation with ECF. They were collected from 16 different countries from the EU and its neighbourhood – from Sweden to Moldova. In the analytical review of the practices, Eynaud took into account the EU Urban Agenda’s 12 priority themes and looked into models based on participative and commons’ principles, on civil-public partnerships including culture, as well as geographic spread. Lessons have been drawn from the 26 practices and three areas of action to connect practice to policy emerged: a new vision on co-created city governance, social innovation and better knowledge exchange on urban commons.



Culture and Civil Society vital for the EU Urban Agenda

by Philippe Eynaud

With more than 70% of Europe's population living in urban areas, cities are playing an increasingly crucial role across the continent. Because of the globally oriented EU market, cities are competing with each other to boost their local economies. With this competition comes growing responsibility for local authorities.

Culture is a key asset for the EU Urban Agenda

Culture is at the very heart of urban policy and city challenges¹ and emerges as a successful driving force in urban strategies.² First, culture is a key element of urban attractiveness. Art creation, cultural events and museums all contribute to the compelling and unique appeal of the urban offering. To illustrate this potential we can look to Solin (Croatia) where a disused quarry has been transformed into a vibrant cultural space; or to Marseilles (France) where participatory artworks offer opportunities for empowering inhabitants and renewing local identity through co-creation with artists. Second, culture is more than just a marketing tool. In a broader sense, culture also improves the linking of artistic creativity, craftsmanship and industrial activities and achieving global public services in cross-cutting fields such as health, education, science, tourism and urbanism. It can be illustrated in Nicosia (Cyprus), where the Pop-Up festival re-invents the city every year by blending culture, entertainment and entrepreneurship; by measuring air quality with scientists in Liverpool (England); or in the 2018 European Capital of Culture hosted in Leeuwarden (the Netherlands) where the citizens are participating in an integrated approach to address poverty reduction, education and employment. Finally, by tapping into local know-how and production

capabilities, inventing new trends, designing new spaces, looking to improve the quality of life, culture is a key element of innovation and sustainable urban development.³ It can be done simply by making creative use of public space through free software interfaces, as has been done in Barcelona (Spain); or by building a local community around the redesign of a park in Chişinău (Moldova).

In a nutshell, culture is a catalyst for differentiation, revitalisation and change in the EU Urban Agenda.

Culture also has to be considered in all its diversity. Most cities are home to a huge range of communities from different cultures and therefore have to address diverse issues. This trend is growing with the number of incoming migrants and refugees. This increases the need to provide access to culture as a means for connecting people, creating collective identity and ensuring a safe environment for everyone. One example of this can be found in Dortmund (Germany), where the Mayor's office formed a civil society and citizen interest unit to improve communication with all residents, including marginalised groups, and to foster the integration of large migrant populations. Another example is located in the suburbs of Stockholm (Sweden), where Subtopia manages a central hub for social entrepreneurship in which the migrant population of the neighbourhood are involved.

A greater say for citizens making positive urban change

To support balanced economic and social development, it is essential to engage citizens and focus on human economy.⁴ Indeed, this allows greater social inclusion and a close association between culture and civil society. It is a precondition for blending cultures and encouraging popular cultures in order to bridge the urban divide. To tackle urban challenges, modern cities are giving their residents a greater say in local policies and decisions through democratic governance.⁵ In Bologna (Italy), for example, the local administration has entered into a co-design process with citizens, social innovators, entrepreneurs, civil society organisations and knowledge institutions. The result is a 30-page regulatory framework that introduces the principles of civic collaboration and horizontal subsidiarity. Across Italy, 165 collaboration pacts have been adopted involving more than 20,000 people. Drawing on this framework, the city of Bologna is now working on the advancement of the social, economic, political and urban transition.

Because global issues demand global answers and changes in behaviour, the involvement of civil society is essential to creating a more sustainable style of development. In the 21st century, good governance is synonymous with the engagement of citizens and an inclusive,

¹ AECID (2009) *Cities, cultures and developments: A report that marks the fifth anniversary of Agenda 21 for culture*. Committee on Culture of United Cities and Local Governments, AECID, 15 October 2009.

² Working group of EU member states experts on cultural and creative industries (2012) *European Agenda for Culture: Work plan for culture 2011-2014, Policy Handbook*, April 2012.

³ UNESCO, *Global Report on Culture and Sustainable Urban Development*, http://en.unesco.org/creative-cities/sites/creative-cities/files/Concept_Note_Report_150518.pdf

⁴ Laville, J.-L. and Hart, K. (2010) *The Human Economy*. Polity Press: Cambridge.

⁵ Laville, J.-L., Young, D. and Eynaud, P. (2015) *Civil society, The Third Sector, Social Enterprise: Governance and Democracy*. Routledge: Oxfordshire.

collaborative, circular economy. In order to be broad-based and stable, urban development has to be rooted in civil initiatives. To give one example: in Totnes, a small town in the south-west of England, residents and the local authorities are exploring collectively how to be engaged in the city in a more sustainable way. They have created working groups with themes such as energy, food, business and

livelihoods, health and well-being, building and housing, and inner transition. In this small town, the Transition Network and the Totnes Development Trust were born. There are now similar transition projects in 200 towns in the UK and 350 globally. The project network has published the *Transition Handbook* and the *Transition Training Programme* in order to share their successful transition model.

Another example is POGON, which is the first public cultural institution based on civil-public governance in Zagreb, Croatia. This initiative is now spreading across different Croatian cities and is even crossing national borders into the South East Europe region. Such governance models offer a chance to meet the needs of local communities more effectively and to deepen democratic processes.

The 12 EU Urban Agenda themes

As the good practices in this publication show, numerous experiences across Europe are providing concrete evidence of civil society's ability to tackle the EU Urban Agenda's priority themes.

Jobs and skills in the local economy

Culture is a proven driver for urban regeneration, development and social issues. Artists can work with residents to re-appropriate public spaces and invent new ways of living in their cities by re-designing them. During this creative process, new economic activities emerge. Jobs and skills can be created with the organisation of cultural events, the sale of local original artworks and the revitalisation of industrial wastelands into cultural centres. In order to prevent the gentrification of these areas, civil society actors can be part of a 'trialogue' between local authorities, local communities and civil initiatives (page numbers 8, 10, 12, 18, 20, 21, 22, 25, 27, 29, 30, 31 & 32).

Urban poverty

In order to tackle poverty, several levers can be activated. Residents can be empowered by improving their employability at the local level; adapted housing solutions can be provided (see next theme); and the city itself can be transformed to make it more affordable for everyone: for example, by the re-appropriation of wasteland, new uses of public space, sharing platforms freed from the market, etc. (page numbers 11, 14, 17, 18, 19, 22, 25, 27, 30 & 32).

Housing

Housing is more than a financial investment. It is a question of dignity, of socialisation and access to the job market. Long-term leases, co-operative housing and participatory planning can reduce the sense of urban divide and offer decent accommodation for everyone. Housing can also be integrated into neighbourhoods and into transition plans for more sustainable and diverse cities (page numbers 8, 14, 19 & 28).

Inclusion of migrants and refugees

Cultural activities can be inclusive in relation to incoming migrants and refugees. Sharing traditions or performing plays from different cultural contexts are good ways to encourage people to socialise and to show each other solidarity, as well as explaining new cultural practices (page numbers 21 & 26).

Sustainable use of land and nature-based solutions

Citizens are eager to take part in more liveable cities. For example, public food gardens, permaculture in disused quarries, community gardens and community farming are all projects where local residents can and do join as volunteers (page numbers 7, 8, 11, 12, 23, 24, 28 & 30).

Circular economy

Regulatory frameworks outlining how local authorities, citizens and the community can manage public and private spaces are a way to organise a more circular economy (page numbers 7 & 9).

Climate adaptation

Cities are key actors in promoting transition plans and new behaviours to tackle climate change (pages numbers 8, 9, 12, 13, 14, 22, 24 & 26).

Energy transition

Residents and cities can explore collectively how to be engaged in the city in a more sustainable way to tackle the energy transition, for instance the shift to renewable energy (page numbers 8, 9, 12, 13, 14, 22, 24 & 26).

Air quality

Everybody can take part in improving our air quality. Green spaces and car-free days are popular. Teaching people how to measure air quality and sharing data can also be good incentives (page numbers 8, 13 & 28).

Urban mobility

Public transport is important for encouraging urban mobility but its adaptation and planning can be improved by civil-public partnerships (page numbers 15 & 16).

Digital transition

Web 2.0 technologies have been adopted by civil society actors to foster sharing, collaborative actions and horizontal governance (page numbers 9, 15, 17, 23, 29 & 31).

Innovative and responsible public procurement

Civil-public partnerships and policy participation units are both examples of how to achieve more innovative and responsible public procurement (page numbers 20, 23, 24 & 32).

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The City as a Commons: Regulation on collaboration between citizens and the city

Bologna, Italy

The Bologna Regulation is a newly conceived local regulation on civic collaboration for the urban commons. In 2011 led by LabGov, Bologna realised that creating a new institutional and economic system based on the model of 'civic collaboration' was the only way to face the many crises that the transition from the old social, economic and institutional competitive paradigm to the new collaborative paradigm was causing.



Collaborare Bologna - incontro al Navile © LabGov

Actors involved

The Bologna Regulation is a collaborative form of local government whereby City Hall governs together with citizens. Social innovators, entrepreneurs, civil society organisations and knowledge institutions agree to enter into co-design processes with the city, leading to 'collaboration pacts for the care and regeneration of the urban commons'.

Method, tools and actions used

The Bologna Regulation is a 30-page regulatory framework outlining how local authorities, citizens and the community at large can manage public and private spaces and assets together. It provides a handbook for civic and public collaboration, as well as a new vision for government. It allows citizen coalitions to propose improvements to their neighbourhoods, while allowing the city to contract with citizens for assistance. Thus the

municipality functions as an enabler – giving citizens individual and collective autonomy. The City of Bologna Charter and the Italian Constitution (paragraph 2, 4(2), 43 and 118(4) of the Italian Constitution) introduce the principles of civic collaboration and horizontal subsidiarity. These principles demand that all levels of government should enable collective action for the common good and find ways to share their powers and cooperate with citizens willing to exercise their constitutional right to carry out activities of general interest.

Outcomes and results

Impact by 2015: 165 collaboration pacts have been adopted across Italy, involving more than 20,000 people. The Bologna Regulation on collaborative governance of urban commons has been proposed and made available to all Italian cities and mayors. Many cities in Italy have already approved almost identical

regulations. Other cities, not just in Italy, are considering the adoption of the process that led to the Bologna Regulation, the so-called 'Co-Bologna' process. These cities believe that it is possible to apply the same design principles and methodologies as the Bologna Regulation to other public policies.

Lessons learned

The City of Bologna is now implementing a new public policy called 'Collaborare è Bologna' based on the lessons learned through the Bologna Regulation and other projects like Pilastro 2016 and IncrediBol. It is willing to act as a mutual learning laboratory for citizens and experts working on the advancement of the social, economic, political, urban transition towards the 'co-cities' paradigm.

Transition Towns

Devon, UK

Totnes is a small town (population 8,500) in Devon, South-West England. Responding to the threat of climate change, residents wanted to explore how they could make their energy and food consumption more sustainable. In 2005, Rob Hopkins and Naresh Giangrande began a series of events in Totnes to raise local awareness. This led to Transition Town Totnes being formed. The model spread far and wide (now to over 50 countries), which led to Transition Network (also based in Totnes).

Actors involved

Transition Towns Totnes (TTT) involves a wide range of stakeholders – from local volunteers to charities and businesses, to the Mayor and Town Council (which has declared itself a 'Transition Council'), Transition Network and the Totnes Development Trust.

Method, tools and actions used

TTT works in many different ways with local authorities, both formally and informally. For instance, the current Mayor of Totnes is involved in the Transition Streets part of the project, which has seen the installation of 74 solar panels on the roof of the Civic Hall. South Hams District Council has also partnered with TTT on the Transition Streets project, and on the creation, with the Chamber of Commerce and others, of the 'Local Economic Blueprint' for Totnes.

TTT is driven by volunteers who set up 'working groups' on each theme: food, transport, energy, business and livelihoods, health and well-being, building and housing, and inner transition. The project has also

introduced renewable energy schemes, local food production linked to local producers and a training programme for Transition, as well as the creation of Energy Descent Plan, which pulls together initiatives and puts them in the wider context of planning for the local area.

Outcomes and results

There are now more than 400 similar Transition Town projects operating across the UK, and 1,350 globally. As well as creating the Transition Network, Hopkins has written several books and blogs widely on the subject; co-founder Giangrande, with Sophy Banks, also developed the Transition Training programme. There has been increased tourism in Totnes, as well as successful fundraising bids to central government for renewable energy installations. TTT also introduced a local currency, the Totnes Pound: a physical local currency backed by sterling and accepted in 100+ businesses in the town, to make sure that wealth stays in the community where it can be used in a more conscientious way with lower carbon impact,

lower ecological impact and higher resilience. 'Transition Homes' will be a development of 25 low energy homes built using mostly local materials. 'Grown' in Totnes is a project putting in place the infrastructure to enable the local milling of grains and cereals produced close to the town.

Lessons learned

The response to climate change and economic challenges can be managed at the level of individual communities and separated into clear areas of work: food, transport, energy, etc. The delegation of organisation to citizen groups helped to make the project manageable. Shifting the focus to the practicalities of sparking an entrepreneurial culture based around the idea of local economic resilience is imperative. Having a good story to tell makes a big difference.



R-Urban in Colombes: Inauguration of the Agrocité © Atelier d'architecture autogéré

R-Urban

Colombes, France

Colombes is a suburban town near Paris with 84,000 residents. With a mixture of private and council housing estates, the town faces all kinds of problems such as social deprivation and youth crime typical of large-scale dormitory suburbs. It has a high unemployment rate (17% of the working-age population).

Actors involved

R-Urban was launched in collaboration with the local authorities (City of Colombes) and a range of organisations (including housing cooperatives, community gardens, etc.) as well as local residents. Despite the high unemployment rate, Colombes has a very active civic life, boasting around 450 local organisations.

Method, tools and actions used

R-Urban Colombes is an open source strategy enabling residents to play an active role in changing the city while also changing their way of living in it. R-Urban involves the creation of a network based around a number of local 'collective hubs', each serving complementary urban functions (housing, urban agriculture, recycling, eco-construction, local culture) that bring together emerging citizens' projects.

The first three of these pilot facilities (Agrocité, Recyclab and Ecohab) are collectively-run hubs that catalyse existing activities with the aim of introducing and propagating resilient lifestyles that residents can adopt and practice on individual and domestic levels, such as retro-fitting properties to accommodate food cultivation and energy generation.

Outcomes and results

Some welfare services have recently been withdrawn and the collective facilities created by R-Urban will host self-provided services and citizen-run production units. The whole project has become a reference

for municipalities and professionals in France and Europe. New urban resilience units will be built and the network will continue to develop in other territories including Ile-de-France: Bagneux, Gennevilliers, Montreuil. A Cooperative Association for the Best Interests for the Collective (SCIC) is being formed, involving a network of partners with similar approaches to R-Urban. SCIC offers a mutual coordination platform as well as mechanisms for governance and solidarity.

Lessons learned

To scale up R-Urban, a number of clear principles and protocols have been created that helped to integrate and support a common network of R-Urban (r-urban commons). An R-Urban Charter was also designed for local communities, to create opportunities for new projects and new emerging hubs in other neighbourhoods, cities and countries. A number of players have already joined in France and the UK.



Rome, Italy

Eutropian © Daniela Patti and Levente Polyak

Food markets in Rome, particularly market halls built after World War II, are often underused or abandoned. They no longer act as community hubs – that is, spaces of sociability, direct exchange and local ‘short chain’ distribution. This situation is a result of the inflexible regulatory framework and lack of communication between actors.

Actors involved

Three types of stakeholders were involved by Eutropian: the city administration (owner of the various marketplaces and responsible for the policies); the market vendors as the main service providers within markets; and the local residents as potential clients and proposers of activities. Agricultural producers, social workers, entrepreneurs as well as recycling and short chain distribution specialists were also involved.

Method, tools and actions used

The aim of Eutropian's project was to bring together actors from various fields to share their perceptions and suggestions for turning underused Roman food markets into community hubs. Creating a network of all the stakeholders took place at two levels: on the one hand, workshops held at markets helped participants rethink how marketplaces could

work better as public spaces, as recycling facilities, social enterprise incubators, and in particular, as spaces of short chain food distribution nodes, connecting local agricultural producers with consumers. On the other hand, the project also gathered statements and suggestions from these actors, turning them into an easy-to-share video and recommendation booklet, addressing public administrations and highlighting the importance of cooperation to upgrade Roman marketplaces.

Outcomes and results

The workshops aimed to focus attention on a specific urban problem by giving a voice to the main stakeholders involved in changing the status quo. These created sociable situations, demonstrating that marketplaces can function as spaces for collective gatherings and events that current regulations do not allow. They also

brought together people and groups who did not know each other who could collaborate to connect supply and demand, both in terms of food and other services.

The city administration was actively involved in the process: understanding some of the issues expressed by market vendors, city officers and elected representatives helped remove barriers that had been preventing the markets from functioning. For instance, a local municipality helped with physical interventions in and around the markets, finding ways to adapt the regulations binding the use of market halls and their surroundings to the actual needs of market vendors and visitors, allowing minor changes in the accessibility and visibility of a market building. Since then, the municipality has changed the regulations concerning markets, allowing more flexible opening hours for market vendors.

Lessons learned

Eutropian has been organising similar participatory planning workshops for many years. The methodology, consisting of identifying spatial and legislative problems, bringing them to the fore through a series of events, connecting stakeholders and collecting their perspectives in a communication campaign, is the basis for the collaborative planning process and can be applied to a variety of situations and problems.

Pick Your (City) Fruit

Lisbon, Portugal

This urban orchard project in Lisbon, Portugal focuses on public fruit gardens as collaborative artworks, run by the community, to foster the appropriation of public space while contributing to food security and food sovereignty. The firm belief is that helping to create and maintain an orchard in public space improves the quality of life for participants and the city too.



Actors involved

Actors include the Center of Philosophy at the University of Lisbon (CFUL), partners from fields such as urban planning, architecture, agronomy, plant biology, pomology, social studies and local government, as well as the local community.

Method, tools and actions used

Various research and activities – including a workshop on food forests, research trips, meetings and visits to orchard experts, pruners and farmers – brought together a group of like-minded people. They developed the project of a community-run urban orchard and negotiated with the municipality and other institutions in order to implement this project with the focus on education. Both to empower the community to manage the orchard and in a broader sense to create awareness and civic mindedness.

The project was originally submitted to the 'participatory budget' of the council and was chosen after it attracted the sixth highest

number of public votes. However, the council still had to approve the final design of the orchard and tendered the construction to a company registered with the municipality, rather than allowing the volunteers to build and plant the orchard themselves (this is expected to lead to some problems regarding ownership of the space). In the end it resulted in a stronger overall design that engaged the community, but still the municipality decided to implement its own design in the end.

Outcomes and results

A big first step was made in terms of bridging the ideas between the people designing the orchard and the municipality. The project resulted in bringing together different mindsets or agendas and agreeing on solutions. Falling under the municipality's 'participatory budget' promised a great advantage for the implementation phase. However, the budget had to be totally managed by the municipality, which meant that there were several aspects that were beyond the control of the proponents.

The team will make a handbook of good practices. The impact the project has already made is best seen in expressions of interest in the creation of other orchards, increasing interest in being part of the project and increased interest in learning about fruit trees in public space (particularly seen in the sessions with neighbourhood children).

Lessons learned

Working with local authorities requires flexibility and open mindedness. One needs to develop verbal skills, to be an active listener and to be able to adjust accordingly. You need a community to feel the project is theirs. Arranging physical meetings such as picnics and roundtables offered the chance for strong, participative inputs in the preliminary design of the orchard. At the time of writing, the project is still waiting for the design to be approved by the municipality (or integrated in the municipality's design).



Majdan Solin!

Solin, Croatia

Majdan Solin! © Antonija Eremut

Majdan Solin! is an R&D process that aimed to transform a disused quarry on the outskirts of Solin, Croatia into a vibrant cultural, educational and recreational space for local residents. The city is facing significant pressure to ensure adequate public and educational infrastructure, as well as providing enough green space for school activities. It is a rapidly growing city in the urban agglomeration of Split and has the youngest population among Croatian cities.

Actors involved

The institutional platform consists of: City of Solin (municipality); Croatian Forests – Split (governmental company); University of Split (Faculty of Civil Engineering, Architecture and Geodesy); Public Institution for the Management of Protected Natural Values in Split, Dalmatia County; Permaculture Dalmatia (NGO); CEMEX Croatia (company); Zvonimir Solin Cultural Centre.

Method, tools and actions used

A six-week workshop was held with students from the University of Split to develop designs for the landscaping and transformation of the disused quarry. This involved consultations with stakeholders, permaculture, landscape and public space experts and target groups, such as the NGO My Child, an association of parents of children with special needs, primary schools and kindergarten. The platform, the core of the local support group has helped with participative action planning

and implementation of interventions in Majdan as well as with future social and economic sustainability.

Outcomes and results

Students provided a strong set of designs for the re-developed quarry, and 10 different designs were exhibited at a public exhibition attended by more than 100 people. A sensory park was chosen by the city to target children with special needs, as well as encouraging social contact among the wider population and encouraging the participation of vulnerable groups. Its fusion with the 'hollow forest' design, in which voids for pavilions and facilities are created by reforestation, resulted in a low-maintenance and low-budget family park.

The City of Solin has allocated €27,000 to develop detailed architectural designs as a basis to apply for EU funds and physical redevelopment of the area. It is a priority large-scale public space project for the

local government, which has also joined a consortium to the EU URBACT programme led by Antwerp (as a direct result of ECF's R&D process of this project). The methodology is documented, including the initial process of building institutional collaboration.

Lessons learned

The same methods can be used to transform other brownfield sites in the area, and have already been used in another EU funded project in Solin. The wider audience, residents of Solin and Split, reacted positively to the initiative, and an online survey confirmed their support. Students were also happy to learn from engaged experts in different fields. Involving key partners in the early planning phase resulted in strong partnerships with the University of Split, Croatian Forests and City of Solin.



The Liverpool Air Project

Liverpool, UK

Liverpool © James Harrison

Liverpool is in breach of EU limits for nitrogen dioxide, a toxic gas that causes acid rain. Public Health England also estimated (in 2010) that 239 people die every year from exposure to particulate matter in Liverpool, UK. The Liverpool Air Project aimed to engage with the public about air quality in Liverpool.

Actors involved

Engage Liverpool CIC – a strategic community engagement organisation – partnered with five local artists and with scientists at the University of Liverpool's Department of Climate Impacts. With external funding, we provided artists with budgets, and scientists with equipment, so they could interpret the science in a way that would be more accessible to the general public.

Method, tools and actions used

The Liverpool Air Project was a multi-method crossover using: (a) social media to highlight 'ultra-local' issues. From the responses to our posts, we saw that Green Space and Car-Free Days have the most leverage in the public imagination. These are perceived as being 'for everybody' in a way that other interventions are not. (b) Purchase of five 'Air Quality Eggs', which proved to be faulty and were not used. (c) Five local artists were commissioned to deliver new public art works, which were

showcased during the 'Vent! Liverpool Air Quality Festival' in February and March 2016. (d) Freedom of Information request to release the most recent data and advice given to local green space activists on the air quality benefits of parks and public spaces. (e) Infographic commissioned, printed and distributed widely.

Outcomes and results

The impact on local residents has been significant. In two areas Engage Liverpool is winning the argument: Green Space and Car-Free Days (we know this because of the interest shown in different Facebook posts and Tweets). The Vent! Festival was so well received that it was decided that Engage would take the lead in delivering an Annual Environmental Arts Festival based around the four classical elements of earth, water, air and fire and how man-made pollution is damaging the ecosphere. Through the Liverpool Air Project we have succeeded in raising awareness in the city about poor air

quality and also in bringing together people who wanted to address this issue with others who were interested in finding out more.

Lessons learned

Perhaps the greatest lesson learned was the value of connecting scientists with artists. This amazed everyone and was hugely appreciated. The original European Cultural Foundation (ECF) funding enabled us to leverage significant other funds to expand the project. Unfortunately, the scientific equipment did not work and that was frustrating. We are still working on what we can do with the hardware. Through ECF, we have made contact with other organisations and we will work with them in the future to tackle issues that came to light during the project – especially around governance.

Mehr als Wohnen

Zürich, Switzerland



Hunziker Areal, Zürich © Mehr als Wohnen

Mehr als Wohnen ('more than housing') is a Zürich neighbourhood that is home to approximately 1,200 residents (370 housing units). It was founded by Zürich cooperatives, based on the ecological principles of the '2000-Watt-Society', housing affordability, social diversity and employment generation. This is against a backdrop of a severe (affordable) housing shortage and urban sprawl in Zürich, Switzerland.

Actors involved

The cooperative Mehr als Wohnen is at the core of the project. It plans, builds and manages the built environment and the entire neighbourhood (in collaboration with the municipality and private construction firms). The main actors of Mehr als Wohnen are the future residents themselves. Every household and business buys shares according to the size of the rented space and is a member of the cooperative. Together with the 50 institutional members, they decide at general assemblies according to the principle: one person/institution, one vote.

Method, tools and actions used

An architectural competition was organised in collaboration with the City of Zürich in 2008. First, there was a 'competition of ideas'. Winners were chosen based on the slogan: "We build a neighbourhood, not a housing development/allotment". Residents and neighbours were encouraged to interact with the jury, engaging in a process of dialogue and several participatory sessions that aimed to establish the future principles of cohabitation

in the neighbourhood.

After obtaining permission to build in 2010, the cooperative launched a public tender in order to collaborate with private firms and worked together to reduce costs and to ensure the sustainability of the project.

Mehr als Wohnen complements private space with common spaces. As well as a majority of family apartments, there are different types of flat sharing apartments for students, people with disabilities and self-organised flat sharing groups. The project sees itself as a 'living lab' for experimentation in public-civic collaboration, and as a catalyst for innovation in participatory, user-driven urban planning.

Outcomes and results

Affordability: On average, the price of a Mehr als Wohnen apartment is 20% lower than a 'conventional' apartment in Zürich. Additionally 20% of the apartments are subsidised by the state through no-interest loans (these apartments are reserved for households with limited incomes).

Participation: There have been joint efforts to bring together future residents, neighbours

and public entities through regular events to share information about the progress of the project.

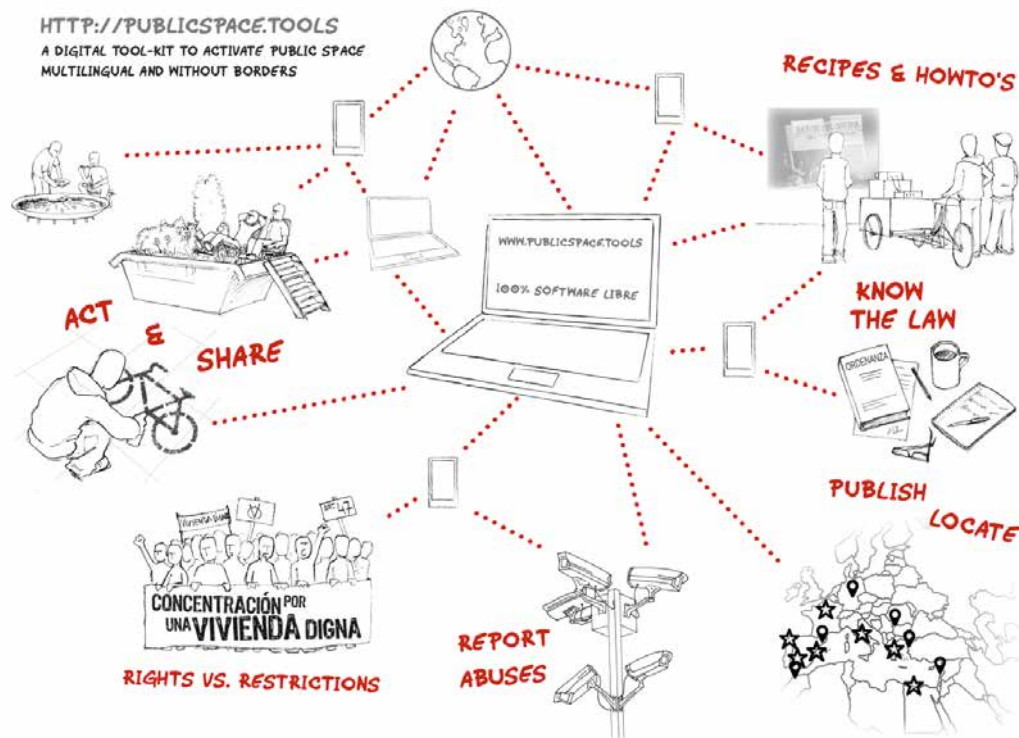
Sustainability: Sustainable development is at the core of the project. The cooperative relies on the use of low energy technology; residents commit to renouncing the use of their private car – except if they rely on a car for medical or professional reasons. They also contribute to a solidarity fund, according to their income, which is invested into projects contributing to sustainability and communal life.

Lessons learned

The project shows that, with the right support in place, and through innovative solidarity mechanisms, residents can plan and build entire neighbourhoods. This has been possible thanks to the wide acceptance of housing cooperatives in Zürich as rightful actors in urban development, and the financial support for the initial phases provided by the consortium.

Public Space Tools

Barcelona, Spain



Public Space Tools
© David Juarez

Legal issues often create a deterrent for critical, creative or unconventional uses of public space. Public Space Tools is building a *Legal Tool Kit for Public Space* in the form of an interactive website. The goal is to radically increase participatory public space practice by creating accessible tools based on free software. The initiative aims to support the growing number of citizen re-claimed public spaces by generating an online knowledge and support network.

Actors involved

Public Space Tools has been collaborating with a range of technical developers, architectural innovators, idea makers from the ECF *Connected Action for the Commons* programme, the local municipal government institute, a contemporary arts institute, a local and regional social economic institute and local citizens.

Method, tools and actions used

A two-pronged methodology was used: on the one hand, designing and programming the online platform; and on the other hand, developing a network of users or 'feeder nodes'.

The project developed a series of workshops testing out the website version of the online tool kit with users, generating feedback on technical aspects and creating a community of

public change-makers.

Public Space Tools is targeted at all users of public space, although it will be especially useful to specific groups such as civil and urban rights groups, artists, cultural managers, migrants and other groups that are particularly vulnerable in legal terms.

Outcomes and results

Public Space Tools is exemplary in that it is not just an isolated project, but a tool that can connect, make visible and promote good practices, as well as allowing users to report on and prevent bad practices. The project has European-wide relevance, given that it not only reflects the European situation, it is also 'fed' by users from and beyond Europe. In other words, it is European in input as well as output. The project will be available and usable in any country, as it is multilingual (English and

Spanish in the first version) and internationally oriented. The overall success will be an active group of contributors and viewers using the online tool for safeguarding and creating public space in their own country.

Lessons learned

Tackling the building of the web app made clear the real complexity of the task. Part of the technical build-up was a mobile phone app so the community could upload their own content about public change-makers and find information to help their work happen. It is important to involve the network of users regularly to keep them engaged in the development process.

POGON

Zagreb, Croatia



POGON – Zagreb Center for Independent Culture and Youth is a public, non-profit institution for culture, based on a new model of civil-public partnership. Established in 2008, its main function is to provide spaces free of charge for cultural programmes and youth organisations in the Croatian city of Zagreb.

Actors involved

POGON was founded by and is managed by the Alliance Operation City and the City of Zagreb. The main actors involved are independent cultural and youth organisations that come together in the centre.

Method, tools and actions used

The model of co-governance allows for long-term sustainability as a result of a balanced relationship between public financing and supervision on the one hand and independent programming and participatory decision-making on the other.

The role of the City of Zagreb is to provide appropriate spaces and basic operational means for running the centre and realising the programme. The primary role of the Alliance is related to the content (POGON's programme). It brings together organisations working in the fields of independent culture and youth. Drawing on the expert advice of POGON's Programme Council, the Alliance and its

members are engaged in a continuous improvement of models and practices of using the infrastructure of POGON, so that it becomes a resource for the wider community. The renovation of POGON's main venue, the former Jedinstvo factory, will allow for a greater number of users and different content in future.

Outcomes and results

POGON is the first public cultural institution in Croatia based on a civil-public governance model, marking a turning point in institutional design. Through the advocacy work of independent cultural organisations in Croatia, the concept of civil-public management of cultural and social infrastructure has become an important topic on local and national cultural and urban agendas, even crossing the national borders into the South East Europe (SEE) region.

In different cities in Croatia (Rijeka, Pula, Dubrovnik, Split, Čakovec) and in various smaller communities, local platforms are

working on the establishment of models of civil-public partnership within their own local communities. The advocacy work of POGON's independent cultural organisations has also been successful in terms of calling for support for the further development of participative governance over socio-cultural infrastructure through the European Social Fund in Croatia.

Lessons learned

Similar initiatives are now spreading across the country and the region, but the model is also transferable into different sectors of public life. This model introduces an institutional framework that meets the needs of the community by introducing democratic processes that see a significantly strengthened role for the community.

Ursus Social Museum

Warsaw, Poland

Ursus is a former industrial district of Warsaw in Poland that has been transformed into a residential area. The local community is demanding the commemoration of Ursus' industrial heritage (the Ursus Factory used to manufacture agricultural machinery). The project involves the collaboration of artists, activists, community members and authorities to amplify and meet that demand.

Actors involved

Ursus Social Museum is a centre of activities involving artists, the local community and urban activists. It collaborates with district authorities, local cultural public institutions, Warsaw City Hall, developers operating on the terrain of the former plant and a motor company that is the legal successor of the Ursus Factory heritage.

Method, tools and actions used

This project involves community-oriented artistic interventions that aim to create a platform for the local community to express itself and to amplify its issues and demands. This includes:

- translating demands into concrete actions (for example, the appeal for commemoration turned into the idea of Ursus Social Museum);
- shooting documentary films to empower a social campaign aiming to put pressure on City Hall to meet the demands of the local community;

- using journalism to support the idea of creating the Ursus Social Museum;
- establishing the museum;
- involving urban activists and international networks and executing a campaign based on collecting signatures for a petition;
- using new digital media (augmented reality technologies) in order to build awareness among people and the popularity of a district;
- organising conferences on topics including industrial heritage and social governance instead of cultural institutions.

Outcomes and results

Some of the outcomes include: reclaiming ex-plant territory for social purposes; the social revitalisation of a district; creating through artistic actions an agora for self-expression of the local community; bringing dignity and biographical fulfilment to ex-workers and their families; building wide awareness about the Ursus case; organising a successful campaign

in favour of establishing Ursus Social Museum; opening a discussion on social mechanisms of commemoration and social governance over cultural institutions; opening discussion on civil-public collaboration in cases that affect local communities and civil-public partnerships in establishing and running cultural institutions.

Lessons learned

Social cultural initiatives demand continuous financial support in order to operate on behalf of local communities. Collaboration between civil and public should be built in such a way that: 'civil' is a central motor of actions; and 'public' is a supportive element, mostly in relation to the sustainability of social partners' engagement.

Les Têtes de l'Art

Marseilles, France



For many years, French cultural policy has developed specific programmes to help residents in poor areas to have access to cultural and artistic events. The goal of the French association Les Têtes de l'Art (Heads of Art) is unique because it goes further by promoting co-creation between residents and artists through participative processes.

Actors involved

Founded in 1996, Les Têtes de l'Art (TDA) brings together various stakeholders around its activities: professional artists, residents in poor areas, pupils, volunteers, a network of local non-profit organisations, local authorities and public funders.

Method, tools and actions used

TDA is an artistic mediation operator specialising in the engineering and mentoring of participatory art projects, in networking activities for local cultural actors and in the exchange and sharing of practices, skills and technical equipment. TDA's ultimate goal is to make art accessible to all.

By providing art 'with' rather than 'for' people and adopting a perspective overlapping the realms of art and culture, TDA is involved in

popular education and a social and solidarity-based economy. TDA initiates three types of actions: 1) 'in situ' creations by artists, echoing the specificity of the space they work in; 2) artistic participatory workshops involving residents; 3) mediation activities to encourage residents' involvement.

TDA also works in institutions like schools, social centres, medical centres and in public spaces. One example of TDA's work is citizen television, which invites residents and local organisations to co-produce films on topics that interest them.

Outcomes and results

In 20 years of existence, more than 30,000 participants engaged in hundreds of projects accompanied by some 400 different artists. Yet we particularly note that the success of the

association is based on the dissemination of ideas and tools within the local arts community as well as within public policies with a proactive approach of accompanying, transmission and advocacy.

Lessons learned

This case shows that the growing complexity of social issues requires the teaming up of a wide-ranging community of actors over a long period of time and the sharing of skills and resources. The impact can be measured through personal development, improved social cohesion, community empowerment and renewed local image and identity.

La Borda Mutual Housing Cooperative

Barcelona, Spain

La Borda Mutual Housing Cooperative, Barcelona, Spain © LaCol



In the city of Barcelona, speculative pressure on land is enormous. This has led to huge increases in the price of property and land and consequently there is a lack of decent housing. La Borda explored alternative models that did not involve buying, renting or social housing per se. They were inspired by a cooperative housing system. Under this project, 28 apartments will be built at the site Sants, a working class neighbourhood, next to a former textile factory called Can Batlló, which was converted into a huge autonomous cultural centre. The industrial complex has been occupied since 2011 by several organisations from the neighbourhood in order to reinvent a public space where locals can gather and express themselves.

Actors involved

La Borda, representing 28 families, is a self-initiated co-housing project and cooperative. The municipality of Barcelona will facilitate the land for 75 years. Experts from different fields are involved in the project, including: LaCol (architectural design) and a cooperative in charge of economic aspects and managing the budget; Coop57, a cooperative bank that lends money to social projects.

Method, tools and actions used

La Borda is based on the cooperative housing model used in Denmark. Participants are both owners and tenants and form a cooperative so they can collectively build houses. For La Borda they chose to put houses out of the market. If members want to leave the co-op, you get back the money you invested (your

share) and the co-op chooses another person to replace you. The building remains the property of the cooperative itself. This system gives you the same stability and security as an owner-occupied house. All decisions are taken by La Borda, in different committees that look at models of living together, architecture, economy, legal issues and communication.

Outcomes and results

Each family participates financially in the project through their initial share. The rent they pay monthly to the cooperative is about 50% lower than the market price. La Borda also includes more services than normal. The most important thing is to find a balance between keeping the rent low and having enough capital to reinvest in other projects and expanding this co-housing model in Barcelona.

Lessons learned

You can apply this concept to many different types of project, for instance to produce energy. In the end it's difficult to change people's mindset. In Spain people are really attached to the owner-occupier housing model. But since La Borda started talking about this project and educating people, they are getting more and more attention. They have been approached by some other municipalities that would like to implement the same initiative in their community. They also managed to get Coop57, the cooperative bank, on board although it has never invested in housing projects before. La Borda is changing mindsets step by step and hopes to set an example for other communities too.

More information:

www.laborda.coop/?page_id=582 and www.citiesintransition.eu/interview/co-housing-in-europe-1-la-borda-barcelona

Housing Urban poverty

People's Park

(Zaikin's Park, a Park for the Community)

Chişinău, Moldova

This project initiated by Oberliht opened the process of rehabilitation of Zaikin's Park – an abandoned green area in the centre of Chişinău, Moldova. There was a passive and politically inactive community around this area and an uncooperative local administration, as well as several urban developers that intended to appropriate a part of the park.



Actors involved

At first, we intended to initiate a trilateral partnership that would involve local authorities, the local community and civil initiatives (civil-public partnership). Now we are attempting to extend the partnership in order to include two urban developers that have built blocks of flats in the area (civil-public-private partnership).

Method, tools and actions used

In 2012, we carried out a mapping of public space workshop involving the local artistic, architectural and scientific community. With a group of sociology students, we carried out surveys, addressing the needs of the residents living around the park. We helped to initiate several art and cultural events (concerts, dance performances, plays, exhibitions, etc.) designed to raise awareness for the park's problems. Through a series of workshops we also provided opportunities for children to get involved in the process of redesigning

the area. With the help of the architectural community, we designed a new plan for the park that was approved by the municipality. In the meantime, the existing infrastructure of the park was repaired and additional infrastructure was built (e.g., a stage). Through discussions, focus groups, debates, picnics, common actions (cleaning, arranging and building), we aimed to mobilise the community. We designed a new contract with the municipality that encourages a more active role for the authorities in engaging the local community. We have also organised regular meetings with residents and representatives of the construction companies.

Outcomes and results

There are several concrete changes:

- we have built a stronger community around Zaikin Park, making use of culture as a general framework for establishing relationships and improving communication between the

different parties involved;

- we have initiated a positive example of a grassroots city planning methods;
- local authorities paid attention to the process of engaging local communities in decision making processes;
- local businesses are more conscious about the need to conform with formal rules but also about involving the community at various levels and stages of the project;
- this has become a road map for 'civil-public' partnerships in Moldova, with the participation of different groups and the potential to be used further.

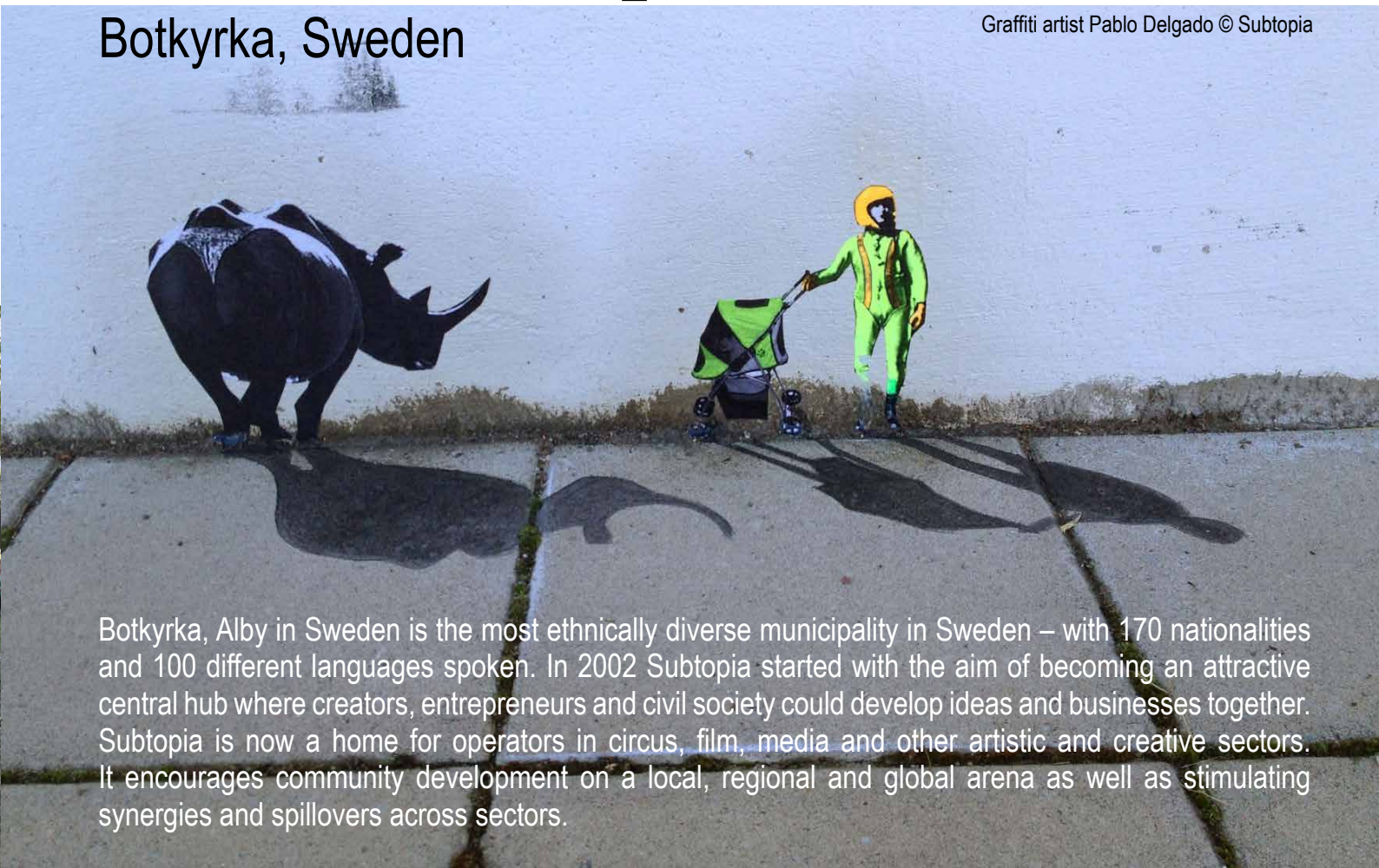
Lessons learned

We strongly believe that a model like this could be relatively easily transferred and implemented in other contexts, in a variety of cultural, political and urban environments.

Subtopia

Botkyrka, Sweden

Graffiti artist Pablo Delgado © Subtopia



Botkyrka, Alby in Sweden is the most ethnically diverse municipality in Sweden – with 170 nationalities and 100 different languages spoken. In 2002 Subtopia started with the aim of becoming an attractive central hub where creators, entrepreneurs and civil society could develop ideas and businesses together. Subtopia is now a home for operators in circus, film, media and other artistic and creative sectors. It encourages community development on a local, regional and global arena as well as stimulating synergies and spillovers across sectors.

Actors involved

Subtopia is a municipally-owned limited company that is community based, working in close collaboration with the local population in Botkyrka. Local politicians (both majority and opposition) are represented on the Board. Subtopia has use of about 14,000 m² of indoor spaces, most of which belong to the Botkyrka municipality and were given to Subtopia to manage. Subtopia hosts more than 70 organisations and businesses, as well as renting out spaces to TV shows, performances, rehearsals, etc. Most of these organisations are small and micro enterprises, many of them start-ups, mainly from circus, film, television, music and different creative businesses.

Method, tools and actions used

Subtopia started as a model of social entrepreneurship, around an idea and detected the need for developing a space for circus artists. It expanded its activities in response to the needs for integration of the local communities in the municipality of Botkyrka. The local festival 'This is Alby' is a prototype of a participatory (Do-it-together) project for cohesion.

Subtopia's activities are best described through a 'Quadrohelix model' made up of: Art (38%); Business & entrepreneurs (17%); Education & research (28%); Social responsibility (17%). This model requires each of the organisations working at Subtopia to work in at least two of these four areas.

Outcomes and results

Subtopia has influenced the development of Alby's new city plan, where art and experience took priority over roads and sewage systems. Now the future of Alby is decided by an *agora* approach rather than post-modern functionalism. This has helped to build a sense of belonging and optimism in the area. 'This is Alby' festival has increased Alby's level of engagement and self-confidence as a place with its own identity (not just as a suburb of Stockholm). Other programmes such as reclaiming the neighbourhood or immigrant women running a restaurant or café by cooking native food and talking Swedish is important for social integration.

In terms of place making and urban development, Subtopia pushes the agenda of the area, emphasising in weekly meetings with politicians the value of culture and creativity as change makers in Subtopia and the surrounding areas.

Lessons learned

Business Sweden is helping Subtopia to develop an exportable model to be able to apply Subtopia's work elsewhere. On a regional level, Subtopia encourages municipalities around Stockholm to provide value in places other than Stockholm. Botkyrka has become a frontrunner for culture and democracy, driven by the work of Subtopia.

Nicosia Pop-Up Festival

Nicosia, Cyprus

In 2015, for the third consecutive year the Nicosia Pop-Up Festival brought together the most innovative, inventive and creative figures in the fields of entrepreneurship, entertainment and culture in the main shopping artery of Nicosia (the capital of Cyprus) – a city that has been in decline since the 2013 economic crisis.

Actors involved

The Nicosia Municipality works in collaboration with NiMAC (the Nicosia Municipal Arts Centre), in association with the Pierides Foundation, and partners with young entrepreneurs, start-ups, creators, artists, performers, academics, craftsmen and other professionals. Also involved are non-governmental organisations, THOC (the Cyprus State Theatre), as well as dance, music and theatre groups.

Method, tools and actions used

The Nicosia Municipality, in collaboration with NiMAC, invited proposals for the allocation of vacant shops and the organisation of events in Makarios Avenue, a commercial street with lots of empty shops. The major objective of the festival was to bring together the most innovative, inventive and creative figures in the fields of entrepreneurship, entertainment and culture in the main shopping artery of Nicosia. The project was accompanied by a range of parallel educational, cultural and recreational activities focusing on the active participation of the public.

The proposals concerned the following areas:

(a) *Innovation Proposals* concerning innovative ideas from new companies (start-ups); (b) *Commerce Proposals* by professionals or young entrepreneurs and artists in relation to retail trade; (c) *Art Proposals* relating to arts and culture (e.g., art exhibitions, installations, theatre, music, performances, dance); (d) *Education Proposals* of educational interest (e.g., workshops, courses, lectures and other related activities).

Outcomes and results

Through the organisation of the festival, the Municipality aimed to revitalise and revive Makarios Avenue by boosting entrepreneurship, either through commercial activity or through innovation, and the emergence of new talents through creation and culture presenting innovative ideas, showing their creative work and coming into contact with the public of Nicosia. More than 80 proposals were received and 40 were selected. In 2015 the festival took place entirely in the City Plaza in a total of 23 shops

in the basement, the ground floor and the first floor of the shopping centre. Designers from fields including decoration, furniture, jewellery and crafts presented their work together with galleries and shops selling artworks. Some of the most important outcomes include: active and creative participation of the public; social inclusion; employment of unemployed young individuals; development of technical and creative skills; development of sustainable collaborations; development of ecological awareness.

Lessons learned

This model can be used in problematic urban areas creating an active interest in public involvement through specific cultural, recreational and other projects boosting vitality and growth. The short-term nature of the project could lead into long-term sustainable ventures in existing public or other industrial buildings in these areas.

Policy Participation Unit

Ghent, Belgium

Citizens have organised themselves into a great resource for cities by proposing answers and new possibilities, creating networks and dynamics, using the benefits of co-design to deal with societal and urban growth. The city of Ghent in Belgium has a long tradition of consultation, participation and facilitating local bottom-up experiments, through the Policy Participation Unit.

Actors involved

The neighbourhood manager operates in a broad and neighbourhood-specific network of contacts between the city council, city departments, other governments, citizens and different (social, economic, cultural, etc.) partners in the field.

Method, tools and actions used

The Policy Participation Unit consists of 20 neighbourhood managers and creates an important link in the network of contacts involved in the 'Pentahelix model'. These managers play a clear 'broker'-role as part of the city administration. Each manager is engaged in one or two neighbourhoods, as the eyes and ears of the city, making coalitions with citizens, NGOs and citizen initiatives. The unit serves a unique and central position in the city administration, operating directly in the policy domain of the Mayor and as a part of the Strategy and Coordination Unit. Concrete tools used by the neighbourhood managers include: possibilities of operating in

the space 'in-between'; connecting partners; facilitating citizen initiatives; 'Neighbourhood of the month' (debate-tour of political representatives during one month in one neighbourhood); crowdfunding platform; fund temporary use, and more.

Outcomes and results

The unique position of the Policy Participation Unit in the city administration enables Ghent to realise socially innovative urban planning. The dynamics close to the citizens themselves are captured by civil servants being part of the neighbourhood. The focal points are visible, can be measured and capitalised directly into integrated policy processes on a strategic level like master planning, budgeting or organisational tuning. By operating out of the local government as a broker, Ghent succeeds often in facilitating new dynamics and coalitions. It's a learning process in being open and flexible as a government while experiencing citizens as eager to take part in the growth towards a

liveable city. The facilitation of neighbourhood managers can play an important role in making concrete steps possible (for example, in the ruimtevoor.gent ('space for Ghent') that offers ten inspiring city-ideas initiated by citizens).

Lessons learned

The Policy Participation Unit only grew over the last 15 years. Current urban dynamics require local governments to rethink their roles. The model and instruments of this project are actually quite easy to transfer to different urban contexts because they refer to the role of civil servants and the instruments they use on a daily basis in different urban frameworks.

Sustainable use of land

Digital transition

Innovative public procurement

More information: www.stad.gent/over-gent-en-het-stadsbestuur/stadsbestuur/organisatiestructuur/bedrijfsvoering/dienst-beleidsparticipatie
www.ruimtevoor.stad.gent/content/ruimte-voor-gent

INURDECO

Oulu, Finland



INURDECO © Hiukkavaara centre - Winter

In the context of sustainable smart cities and urban planning, the INURDECO initiative created and tested an integrative urban development process. The concept was piloted in Hiukkavaara, a former barrack area and one of the most important urban developments in the city of Oulu in the north of Finland, where sub-arctic temperatures can dip as low as -41°C . A new, sustainable neighbourhood for about 20,000 inhabitants is being built there.

Actors involved

City of Oulu (lead partner), Oulu Energy, University of Oulu (research partner), piloting construction companies (Skanska, Hartela-Forum, Sonell), citizens interested in moving to the area, cultural and other communities active within the area.

Method, tools and actions used

INURDECO piloted new methods to engage all stakeholders in the urban development planning process. A plan was drawn up to identify stakeholders, activities and schedules corresponding to the city planning timeline. Methods used included: polls and competitions (online and letter surveys, social media); test user forum PATIO, a web-based tool for user community testing of innovations and large public interactive Ubi (turns any surface into a touch screen) displays; a virtual city model demonstrated to test groups in a three-dimensional virtual space CAVE through 3D

glasses; workshops, idea days, social/cultural events; social media, blogs; a reference group. An open 3D model proved to be one of the most popular forms of interaction. Virtual models allow users to understand the implications of the plan and respond accordingly.

Outcomes and results

The INURDECO process has created a 'Living Lab' of urban planning and construction that has the potential to improve the quality of cities and living environments. The concept observed the different aspects of energy production; adapted the integrative urban development process to become more open and quicker; as well as supporting and helping the business ecosystems needed to access and participate in the process. At best, an integrative urban development process generates cost savings because space is used more efficiently, land space is saved, and the number of complaints are reduced. All this contributes to a more

streamlined process. As a final outcome integrative urban planning development processes will produce a high-quality living environment. A particular focus has been to involve and engage all stakeholders in the town planning process from the outset.

Lessons learned

The interaction plan developed and methods used for it may be re-used as a manual in the planning, interaction and construction of new neighbourhoods. Sustainability, energy-efficiency and winter city planning took high priority. Altogether 29 different sustainable values were identified. The result is an energising town plan that refers to the sustainable development values that will have ecological, social, cultural and economic effects. Many of these values are transferrable to other cities in Northern regions.

More information:

www.ouka.fi/oulu/hiukkavaara/english

Sustainable use of land

Digital transition

Innovative public procurement

Climate adaptation & Energy

Kathreptis

Athens, Greece



© Culture Action Europe in collaboration with Agenda 21 for Culture, UCLG and British Council

Greece's political situation has created deep-rooted distrust of municipal structures and private organisations alike. Greece's severe economic and social challenges, as well as fragmentation of the cultural field, have also led to a lack of cooperation and fierce competition between players. Culture Action Europe (CAE) got involved with the goal of re-establishing trust and dialogue, reducing fragmentation and promoting positive change in Athens.

Actors involved

The Kathreptis event was organised by CAE – co-organised by the British Council, Agenda 21 for Culture and the City of Athens. Over 100 cultural and civil society players and organisations were involved, including 20 that contributed directly to the co-design of the initiative and 10 international cultural players who acted as 'mirrors' (reflecting the local situation from an external perspective). Kathreptis means 'mirror' in Greek.

Method, tools and actions used

Culminating in a public event on 20 November 2015, the process created a dialogue on an equal footing, grassroots engagement, involvement of local players (not just those who usually come forward or volunteer) and a useful 'mirror' for reflecting on the local and national situation. This involved the prolonged presence of a CAE staff member (4 months), scouting and meeting potential players in over 200 one-on-one conversations

to understand the situation and build trust. Around 20 collaborative working sessions brought together players for exchange and debate, building momentum on the ground and including the external 'mirrors'. Partnership meetings with co-organisers and partners, as well as an evaluation meeting, ensured optimal coordination. The final event brought together 100 players and offered an interactive space creating a basis for future collaboration. Face-to-face meetings were used to build the necessary trust, collaboration and grassroots engagement while social media only played a role as communication tools.

Outcomes and results

While the long-term impact still remains to be assessed, clear short-term changes can be observed. Relationships have been established between the Athens municipality and cultural players. Mutual recognition and trust of one another as valid interlocutors for political, educational and cultural initiatives has

also been established. Civil society dialogue is now also used by the cultural sector. Civil society and grassroots organisations in Athens are working to take over follow-up, demonstrating ownership crucial for the sustainability of this initiative. Beyond these results, spillover effects can be observed. For example, the decision of the Athens Biennale, which was part of the 'inner group' of players involved in the co-design of Kathreptis, has completely reshaped its programme, taking on many principles and methods of the initiative.

Lessons learned

Risk-taking and the will to travel into the unknown were both crucial. CAE's external role was positive as a neutral, gravitational pole. The empowerment of local players, beyond hierarchical considerations, was crucial and has led to a model that is believed to be transferrable and will be tested in future.

Participatory Energy Transition

Dortmund, Germany

Using a participatory approach, the City of Dortmund in Germany is demonstrating how a local government can encourage coordinated action within a socially and culturally diverse stakeholder environment. This strategy has successfully addressed urban societal challenges such as structural change, unemployment and the integration of large migrant populations – proving that an engaging and strategic public relations campaign is essential for driving effective climate action.

Actors involved

The Mayor's Office formed a Civil Society and Citizen Interests Unit, specifically aimed at increasing communication between citizens and the city administration, with a focus on marginalised groups. One of the most prominent fora is the Climate Protection and Energy Efficiency Consultancy (Konsultationskreis Energieeffizienz und Klimaschutz – kek), which promotes efficient information flow between key stakeholders. Led by Dortmund's Mayor, kek includes different departments of the municipal government, public utilities, the Chamber of Commerce, consumer rights organisations and local citizens.

Method, tools and actions used

The City of Dortmund and kek collaborated on the master plan for urban energy transition. This holistic framework is a strategic tool that incorporates scientific knowledge, practical experience from the business and skilled trade sectors, and the know-how of individual citizens. The input from these diverse sectors supports political decision-making processes

in developing the best possible ideas for new projects and partnerships. The aim is to collaboratively develop a civil society supported strategy that will shape the future of the city and create an open discourse for sustainable, resource-efficient urban development.

Projects designed in this framework receive additional publicity. For example, a highly effective PR campaign was jointly developed with various stakeholders, to demonstrate that climate protection is not only the responsibility of a few key actors. The 'Klima ist heimspiel' campaign focused on interaction with citizens, to demonstrate the diversity of climate mitigation and adaptation practices, bring citizens into direct contact with local initiatives, and stimulate thinking on how they can actively participate.

Outcomes and results

The success of Dortmund's work on climate is based on its participatory character. By engaging all members of their community, Dortmund's energy transition efforts are more openly communicated, negotiated and

implemented, which then promotes increased transparency, acceptance and support throughout all sectors of the city.

The City's inclusive development strategy seeks to enable all citizens to take part in climate mitigation and adaptation, helping to galvanise Dortmund's team spirit and at the same time reduce income inequality. The latter is particularly true when respective efforts are supported with information on sustainable, affordable and equitable energy production and use. In this area, Dortmund has discovered an immense potential for energy saving and efficiency.

Lessons learned

Ambitious climate targets can only be achieved through teamwork. In particular, increased communication between citizens and the city administration can be more effective. A coordinated platform ensures broad internal and external participation throughout the entire climate action process.

More information:

www.iclei.org/fileadmin/PUBLICATIONS/Case_Studies/ICLEI_cs_171-Dortmund_2014_high-res.pdf

Inclusion of migrants and refugees

Climate adaptation & Energy

Leeuwarden-Fryslân European Capital of Culture 2018

Leeuwarden, The Netherlands



European Capital of Culture Leeuwarden 2018 © Hans Jellema

In 2018, Leeuwarden-Fryslân is hosting the European Capital of Culture. The Foundation European Capital of Culture 2018 Leeuwarden-Fryslân is organising a large-scale cultural intervention in order to catalyse new approaches to the challenges facing cities and regions across Europe including: the sustainability of nature & culture, the relationship between the city and countryside, a sound balance between community and diversity.

Actors involved

The municipality of Leeuwarden and the Province of Fryslân have developed a joint programme to strengthen the social, economic and ecological growth of the region between 2013 and 2025. The foundation is responsible for delivering the cultural programme for 2018, which is one of 70 projects designed to reduce poverty, as well as improving education and employment opportunities.

Method, tools and actions used

The bid for the European Capital of Culture title involved the entire community ('The Mienskip') and is the result of a bottom-up process: from the very start local citizens and organisations were invited to submit proposals for events relating to the three biggest challenges facing the region. This has resulted in a cultural programme consisting of 45 projects. In addition, up until now another 800 project proposals have been received. The foundation plays a facilitating role,

providing support to citizens and organisations to turn their individual events into a success and incorporating them into a larger cultural programme that will leave a legacy. As part of this process we are asking how an event can ensure that: a visitor gets the best possible experience; how children, young people and adults, and people with social, mental or physical challenges can participate; how the economic climate can be improved in a sustainable way; how awareness can be created to help our environment; and how the relationship with Europe can be strengthened to open up our community.

Outcomes and results

Leeuwarden-Fryslân 2018 sees culture as a driving force for socio-economic development. In the past two years the projects of the 2018 programme have been developed in close cooperation with citizens, organisations and local governments with one goal: to turn the European Capital of

Culture 2018 into a successful year that leaves a legacy.

In 2015, we reached 378,554,973 people through our website and through national and international media coverage (source: Clipit). In the same year, we also saw an increase in international visitors. For example, the number of overnight stays by German tourists increased by 16.8%.

Lessons learned

Leeuwarden-Fryslân 2018 is using culture to develop solutions in the fields of ecology, diversity and in the relationship between city and countryside. In doing so, it actively engages citizens, encouraging them to think about the future and to contribute solutions to the great problems of our age. In essence, Leeuwarden-Fryslân 2018 is about exploring new methods of citizen participation.

Eco-quartier les Vergers

Geneva and Saint-Gervais, Switzerland

Les Vergers is an eco-neighbourhood ('éco-quartier') in the agglomeration Meyrin, situated in Geneva and Saint-Gervais, Switzerland. The project addresses the (affordable) housing crisis in the region by providing 1,300 housing units (530 piloted by housing cooperatives) for 3,000 residents, and commercial space for approximately 300 jobs. It is important to acknowledge the wide acceptance of rental housing among the Swiss population (only 20% of Swiss are home-owners).



Eco-quartier les Vergers © Meyrin

Actors involved

In 2001 the Canton and the Municipality of Meyrin launched a Director's Plan that presented a vision based on creating lively neighbourhoods, social diversity, mixed-used spaces, environmental benefits and a demand-based approach to the development of land. Seven housing cooperatives, the Nouveau Meyrin Foundation (a non-profit organisation) and private developers, integrating multi-disciplinary working groups, collaborate with the municipality on the planning and development of the project.

Method, tools and actions used

The Director's Plan for the neighbourhood establishes the following principles: priority for public equipment and social diversity; the creation of an integrated and sustainable energy, water and waste management, and mobility concept; the central role of information, communication and participation of future residents in the project.

- *Integrate residents in the planning process (before construction), through:*

Call for projects for the attribution of public land and development rights. Partnership with seven housing cooperatives and one foundation that have not only a say on the housing units themselves but also on public spaces and equipment.

- *Participatory planning:*

Communicating the project to the wider public, creating bridges between future residents and local population: Project House inaugurated in 2014 by the State Councillor and the administrative Council of the City of Meyrin, constituting a space to showcase and discuss the project and allow for people to meet and exchange, organise cultural activities.

Outcomes and results

For residents: Housing and commercial spaces adapted to their needs and capacities. Space of conviviality and exchange conceived through an intercultural and intergenerational approach. Sense of belonging.

For municipality: Opportunity for socio-economic development, attracting 3,000 new residents and businesses, reinforcing social cohesion, social and cultural diversity, and local-economy dynamics.

For housing cooperatives and other non-profit entities: Develop projects, consolidate their structure, integrate a wider membership and drive the model of cooperative living in Switzerland and beyond.

Lessons learned

The integration of the housing cooperatives to a neighbourhood that is planned and managed from scratch is a valuable opportunity for the cooperatives to expand their creative, livable and solidary dynamics and their awareness for the environment beyond their borders. However, to be able to benefit entirely from the opportunity to act upon the neighbourhood, the cooperatives need to plan for investing sufficient time, and financial as well as human resources in the process.

SynAthina

Athens, Greece

The Greek financial crisis brought social breakdown, lower quality of life and public disenchantment. Since 2010, an increase in civil society initiatives in Athens has brought spontaneous solutions to urban problems and filled the voids in central and local governance. SynAthina aims to make these activities more visible.

Actors involved

SynAthina was created by the City of Athens to help reach out to engaged citizens generating small-scale solutions for the city, helping them to connect with the private sector, expertise and local administration. As one of the five Bloomberg Mayors Challenge Award winners, SynAthina is developing connections with more stakeholders, including district councils and municipal services, as well as actively involving the Vice-Mayor of Athens.

Method, tools and actions used

SynAthina has both a digital and physical presence where civil society activities are identified, shared and promoted. The Bloomberg Mayors Challenge Award offers the project the chance to broaden its platform and functionalities, as well as strengthening its connecting activities. In addition, an evaluation mechanism for the activities with the highest impact will help to upgrade and modernise local governance by incorporating new civil practices and updating regulations. The second phase of the project includes the

creation of the SynAthina offices and core team, including regular meetings with existing and new groups who are connected to donors, experts, municipal services as well as to each other. Modernising the Municipality means that activities are seen as levers of change, either by highlighting the priorities of citizens through their activities or by updating local regulations.

Outcomes and results

During the project's first phase, it mapped over 500 activities by 120 citizens' groups, ranging from soup kitchens to alternative guided tours, to handmade pocket parks, to original anti-graffiti campaigns.

Today, more than 200 community groups are members of the platform, listing 1,000 activities – of which 28% are cultural – between them. The City of Athens has the opportunity to develop the project to the next level. The aim is to gather a greater number of groups and activities, connect more stakeholders, discover where municipal services can be modernised and where new

policies, regulations, procedures, etc. can be incorporated to improve the quality of life for citizens. New anti-graffiti strategies have been adopted by the cleaning department, regulations concerning the use of public space have been brought to the city council to be updated, and more city officials are involved in collaborative mechanisms with partners from civil society.

Lessons learned

The evaluation mechanism allows a form of 'sieving', which results in choosing the best activities as models of transferability. The top ten activities each year are fully recorded and presented as transferable toolkits for other community groups in Athens and beyond in order to replicate relative best practices elsewhere.

Shared Productions

Nantes, France



Nantes © Jean-Felix Fayolie

The cultural policy in Nantes encourages a vibrant cultural life which contributes to residents' self-realisation, social cohesion and educational success. Since 2009, the city has been supporting artistic projects that include local people in the creative process. Every year, about ten 'Shared Productions' are organised in each district of the city – allowing access to culture for everyone, adding value to cultural diversity and encouraging local participation.

Actors involved

Since the aim of the project is cultural, social and urban, 'Shared Productions' brings together many different partners involved in the process – from project selection to evaluation. This includes city departments (culture, social, youth, education, community workers), other institutions (regional administration, cultural and urban directorate), associations, social housing landlords and many others.

Method, tools and actions used

Each year, the city of Nantes launches a call for projects and connects artistic proposals with the priority issues of each district. The selection process involves different partners, as well as an interdisciplinary political committee. The selection criteria are based on shared standards (artistic quality, local participation level, compatibility with local issues, etc.). Once projects are chosen, the

city's culture department organises regular meetings with all partners in a monitoring and support group. Since the aim of the projects is to address social issues, the support focuses on the quality of projects and the evaluation process. The city provides artists with a 'best practices and evaluation' tool box.

Outcomes and results

The concrete changes of 'Shared Productions' include the following:

- For people: Gaining access to a cultural experience in close relationship with local artists, which contributes to people's well-being (e.g. social life, empowerment, self-esteem, etc.).
- For partners and local communities: Getting a new perspective on working-class districts; developing new partnerships between the administration, citizens and artists working in the same area; revitalising the district's social

life and making public spaces more attractive (especially in areas undergoing urban renewal).

- For artists: Encouraging and supporting their desire to involve people in the creative process; developing innovative artistic productions; and initiating different relationship with local people.

Lessons learned

The project has developed an interdisciplinary way of selecting and supporting projects that contribute to ambitious cultural actions across districts. Involving different social structures in the selection and support of projects is crucial for engaging people who have fewer opportunities. Developing a close relationship with partners and district life allows artists to connect with people in different ways.

Medialab Prado

Madrid, Spain



Workshop 'Interactivos?09: Garage Science', February 2009. Medialab Prado CC BY-SA 2.0.

One of the biggest challenges of the information age is to replicate the open systems found on the internet in physical public space and cities. Medialab Prado offers a space where citizens can explore new ways of organisation, think together about their neighbourhoods and take more control over the contexts that define them as citizens. It is a citizen laboratory for the production, research and dissemination of cultural projects involved in exploring collaborative forms of experimentation and learning that have emerged from digital networks.

Actors involved

Medialab Prado is a public institution that is supported by the local government of Madrid. It attracts and connects different areas of knowledge and practitioners from the arts to technology, from academic to amateur and from social activist to hacker. Various professional experts collaborate with amateurs to exchange ideas and experiment together to develop prototypes.

Method, tools and actions used

Medialab Prado has produced an innovative methodology for the collaborative and transdisciplinary production of cultural projects. It is both a physical and digital platform. Physically it is a space in Madrid where anyone can walk in, where people can initiate or take part in activities such as workshops, seminars

and debates, as well as working groups, exhibitions or other performances. Online it functions as a laboratory for connecting ideas. Through open calls anyone can present proposals or participate in the development of collaborative projects. Its goal is that anyone can take part in these processes, regardless of their background, skills or expertise. It is basically a space that encourages forms of self-organisation and self-management based on the commons.

Outcomes and results

Medialab Prado has been able to answer two of the great challenges of our time: first, to reduce the distance between people and institutions, creating a style of close organisation that users feel a part of; and second, to connect and integrate different areas of knowledge and

practitioners from the arts, technology and academia with citizens and activists.

Lessons learned

Medialab Prado has managed to create a model of citizen laboratory that can be replicated. There are a lot of cities in the world – such as, for example, Ljubljana (Slovenia), Dublin (Ireland), New York (USA), Lima (Peru) and Rosario (Argentina) – that are based on this model or have already expressed their interest in creating similar initiatives. One of the ideas for the future is to create a network of laboratories in different neighbourhoods in Madrid where innovative participatory processes can be facilitated.

L'Ex Asilo Filangieri: the Regulation of the Commons

Naples, Italy

In Italy a national referendum decided to put a halt to the privatisation of local services in June 2011. The city of Naples appointed a Deputy Mayor for the Commons and is the only local authority that subsequently activated a process of re-municipalisation of certain services such as water supply and cultural policy. This example of Ex Asilo Filangieri reflects the cultural commoning policy of a former convent built in 1572, that was occupied in 2012 by a collective of people working in the arts, culture and entertainment sectors.

Actors involved

Deputy Mayor for Culture Daniel Nino; Deputy Mayor for Heritage Alessandro Fucito; Deputy Mayor for Urban Policies, Commons and Participatory Democracy Carmine Piscopo; occupiers of l'Asilo Filangieri; and the local community.

Method, tools and actions used

In January 2016, the City of Naples moved a step towards legitimising the activities of the former 'Asilo Filangieri', which had been occupied and managed by a collective of people since 2012. They are known as 'workers of the immaterial'. The municipal government approved a resolution that recognises L'Asilo as a relevant space for the development of culture, social collaboration and civil initiative. It is not seen as an occupied space but as a space for experimentation.

The municipality recognises the goal of culture as a 'common good' to be realised in a shared and participatory way. It is now

acting to introduce a self-regulating system of management that the occupiers of L'Asilo have developed in recent years, within a framework of guarantees of inclusiveness and civic development, provided by the local administration.

Outcomes and results

Deputy Mayor Piscopo said: "With this act, the City highlights the valorisation of work of those who are helping to create a common cultural system, and reiterates the will to encourage the realization of independent spaces, different from traditional institutional circuits. That is an open and inclusive process."

The act also confirmed the willingness of the city government, which approved the regulations for the management of public common goods, to recognise the 'civil profitability', the social and economic value of cultural productions generated by processes of self-government that are capable of promoting collaboration, self-organisation and the growth

of the artistic and cultural sector, but also capable of contributing to the progress and social cohesion of the local urban community as a whole.

Lessons learned

Over three years, more than 90 public management assemblies, 100 concerts, 550 days of training, 140 debates and seminars, 100 book presentations, exhibitions of photography and visual arts have been organised. L'Asilo is part of a network including Nuovo Cinema Palazzo di Roma, Macao (Milan) and Sale Docks (Venice) and Foundation Teatro Valle Occupato in Rome (ECF Princess Margriet Award for Culture winner 2014). It is a new civic space forming culture, supported by the De Magistris local government. It is open to all, including children.

Practical Lessons Learned

Start by creating civil-public partnerships

The practices have shown that civil-public partnerships have created a bigger impact and provided better solutions on housing, sustainable use of land, urban poverty and more, as civil initiatives have a wealth of experience tackling urban issues. By involving citizens and communities beyond traditional participation processes, they have become equal partners in decision-making (co-govern) and city planning (co-design). For example, **POGON** gave the community the power to make decisions in programming institutions for culture. In the case of **Ursus Social Museum**, collaboration between the civil and public sphere is reflected in 'civil' as the central motor for activities and 'public' offering support and providing sustainability.

Evaluate and measure impact

SynAthena included an evaluation mechanism for the activities with the highest impact that will support upgrading and modernising local governance. As a result, new civil practices are incorporated and regulations have been updated.

Create community ownership through genuine participation

To ensure fluid communication, discuss challenges openly and create solutions together, citizens and communities need to be involved from the start. A community needs to feel ownership of the solutions, offering strong participative input and output. The genuine participation of citizens and communities in decision-making, including budgeting, enhances the probability of success. In the case of **Pick your (City) Fruit**, we can see that there are still some hurdles to be overcome (as the city government took over the project by tendering the construction of the orchard to a company, rather than allowing the volunteers to build and plant the orchard themselves). Participation needs to go beyond traditional consultation processes. The case of **Les Têtes de L'Art** shows that the growing complexity of social issues means that teaming up with the different communities living in Marseille is necessary. Their participatory art projects are providing creative activities 'with' rather than 'for' people.

Make culture a key asset in urban planning

Art and cultural events help to raise awareness of reclaiming public space. In the practice of **People's Park**, for example, they made use of culture as a general framework for establishing relationships and improving communication between the different stakeholders. **Subtopia** develops its activities through a 'quadrohelix' model including: art, business & entrepreneurs; education & research; and social responsibility. This model emphasises the value of culture and creativity in urban planning and the integration of local communities. **Leeuwarden – Fryslân 2018** uses culture to develop solutions in the fields of ecology, diversity and urban poverty. In doing so it actively engages citizens. The growing number of refugees and migrants across Europe increases the need to provide access to culture as a means for connecting people, creating collective identity and ensuring a safe environment for everyone.

Make sustainability core

Sustainability is at the core of many participatory governance practices. The housing examples in this publication ***Mehr als Wohnen*** and ***INURDECO*** use low energy technology, car-sharing and contribute to a solidarity fund, for example. For the ***Nicosia Pop-Up Festival***, the short-term incentives of creative initiatives in a commercial street with a lot of empty shops created long-term sustainable ventures.

Change mindsets – having a good story to tell makes a big difference

Changing mindsets is perhaps the most challenging goal. To break down the traditional owner-renter housing model is difficult, as ***La Borda***'s experience illustrates. But by discussing these issues openly and engaging people in finding solutions, they are gaining more attention and credibility. It all starts with having a good story to tell, as Rob Hopkins from ***Transition Towns Totnes*** claims. As well as using verbal skills, one needs to also be an active listener to negotiate with public authorities, as seen in the case of ***Pick your (City) Fruit***.

Use open source strategies and varied tools

It is important to help residents participate in building a strategy for their own cities. Both on- and offline tools can be used from participatory workshops to study trips, deploying neighbourhood managers or using open source digital tools. ***R-Urban*** in Colombes is an example of open source strategy, as citizens are changing their way of living in the city. Or the ***Liverpool Air Project*** and ***People's Park*** used common actions, focus groups, picnics and debates to mobilise the community in environmental and urban commons. The ***INURDECO*** initiative used a web-based tool for user community testing and a virtual city 3D model to engage stakeholders.

Launch collective hubs, a platform or citizen working groups

The organisation of citizen working groups helps to make projects sustainable. Urban challenges such as climate change and housing prices can be managed at the level of individual communities – as in ***Transition Towns*** in Totnes, where they separated the work into clear areas: food, transport, energy, etc. In the case of ***La Borda***, the cooperative housing project, different committees looked into models of living together, architecture, economy, legal issues and communication. Or as in Dortmund with the ***Participatory Energy Transition*** initiative, where a coordinated platform ensured broad internal and external participation throughout the entire climate action process.

Areas of Action: From Practice to Policy

We can conclude that by emphasising culture and civil society, the EU Urban Agenda can be strengthened on a profound level. This new emphasis has the potential to give cities efficient tools and catalyses change towards sustainability and inclusion.

To connect local practices to European policy, we need to translate the lessons learned into the goals of the EU Urban Agenda, which are to strengthen cities by: 1) improving the development, implementation and evaluation of EU legislation (better regulation); 2) providing better access and use of EU funds; and 3) improving knowledge and stimulating the sharing of best practices and cooperation.

We recommend three core Areas of Action:

1. Co-created cities are resilient cities: a new vision of good governance

Good urban governance and *better regulation*¹ requires more than stakeholder consultations or impact assessments – it needs a new vision of governance. In the 21st century, good governance is synonymous with co-created cities where urban planning can no longer be designed from a top-down oriented perspective. Bologna, Madrid, Athens, Ghent and Dortmund have already discovered that creating a new institutional and economic system based on the model of civil collaboration was the only way to enhance a good quality of life. They include a collaborative form of government whereby public administration governs together with citizens. The principles of civil collaboration and horizontal subsidiarity demand that all levels of government should enable collective action for the common good and find ways to share their powers and cooperate with citizens who are willing to exercise their constitutional rights. Basically governments need to trust their citizens – acting as an enabler.

2. Social innovation as a basis for better EU funding

To ensure better access to and use of European funds, the practices in this publication offer some good examples of social innovation. By highlighting the role of civil society, social innovation deals with collaborative action, legitimacy and critical public sphere. The concept of social innovation can be seen as two-sided. From a market-oriented perspective, social entrepreneurs are the key drivers and managers of social innovation. From a socially-oriented side, civil society organisations are driven by public action and working for an economy based on solidarity.² In the 21st century, funding support should focus on the engagement of citizens and an inclusive, collaborative and circular economy. The genuine participation of citizens and communities in decision-making, including budgeting, enhances the probability of success in running a city.

3. Better knowledge exchange: stimulating the sharing of urban commons practices

Increased and more effective knowledge exchange across Europe could be established in various ways – for example, by developing a charter that includes clear principles and protocols to create and support a common network. This charter could also be used to create opportunities for new projects and emerging hubs in other cities. An online space could be fed by a network of users from across Europe, and could therefore be widely shared and easily exchanged.

¹ Better regulation is about designing EU policies and laws so that they achieve their objectives at minimum cost. It ensures that policy is prepared, implemented and reviewed in an open, transparent manner, informed by the best available evidence and backed up by involving stakeholders: http://ec.europa.eu/smart-regulation/index_en.htm

² Klein, J.-L., Laville, J.-L. and Moulaert, F. (2014) *L'innovation sociale*. Erès: Paris.



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www.culturalfoundation.eu/books