

*toolkit*

COMMUNITY  
ENGAGEMENT  
FOR SOCIAL  
INCLUSION

### General Purpose of the Toolkit:

COMENSI toolkit is addressed to adult education providers, public administrators, community managers and every professional interested in activating participatory processes of community engagement in challenging urban areas.

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# 01 . INTRO

This toolkit has been developed within the framework of the project Community Engagement for Social Inclusion (COMENSI) funded by ERASMUS+ programme (KA2 Adult Education). The purpose of COMENSI is to understand why adults who are living with disadvantage in urban areas are under-represented in participatory processes and to develop appropriate strategies and tools to counteract such issues.

The COMENSI toolkit is a collection of tools, methods and practices specifically designed and selected to improve the engagement of urban communities. It is written to support adult education providers, public administrators, community managers and every professional interested in activating participatory processes of community engagement in challenging urban settings.



Community engagement, in this context, goes beyond simply 'involving' people. It relies on building ongoing, meaningful relationships between the community and organisations for mutually beneficial outcomes. It is a collaborative process between groups who are brought together as neighbours or through sharing a common interest or concern. It is a powerful vehicle for bringing about environmental and behavioural changes to improve the situation and wellbeing of the community.

The toolkit comprises three parts:

- The COMENSI method - an overarching approach to community engagement to guide projects from the embryonic stage of development through to completion and evaluation
- A collection of engagement methods, tools and techniques which include descriptions, guidelines and some practical use examples of where these have been applied
- Local Framework Scenarios



... of parenting ...  
... being accepted to a ...  
... faculty (or even ...  
... where to apply to) ...  
... (smell of cigarettes ...  
... (and parents / ...  
... Conflicts with parents ...  
... between life in school ...  
... experience ...  
... at home ...



## 02. THE COMENSI METHOD

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The COMENSI method has been developed to support those working with disadvantaged adults to reduce social exclusion through the process of engagement. It is the result of a collaboration between a team of engagement professionals working in different international contexts.

This section provides a step-by-step guide to ensure the best results and outcomes for your projects. Depending on what stage you are at, you may want to skip the first few steps but don't underestimate the importance of checking they are complete as these are the foundations upon which your engagement process will be built.

# STEP 1. IDENTIFY

## IDENTIFY YOUR TARGET GROUP, SPATIAL CONTEXT & SOCIAL ISSUES

This step applies to a) those who have a known concern or opportunity that could affect the community, but also to b) those who are already working with a specific group or community. Step 1 will depend on which of these categories is most applicable.

**A. Known issue:** Before embarking on any project that will require engaging with a specific group(s) or audience(s), it is essential to first identify them. This will help to inform and adapt the selection of engagement methods employed, thereby offering the best chance of success (e.g. arrange a women only focus group or organise workshops outside of office working hours). Points to consider whilst identifying your target groups:

- ✚ Local context (e.g. political, social, economic, cultural, etc.)
- ✚ Resources available and resources required to reach that group (e.g. sign language interpreter, wheelchair accessible meeting space, etc.)
- ✚ Who is directly and indirectly affected by the issue/subject (e.g. planning, social isolation, etc.)
- ✚ Who could influence other groups or individuals (e.g. local priest, vlogger)

**B. Known group:** Conversely, if the starting point is an existing group, the first step will be to identify the issues affecting them that could provide the motivation for their engagement. This could include:

- ↘ Defining the geographical limits and administrative areas that are relevant to the group
- ↘ The nature of the relationship between people and place, perceived identity and stigmas
- ↘ Their personal perception of their neighbourhood
- ↘ Meeting places and community hubs available and accessible to use for the group's engagement

# STAKEHOLDER MAPPING

## GOOD PRACTICE IN BARCELONA

As part of a wider project to address odour pollution at an international level (D-Noses), a number of local pilot studies were identified in which to test the innovative bottom-up approach.

One of these pilots was Barcelona in an area around the waste treatment sites. Before any engagement was carried out, it was necessary to map all the potential stakeholders. This was an exercise led by Mapping for Change, working with partners - Ibercivis who are based in Barcelona. The activity began by placing the issue of odour pollution at the centre of the page. From there the team considered who else may be affected by or affecting the odour. Lines were drawn away from the centre to group the current and potential stakeholders.

Despite some members of the project team having worked and lived in the area for a number of years, the mapping exercise brought new and previously forgotten stakeholders to the fore and uncovered other target groups, influencers, supporters and potential inhibitors, giving a fuller picture of the situation.

This became the foundation for engagement planning, using it to identify any barriers and motivations of different groups and establishing the most effective way to communicate and engage with them. A stakeholder map is unlikely to ever be complete as new stakeholders will be discovered throughout the project. See an example of a stakeholder map in section 3.

### TARGET

Those affected by odour pollution in the Forum Area

### LINK

<http://dnoses.eu/>



# STEP 2. ASSESS

## ASSESS THE POSSIBILITIES AND LIMITATIONS OF YOUR GROUP(S) AND RESEARCH WHICH ENGAGEMENT TECHNIQUE WOULD WORK BEST

Having identified the target group(s), the next step is to understand any barriers the group members may have to participate in the project. For each barrier, consider any mitigation measures that could be introduced to overcome these barriers. For example, where formal education methods may be intimidating or unfamiliar, use a more creative and interactive method to engage that will keep participants attention and ultimately generate more interest.

LIMITATIONS	MITIGATION STRATEGY	POTENTIAL ENGAGEMENT TECHNIQUES
Low literacy	Use plain language and pictorial material whenever possible. Avoid spaces which could be intimidating	Perception mapping, group meetings
Visual impairment	Use alternative techniques to the visual ones, such as audio	Sensory walks
9 to 5 workers unable to attend meetings during the day	Organise evening events/activities Go to their workplace	Collecting memories Rapid appraisal
Lone parents	Organise child friendly events/activities	Personas/roleplay Urban sketches

A clear way of identifying the most appropriate engagement techniques, methods and tools to use in specific contexts is to create a table, using target groups and stages of engagement as the headers. From here, consider the selection of methods described in section 3 to decide which is most appropriate for your local framework and target. Throughout this Toolkit a selection of good practice examples have been included for inspiration.

# ASSEMBLIES FOR SAVSKO NASELJE NEIGHBOURHOOD

GOOD PRACTICE IN **SAVSKO NASELJE, LJUBLJANA**

In 2013 **prostoRož** organized five assemblies with the local residents and members of non-government organisations. The main goals of the assemblies were getting to know the residents and their roles in the community, collecting their ideas and defining who can participate in different actions in the neighbourhood. The assemblies were held every fortnight with the main topics defined beforehand.

Each assembly had the same time frame and structure. 20 minutes at the beginning of each assembly were used for different listening and speaking exercises that ensured constructive debate in the main part of the assembly. The last 10 minutes of the assemblies were reserved for feedback from the residents and defining the goals of the next assembly.

Discussions at the assemblies were moderated, which ensured that each participant had the opportunity to express their ideas. At the third assembly the participants got divided into four work groups (traffic, greenery, social activities and street furniture).

Each group had to pick a project they would carry out in the next month and to define activities for the long term action plan. First actions included neighbourhood picnic, communal gardens, bulletin boards and proposals for improved walkways and cycle lanes in the neighbourhood.

The turnout at the assemblies was on average between 20 and 40 participants. The majority of participants were seniors. Lack of time was the main reason for lower attendance of other age groups.

## **TARGET**

Local residents

## **LINK**

<http://prostoroz.org/en/portfolio/items/savsko-naselje-neighborhood>





## **STEP 3. AGREE**

### **AGREE A COMMON GOAL/OUTCOME AND STRATEGY WITH THE GROUP**

To maintain engagement and interest throughout the process, the outcomes of the project must be relevant to the group(s) involved. Therefore, it is important to agree a clear common goal together at the outset. This step enables the group(s) to visualise the final outcome of any given process, project, action and engagement techniques you will use and will help to identify the steps needed to achieve the common goal. The steps or outcomes path may require engaging with a wider group of stakeholders, for their skills, contacts or influence so consider engaging with them at this stage to ensure 'buy-in'.

There are a number of methods (section 3) which can be used to agree on feasible and shared outcomes, such as the Open Space Technology. Using the Theory of Change and the outcomes framework will help to understand the conditions essential to achieve the goal and provide a useful basis for identifying which activities or interventions will be required.

# SOCIAL IMPACT COMMUNITY-CAPACITY BUILDING PROGRAMME

GOOD PRACTICE IN **PORTUGAL** (LOCATIONS INVOLVING THE STAKEHOLDERS OF MORE THAN 40 DIFFERENT ORGANISATIONS' PROJECTS)

Since 2013, the capacity building programme "Social Impact Community" has engaged and built the capacity of more than 40 small organisations working in the social sector. Not focusing only in the capital, Lisbon, allows annually for staff from small towns to participate, test and learn with one of their ongoing projects or actions.

The Theory of Change method is used in the second module - right after the initial stakeholders mapping - to engage those groups of stakeholders and agree on the common goal of the project/action being tested / prototyped during the 5 months programme.

This has meant that, in some cases, the whole project has been turned upside down. Because Theory of Change is a very versatile tool, it can both turn the most usual tree of problems or logframe upside down, and analyse the 'road to change' of that given group or community. Thus, taking a step back, the group can focus on "what are the most important goals, outcomes, changes they want to achieve?"- and then make the backwards map of the road to get there. A roadmap of the intermediate outcomes or conditions required to "make it happen".

The majority of organisations working with the **Theory of Change** got useful insights from this different way of looking at their work, taking their head from the daily implementation of the activities and looking at the big picture, allowing for shared discussion and agreement. Social Impact Community programme teaches effective methods for assessing and communicating the organisation's results and outcomes, giving the staff tools for managing and monitoring impact.

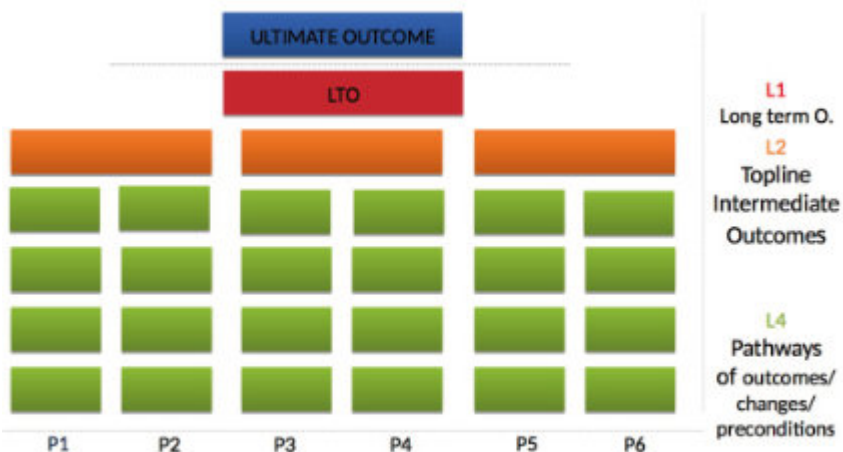
## TARGET

Small local organisations and their stakeholders working in the social area (staff, beneficiaries, management, funders)

## LINK

<http://impactosocial.pt>

An outcome, change or precondition



**4CHANGE**  
FOR RESULTS

Inspired by

**ActKnowledge**  
Theory to Results



# **STEP 4. DEVELOP**

## **DEVELOP AN ACTION PLAN WITH THE GROUP(S) USING THE APPROPRIATE ENGAGEMENT TECHNIQUE**

Once a common goal has been agreed within the group(s), an action plan and timeline should be developed as a pathway to reach such a goal.

The action plan, depending on the given process, project, action and engagement techniques chosen, is a larger strategy of planned actions that may include meetings, mentoring, designing or validating the common final outcome selected.

The action plan can be devised, trialled and progressed with a target group through a series of meetings, collectively called 'local labs'. These local labs can be used to experiment with some of the techniques (to be selected from section 3) according to the stage of the engagement process.

The action plan should define the main activities and learning outcomes of each meeting along with the staff and resources required to deliver the activities. To ensure the widest engagement of the group, a calendar of events and activities should be agreed at the start according to the greatest availability within the group. The action plan could include a final activity to close the labs (such as an exhibition, a community event, etc) with the involvement of the local stakeholders and of the community.

# SWITCH ON MEHRINGPLATZ

## GOOD PRACTICE IN BERLIN

**Switch On Mehringplatz** was a one year project developed as part of the Erasmus+ program EULER.

The aim was to increase the skills and competences of the community to support informal and voluntary engagement in community initiatives.

The project delivered a series of training activities including: five public events introducing key issues regarding urban commons, activation of local actors, digital platforms, creative strategies and dissemination practices; and three workshop modules on collaborative methodologies for community empowerment and digital publishing.

The techniques for the training modules included urban reconnaissance, collaborative mapping and storytelling.

The action plan of the project was structured along two lines: “horizontally” to follow each theme, and “vertically” to explore the techniques.

Each theme was introduced by one public discussion and then explored further in three workshops dedicated to the different techniques.

By using specific techniques applied to different topics, the participants could be involved in the exploration of a single theme (i.e. urban commons) through a combination of different exercises (surveying existing urban commons, building shared maps as commons, producing collective narrations), or through a single technique, i.e. storytelling, from setting a collective narrative project through different steps for surveying, scripting and editing an audio visual project regarding a spatial context.

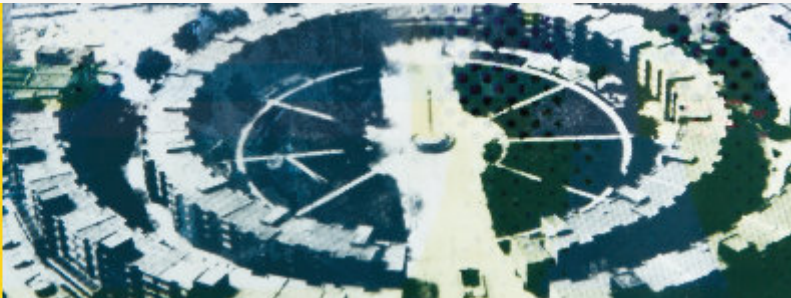
The final aim of the three modules was to produce content to be published in a local online atlas.


### TARGET

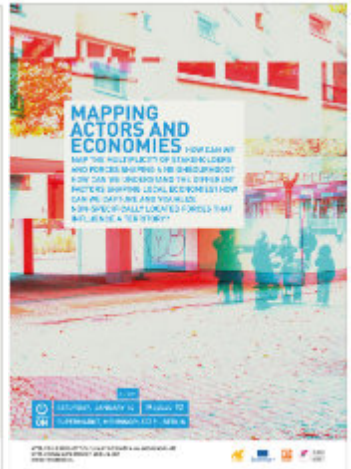
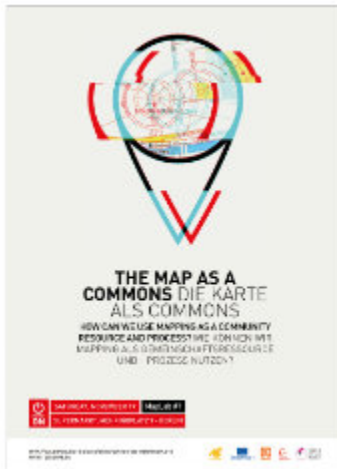
Facilitators, social workers, civil servants

### LINK

<http://www.tesseracte.eu/project/euler>



	PUBLIC CONVERSATION	URLAB	MAPLAB	STORYLAB
COMMONING	26 <sup>th</sup> Oct 2016 7PM <b>Commons in Practice</b> Conversation with Silke Helfrich	27 <sup>th</sup> Oct 2016 10AM City of Commons	19 <sup>th</sup> Nov 2016 2PM - 7PM Maps as a Commons	26 <sup>th</sup> Nov 2016 2PM - 7PM Collective Narrations
COLLABORATIVE ECONOMIES	9 <sup>th</sup> Dec 2016 7PM <b>Platform Coops</b> Conference on digital cooperative economies in collaboration with SUPERMARK / AGORA	10 <sup>th</sup> Dec 2016 2PM - 7PM Platform City	14 <sup>th</sup> Jan 2017 2PM - 7PM Mapping Actors and Economies	21 <sup>st</sup> Jan 2017 2PM - 7PM Place Narratives
NEIGHBOURHOOD INITIATIVES	9 <sup>th</sup> Feb 2017 7PM <b>Activating local Knowledge</b> Conversation on bottom up initiatives with Prinzessingärten.	11 <sup>th</sup> Feb 2017 10AM - 5PM Spontaneous City	3 <sup>rd</sup> Mar 2017 2PM - 7PM Connecting Layers	11 <sup>th</sup> Mar 2017 2PM - 7PM Voicing People and Communities
ARTISTIC/ACTIVIST STRATEGIES	23 <sup>rd</sup> Mar 2017 7PM <b>Strategies for change</b> Conversation with MetroZones	25 <sup>th</sup> Mar 2017 10AM - 5PM Contested City	21 <sup>nd</sup> Apr 2017 2PM - 7PM Visualising Data	6 <sup>th</sup> May 2017 2PM - 7PM Narrative of Change
ALTERNATIVE ECONOMIES	18 <sup>th</sup> May 2017 7PM <b>Rethinking value</b> Trust as a currency	20 <sup>th</sup> May 2017 10AM - 5PM Possible City	16 <sup>th</sup> Jun 2017 3PM - 8PM Mehringplatz Atlas	24 <sup>th</sup> Jun 2017 2PM - 7PM Weaving Stories



# STEP 5. SET

## SET, FIND OR CREATE A SPACE TO HELP DELIVER THE ACTION PLAN (DIGITAL COMMUNITY PLATFORM & NEIGHBOURHOOD HUB)

Space is an important part of working on any community based project, whether it serves as a temporary space for carrying out an action plan or as a permanent space for ongoing community engagement. Finding or creating a space will help to plan actions, test ideas, share experiences, inspire and make it possible to meet on a regular basis.

Setting a space can be achieved on two different levels - physical and/or virtual. A physical place (in the case of COMENSI - the Neighbourhood Hub) enables centrality and is usually required to activate and maintain the community dynamics. A virtual space (in the case of COMENSI - the Community Platform) can act both as an inspiration and a transparent way of sharing progress. It is also considered an extremely useful tool for community engagement.

The Neighbourhood Hub is the physical space in which to work and meet with the target group(s) during the planning process. The Hub should be a point of reference of the community and should be identified as an open and collaborative space to develop ideas and visions by the local community. The Community Platform can be used in different ways: from collecting memories (through video, interviews, photos) of the neighbourhood to collecting proposals for urban transformation. The Neighbourhood Hub can be used to introduce the practical use and application of the Digital Community Platform:

<https://community-atlas.net>

# LIBRARY OF THINGS

GOOD PRACTICE IN **SAVSKO NASELJE, LJUBLJANA**

Library of THINGS is a new form of public service, where members can borrow various useful items such as tools, home appliances or electronics. The Library helps their users to save time, money and space by renting the items that they would only need occasionally or couldn't afford them on their own. The Library was established as a result of revitalization of the local community centre in Savsko naselje neighbourhood. Opening of the Library enabled the use of its space free of charge for various events. Anyone can organise an event as long as the event is free and open to the public.

The inventory of the Library can be used during different workshops, which helps organisers/visitors who don't have their own equipment. The Library hosts various lectures, board game nights, swaps, as well as workshops such as knitting lessons, yoga or analogue photo printing. This way the Library of THINGS is strengthening the social life inside the neighbourhood and building stronger social networks among the locals. Since the space can be rented free of charge by anyone it benefits certain groups which are otherwise marginalised as it would be too expensive or complicated to rent similar spaces at other locations. In the last few years the Library has already hosted different groups of disadvantaged adults, since the space is equally accessible to everyone without any financial risk.

## TARGET

Local residents, students, young adults, groups with fewer opportunities

## LINK

<http://www.knjiznicareci.si>







# COMMUNITY MAPS

## GOOD PRACTICE IN SOUTHWARK, LONDON

Maps are the ideal starting point for conversations, decisions and actions that will affect your local area. Participatory maps encourage people to contribute their ideas, and bring all perspectives together onto one page.

Southwark Council commissioned Mapping for Change to support it in its pledge to build 11,000 new homes over the next thirty years. An interactive online mapping platform was used to enable residents to help the Council identify where the new homes should be built, and participate in the decision-making processes throughout the programme. The Southwark Community Map was a great success with the council going on to conduct full feasibility studies on 68% of the potential sites suggested by residents.

The engagement process and information gathering was not only pivotal in choosing sites for new homes but also alleviated the potential friction within the community where redevelopment may have been seen as gentrification of their neighbourhood.

### TARGET

Local residents

### LINK

<https://southwark.communitymaps.org.uk/welcome>



# **STEP 6. MAKE MAKE IT HAPPEN BY SUPPORTING, FEEDING AND FACILITATING**

The process of carrying out the community engagement process, the action itself and implementation with the citizens of a given community, requires nurturing, facilitation and some time and attention. Meaning, that a facilitator is required to be on hand throughout the whole process, to create mechanisms that reinforce the results (either by training, mentoring or other forms of capacity building).

Key issues include maintaining contact; remembering and reiterating the common goals; researching funding to implement the ideas; or giving mentoring support for the implementation of civic actions or urban solutions. These techniques need to be supportive and flexible to allow for amendments and even reinvention if the planned actions do not achieve the desired results.

# LARGO DO CANTINHO PARTICIPATORY SOLUTION FOR PUBLIC SPACE

GOOD PRACTICE IN **LISBON, PORTUGAL**  
(NEIGHBOURHOOD/BAIRRO 2 DE MAIO, AJUDA)

In bairro 2 de Maio/ Neighbourhood 2 Maio, a BIP ZIP project called “2 de maio every day”, promoted citizenship engagement in urban regeneration, including both private housing and public spaces. Being an area of social housing with social inclusion issues and low social participation, involving the community to participate was a challenge which required the creative combination of several engagement methods. The space to regenerate during this one year project was collectively chosen through the process of a participatory urban needs assessment, achieved by door-to-door consultations and a survey. The selected space was on the confluence of the two main areas - the middle class private housing and social housing. To begin the process of participatory regeneration, an ‘ideas competition’ was promoted to students on the neighbouring campus. These ideas were then presented to the community to be validated, over several months. Engagement methods included assemblies, door-to-door consultation and a survey. The best ideas were then put to a public vote and a facilitation process was launched for the best ideas complementation. The chosen public space was successfully renewed with the joined forces of a local NGO, the municipalities, the local residents and the neighbouring campus of architecture and urbanism students.

## TARGET

All neighbourhood inhabitants, with involvement of students

## LINK

<https://www.localsapproach.org/largo-do-cantinho>



# **STEP 7. MONITOR**

## **MONITORING/FOLLOWING UP AND KEEPING THE COMMUNICATION FLOWING**

Monitoring the expected outcome of processes is an essential part of understanding their effectiveness. It also serves as the basis for making future decisions on their use in the community, sharing learning with others and identifying specific applications of the techniques and methods. Although this is the final step of the COMENSI method, it could be argued that this is in fact the first step. Procedures and indicators to evaluate the advancement and success of any project must be embedded at the start - without a baseline how can progress be measured? A complete Theory of Change includes measures and indicators to assess outcomes and so can be very useful to ensure these data are collected at each stage of the project. Communication can often be overlooked - especially for the outer circles of the community. However, providing feedback about the results of consultations and the progress of the project is essential to give the participants the feeling that their engagement matters and is able to produce change. Communicating to larger audiences establishes both a feedback process for the improvement of the internal capacity of a community, and fosters the transferability of practices in different contexts. Channels to disseminate and publish the results should be relevant to the target group(s) and effectively use existing resources, such as a residents newsletter or Facebook group. Combining communication with celebration events is a good strategy, so communication should include this dimension - see the best practice of two co-created community festivities.

# COSTAS DA CIDADE FESTIVAL

GOOD PRACTICE IN **LISBON, PORTUGAL**  
PRAÇA DA QUINTA DO LAVRADO (ORIENTAL AREA OF LISBON )

The Festival **Costas da Cidade** (the 'back of the city') aimed to gather artists and other local dynamics in a collaborative event designed to create a stronger sense of community around the territory of Currealeira. The activities before the festival took place to create momentum and prepare logistics for the event. This strategy was previously co-designed and co-produced to ensure citizenship engagement and empowerment through activities such as:

1. Partially occupy the square
2. Release a preliminary program of the event
3. Map all the necessary resources
4. Map all the ideas for activities from all the partners and local actors
5. Prepare the final program

The festival was organised by two partners with complementing projects in the territory and served as a combined outcome for both. Praça da Quinta do Lavrado (the square where the festival took place) is in the border of the parishes of Beato and Penha de França. The aim was to join forces between the two territories and to strengthen institutional bonds.

## TARGET

Local partners acting in the territory, local municipalities and residents of this urban area.

## LINK

<https://www.facebook.com/events/pr%C3%A7a-da-quinta-do-lavrado/festival-as-costas-da-cidade/197476970928681>





# MARE MEMORIA VIVA

GOOD PRACTICE IN **PALERMO**, ITALY  
(SEASIDE NEIGHBOURHOOD OF SANT'ERASMO)

The seaside neighbourhood of Sant'Erasmo is located in an area felt as a periphery, along Palermo east coast.

The initiative was born from the need to rediscover a relationship with the sea and these places, to re-evaluate them and to give a new meaning by trying out different and new uses of these urban interstices.

The will was to start a participatory path, involving the inhabitants, traders, artists and social workers who are fond of this area in the design and implementation of a new neighbourhood feast (based on the old traditional one which is no longer organised). The feast was the conclusion of many small interventions in the public space of the pier and months of co-planning with the inhabitants.

The initiative, created by the Urban Ecomuseum "Mare Memoria Viva", involved initially other territorial associations, single citizens and, subsequently, attempted a dialogue with local institutions.

The program of the feast included workshops, artistic, musical and theatrical performances and a religious ritual at sea - requested by both the fishing and the religious communities.

The feast led to the creation of new micro relations, and opened moments of debate on the most urgent and important issues for this area. It also started the collaboration between cultural associations operating in the area, but which had not previously joined forces.

The methodology exploited the community mapping in a new method called Living Memory ("Memoria Viva").

The process started with the feast is still ongoing.

The Ecomuseum aims to nourish and renew these relationships, offering different opportunities for meeting and community growth.

## **TARGET**

The project path addressed the inhabitants of the district, involving different targets. Merchants, fishermen and their families, young people from local associations, adults from cultural local associations, children from the Ecomuseum summer camp and from the neighbourhood.

## **LINK**

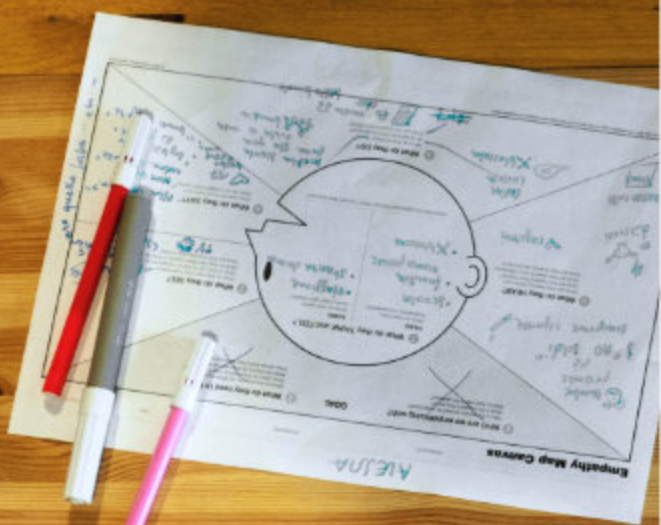
<https://www.marememoriaviva.it/diario-di-bordo/progetto-quartieri>





SIGNATURE

Hand



**URBEX**

CI Joint staff training event

28/01-03/02 2019  
Palermo, Italy

## 03 . ENGAGEMENT METHODS, TECHNIQUES AND TOOLS

The following section provides a collection of tried and tested ways of engaging disadvantaged adults, with the aim to reduce social exclusion. Every method or tool can be adapted and used in a number of situations, however, some are more fitting for a specific stage of the COMENSI method than others. The table below summarises the methods and tools included and where each could be used. This collection of methods, techniques and tools is by no means exhaustive but serves to offer guidelines and inspiration to those working to engage disadvantaged adults.

# LIST OF COMENSI METHOD

TOOL METHOD	DESIGNED / DEVELOPED BY PARTNER	STEP IN COMENSI METHOD	OBJECTIVE	TIME	TARGET	KEYWORDS
Stakeholder mapping	Mapping for change	identify	Develop a clear picture of target groups to be inclusive and representative	2 hour workshop, 2 hour planning, 2 hours design	All groups and stakeholders	inclusivity; identify target; planning; stakeholder mapping
Participatory project design lab	Bond of Union	common goal, action plan	Active project planning and participatory design, nurtures a sense of belonging by reinforcing the concept of community	5 hours workshop + one week of project execution	adult resident in deprived neighbourhoods	neighbourhood management, shared decision, active citizenship
Collecting Memories	Bond of Union	make it happen	Valorize local memories, reinforce social relationships, inspire transformative actions	Min. 4/5 sessions of 3 hours each (but it can vary according to the number of memories collected)	adults living in a determined territory	collective memories, past and future of a community
Open space technology	Bond of Union	common goal, action plan	Collective construction process, manages complex/conflictual situation, promote moments of discussion to address the issue shared in a local community with high rate of social exclusion	Three phases, of 2 hours each, in one day	inhabitants of a high social risk neighborhood	Engagement, collective relational goods, community
Urban memo	Tesserae	Assess & research	Spatial survey and engagement	3/4 sessions x 3 hours min	non skilled citizens, facilitators, youths / children	card game, photography, urban reconnaissance, storyboarding
Urban sketches	Tesserae	Assess & research	Spatial representation, collecting memories	5 sessions x 2 hours + individual work	non skilled citizens, facilitators, youths / children	Digital storytelling, video, memories, digital atlas
Map of wishes	Prostoroz	identify, assess, common goal, make it happen	Improving public spaces with wishes and suggestions from the locals	1 week	local residents, frequent users of public space in the area	citizens engagement, urban regeneration, participation
City Visionary	ProstoRož	Identify, common goal	Visioning public spaces	3 hours	students, residents, architects, NGOs etc	board game, workshops, public engagement
Perception mapping workshops	Mapping for change	identify issue, common goal, monitoring	Evaluation	3 hours / workshop	Aged adults with low/none English skills	Perception mapping, traffic, mobility, community severance, non-verbal data collection, elderly
Photovoice	4change	identify issue, common goal	Engagement & empowerment, participatory diagnosis, ideas harvesting	Min. 5, ideal 13 sessions / min. 5, ideal 20 hours	All (without visual limitation), groups 7-20 people	Engagement, participatory diagnosis, ideas for community
Theory of Change	4Change	common goal, action plan, monitoring	Participatory outcome mapping process, to reach a stakeholders common desire for a transformation - the change they want to see in the world - that is, an outcome and its intermediate goals, as a pathway to change.	Min. 1 day / 8h ideally several sessions in a 1-2 months process	All beneficiaries and stakeholders, groups 3-25 people	Engagement, action plan, monitoring, community, participation, common ground
Try it! Role play using 'persona'	Mapping for change	identify issue, common goal, assess, monitoring	Engagement	1 day	Young adults	Role play, empathy, challenge, personas, accessibility

SHORT DESCRIPTION	RESOURCES	DOCUMENT LINKS
Stakeholder mapping serves several purposes: to evaluate existing channels of support/communication and those which have not been exploited or explored; to highlight any groups or demographics who are not represented; provide a focus to where efforts should be spent to ensure the diversity of the area or issue is represented.	Meeting space, post-its, paper, space to display poster	
Participatory Project Design aims to involve participants in processes of urban transformation through active project planning. The method gives value to local residents' practices and initiatives and local solution proposals.	Project Planning Matrix, materials for project implementation, materials for scale project, block notes, pens, cards for citizens feedback	<a href="https://www.quartiersmanagement-berlin.de/english/program-social-city.html">https://www.quartiersmanagement-berlin.de/english/program-social-city.html</a> <a href="http://www.planningforreal.org.uk">http://www.planningforreal.org.uk</a>
Collecting memories is based on the research and collection of stories of people and places, of links and transformations capable of bringing inhabitants and territory closer together, opening up generative connections and imagining the future.	voice recorder, camera	<a href="http://www.memoro.org">http://www.memoro.org</a> <a href="http://lua.it/publicazioni/benelli-caterina-diventare-biografi-di-comunita">http://lua.it/publicazioni/benelli-caterina-diventare-biografi-di-comunita</a>
The objective of OST is to drive the people to take part in collective construction processes involving the group in a development process. It aims to develop a sense of belonging to the community providing a collective experience.	A bulletin board, sheets of paper, block notes, a open place, chairs if necessary	<a href="https://elementaleducation.com/wp-content/uploads/temp/OpenSpaceTechnology--UsersGuide.pdf">https://elementaleducation.com/wp-content/uploads/temp/OpenSpaceTechnology--UsersGuide.pdf</a>
Urban Memo is employed to foster collective reflection and elaboration on a given socio-spatial context and improve the capacity to use photography and graphic composition. UM is aimed at assessing urban territories, engaging local communities and scripting place narratives.	Definition of the objectives, collection of images, selection of images, production of the printed card set, application of the card game to participatory activities and collaborative storyboarding	<a href="http://www.tesseræe.eu/practice/urban-memo">http://www.tesseræe.eu/practice/urban-memo</a>
Urban Sketches is a digital storytelling format developed by Tesseræe to create short place narratives able to capture impressions, anecdotes or emotions about a given local context. The methodology focuses on employing simple and effective audiovisual languages allowing non-skilled people to clearly communicate their knowledge or understanding of a place. Urban Sketches workshops are created to complement spatial assessment processes with collections of personal observations, to investigate local memories or to document transformations and conflicts.	Definition, Exploration, Scripting, Production, Post-Production	<a href="http://www.tesseræe.eu/practice/urban-sketches">http://www.tesseræe.eu/practice/urban-sketches</a>
Collecting wishes from the residents and others for public spaces in the area on a large carpet designed like a map of the area.	Residual parts of carpets, pens and paper, balloons	<a href="http://prostoroz.org/en/portfolio/items/map-of-wishes">http://prostoroz.org/en/portfolio/items/map-of-wishes</a>
Board games are based on predetermined set of rules and mechanisms, such as role-playing, planning, negotiation, resource management and conflict resolution. Much like in a game, similar mechanism and "rules" are present in real life and in the decision-making process of urban development. That is why board games can be a good platform to involve residents in the decision-making process.	23 cards with urban topics, 25 cards with public spaces, 12 empty cards for new public spaces, paper and pencil, 4 playing figures per player	<a href="http://prostoroz.org/en/portfolio/items/city-visionary-board-game">http://prostoroz.org/en/portfolio/items/city-visionary-board-game</a>
Perception maps tell a story about an area, provides a way to enable individuals to express their views and aspirations and perhaps to identify what is important to different cultural groups within a community.	Printed maps of local area, pens, post-its, sticky dots, printed icons, meeting space or busy local area to collect perceptions, online/offline community space to display/collect results, experienced facilitator(s)	<a href="http://mappingforchange.org.uk/wp-content/uploads/2015/04/Mindell_Street-Mobility-Project-Toolkit-compressed.pdf">http://mappingforchange.org.uk/wp-content/uploads/2015/04/Mindell_Street-Mobility-Project-Toolkit-compressed.pdf</a>
Photovoice is a very flexible method in which the main principle is the capture of an individual's perspective of a given reality. This is achieved through the use of photography, by providing visual literacy basics and also promoting self-eliciting through the production of creative texts as captions to accompany the images.	Smartphones or cameras (50% of number of participants), 2 facilitators, printer, blu tak, post-its and pencils	<a href="https://www.4change.org/pt/atividades/projetos-exemplos/meu-bairro">https://www.4change.org/pt/atividades/projetos-exemplos/meu-bairro</a> <a href="https://photovoice.org">https://photovoice.org</a>
A tool to map the outcomes and transformation that any given community or group wants to achieve. The method starts by drawing the general, intangible outcome and draws a backwards road to change. Theory of Change also allows for action planning: once the road to achieve the outcomes is agreed, a plan can be devised for the best, most tailor-designed actions and outputs to deliver such results which will contribute to achieve the desired outcome. This method allows strategic action planning - and designed with results and indicators, is a tool for monitoring the implementation.	One experienced facilitator (easier if with an external perspective), drawing material (either digital or analogical - markers, post-its and flipcharts), meeting room	<a href="https://www.4change.org/en/insights-4c-2/theory-of-change">https://www.4change.org/en/insights-4c-2/theory-of-change</a>
Design role play activities using 'personas' to develop empathy and increase understanding of disadvantaged individuals.	One experienced facilitator persona cards, tasks sheets, maps, pens, flipchart and props depending on personas chosen e.g. wheelchair	<a href="http://mappingforchange.org.uk/2015/02/lessons-accessibility-ucl-try">http://mappingforchange.org.uk/2015/02/lessons-accessibility-ucl-try</a>

# STAKEHOLDER MAPPING

## **BENEFICIARY / PARTICIPANTS**

Any group, starting with a small core and widening to larger group.

## **OBJECTIVE**

To identify stakeholders, players and potential

## **DESCRIPTION OF THE METHOD**

Any successful engagement process requires careful recruitment of participants. Mapping out existing and potential stakeholders and players contributing to and affected by the issue in hand has several purposes. Firstly, the process allows project organisers and organisations to evaluate existing channels of communication and those which have not been exploited or explored to date. Secondly, it can highlight any groups or demographics who are not connected or represented, but are present. Thirdly, it can provide a focus to where efforts should be spent to ensure the diversity of the area or issue is represented. The stakeholder map can include those target groups who may be directly involved and engaged in the project, but also 'potential influencers' who are useful to target for communication and dissemination throughout the project.

## **HOW TO**

The initial step of stakeholder mapping is to conduct desktop research to identify any networks, organisations and groups to engage in the project. Desktop research should not be dismissed in view of local knowledge as it can uncover less known support groups, networks and local businesses. The research can be a simple websearch of the local area and viewing local maps.

The second stage is working with a focus group of up to 5 participants. Hold a workshop and ask participants to list any groups or networks they are already connected to. This may be funders, suppliers, neighbours. Write the answers on post-it notes. Once the list is exhaustive, begin to categorise the groups and networks, e.g. according to their involvement such as already active / potentially interested / hard to reach etc; or according to their role such as neighbours / service provider / communication channel / policy maker etc. Compare the lists with the results of the desktop research and categorise, with the participants, any groups that are not already included in the lists. From this workshop, the facilitator can take away the lists within the categories and either digitise or manually produce a poster of the results.

The final draft of the stakeholder map should be displayed in a public space (in the case of a community project) for a week or so, and passers-by are invited to add their ideas to the map, using post-its and pens provided.

## RESOURCES

- Post-its, paper, flipchart
- Space to display
- Software programme if wanting to digitise

The stakeholder map will be updated to incorporate these additions and suggestions.

## TIME

2 hour workshop with core group  
 2 hours to digitise  
 Several days to display map to a wider group for input. 1 hour feedback session



# PARTICIPATORY PROJECT DESIGN LAB

## BENEFICIARY / PARTICIPANTS

Adults resident in deprived neighbourhoods.

## OBJECTIVE

**Participatory Project Design** is a method that aims to involve participants in processes of urban transformation through **active project planning**. The method gives value to local residents' practices and initiatives and local solution proposals.

## DESCRIPTION OF THE METHOD

Participatory project design is a **method to stimulate the process of visualising, planning and putting into practice ideas** to improve the environment in which the participants live. Participatory project design also serves as an **educational method**: by facilitating different people working together, knowledge and visions are exchanged, and any issues arising from these different points of view are understood by the whole group. The overall process nurtures a sense of belonging by reinforcing the concept of community whilst individual and social development is also boosted. Participatory project design embraces the belief that the residents and users themselves are

best placed to find solutions for their own territory and environment. Some examples of topics for discussion and actions could be: low-budget urban regeneration actions, urban gardens, educational projects for kids, waste reduction initiatives, different use of public spaces, multiculturalism, valuing local artisans, etc. This activity is aimed at residents or those who have participated in previous activities in the neighbourhood (e.g. workshops, urban exploration, urban memo, etc). Where possible, the facilitator or organisers should engage with municipal local department representatives and municipal services located in the neighbourhood of action (i.e. bibliothèques, médiathèque, community centers) to increase long-term impact of the actions and reinforce local co-planning measures.

## HOW TO

**Project design**: the facilitator organises the participants (maximum 12 people) into groups of 3. Participants then discuss a project idea they want to concretely apply in their local context. Ideas should be focused on facing an urban issue of the neighbourhood or on giving value to a local opportunity still not well exploited.



PROJECT TITLE	MAIN OBJECTIVES & EXPECTED RESULTS	MAIN PROJECT ACTIONS	TIMELINE OF EACH PROJECT ACTION	ESTIMATED BUDGET OF EACH ACTION & RESOURCES	STAKEHOLDERS FOR EACH ACTION	DESIRED CHANGE OF EACH ACTION

*Project Planning Matrix example*

The groups are assigned a real small budget to implement the actions and are requested to manage it with the support of the facilitator.

The groups work for two hours on the project design using a simple project matrix and a neighbourhood map to identify the location of the actions.

Each group is requested to work on a project structure including: title, main objectives, expected results, scheduled actions, timeline, local impact, resources, stakeholders to be involved and estimated budget. Participants willing to contribute to the project execution could indicate it together with their skillset (e.g. a woodworker willing to build a wood bench).

Ideas for follow-up and cooperative maintenance of each project are also requested of each group by the trainer to boost the sustainability of the action (i.e. voluntaries and citizens recruitment, follow-up with local authorities and local stakeholders, etc.).

The groups can construct a scale model of their idea together, using simple materials provided.

The workshop concludes with each group presenting the ideas to the other participants where feedback to

improve the ideas are collected in notebooks and on suggestion cards printed with keywords such as. children's area, green space, community space, etc.

**Project execution:** after the workshop, each group has one week to independently finalise the project plan - organize how to implement, realize, disseminate and finally present the whole project plan. Budget details and project execution are discussed with facilitator for final approval. The facilitator is requested to be available for the whole week for projects support and suggestion. The facilitator must schedule at least two meetings with each group to evaluate the state of project advancement. The project model is displayed for the whole week in the community hub where the group have worked or in the public area of intervention in order to collect other citizens' feedback in notebooks and on the suggestion cards.

## TIME

The whole timeline is 5 hours workshop + one week of project execution.

## RESOURCES

- Project Planning Matrix
- neighbourhood map
- materials for project - implementation
- materials for scale project
- notebooks, pens, cards for citizens feedback
- community display space

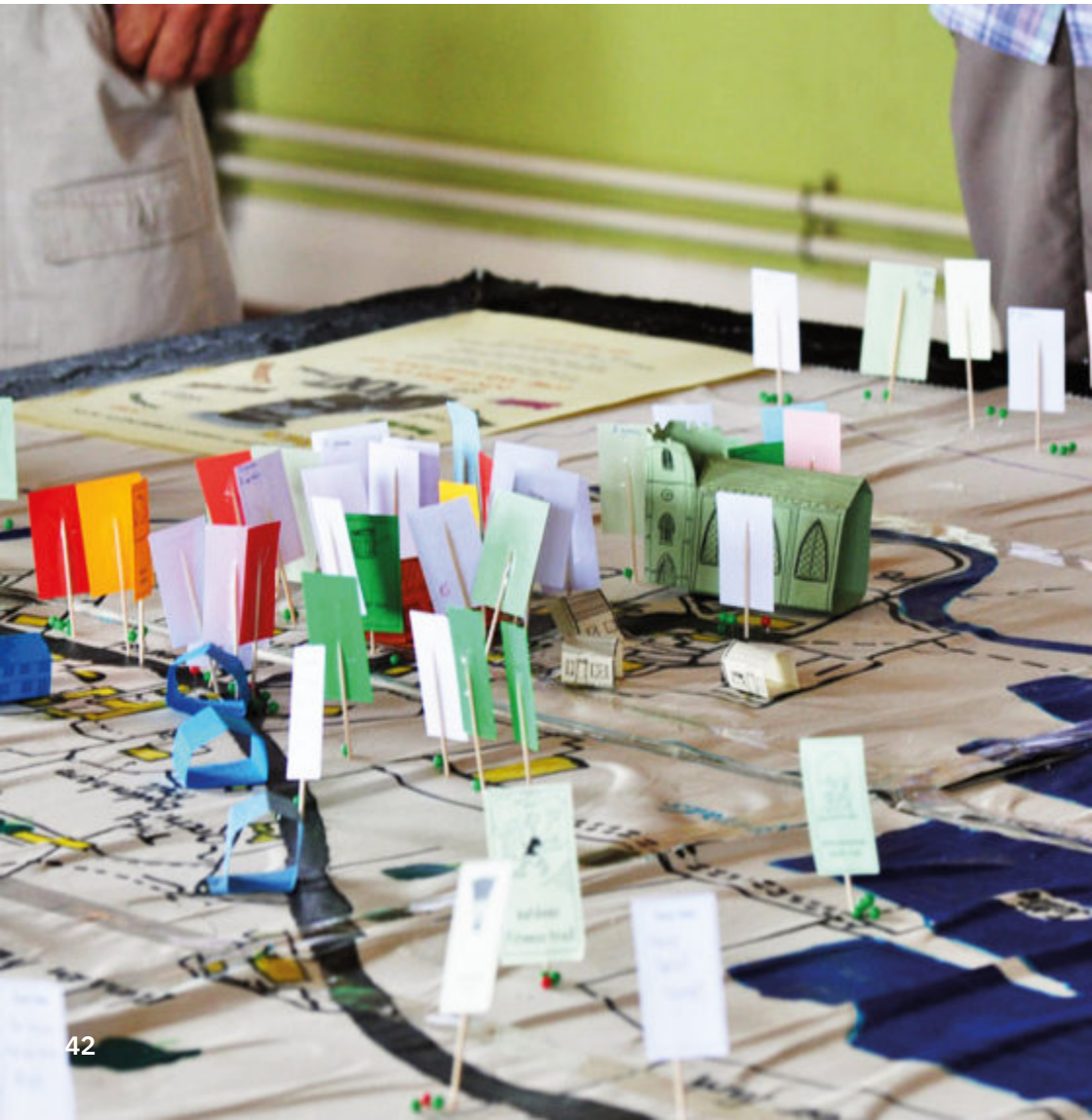
## LINKS

The technique is inspired by Berlin Neighbourhood Management

<https://www.quartiersmanagement-berlin.de/english/program-social-city.html>

participatory budgeting approach and Planning for Real®

<http://www.planningforreal.org.uk>



# COLLECTING MEMORIES

## BENEFICIARY / PARTICIPANTS

Adults of a specific area or target group.

## OBJECTIVE

To facilitate the creation of a collective memory of a determined area (for example a neighbourhood, a small village, etc); To value local memories and places as a way to reinforce social relationships and inspire transformative processes (community development and empowerment).

## DESCRIPTION OF THE METHOD

The method **Collecting memories** is based on the research and collection of stories of people and places, of links and transformations capable of bringing inhabitants and territory closer together, connecting generations and imagining the future. It is based on the **pedagogy of memory** identified as an analysis and reinterpretation of people memories, emotions and feelings as a self care process. The collective memory, is composed by individual memories but it is also the expression of the identity of a group/community. By collecting memories of a determined area it is possible to start a **participative and transformative process** of local development.

Through the construction of shared memories a community could review its past, creating a common scenario, necessary for the definition of a common future. It is a participative process in which all the voices and memories are important and contribute to the construction of the collective memory. In this sense it is a methodology that could be applied to a target of disadvantaged adults or adults at risk from disadvantaged urban contexts as depositaries of memories and actors of the local community. The creation of a collective community memory requires both listening and relational skills. It should identify and define the main values, experiences, rituals and habits of those living in the territory. This process develops new ways of narration, starting from places, objects and daily practices that identify a community.

## HOW TO

### Identification of the participants:

'memory owners', local partners (municipality, schools, library, museum, etc) and 'memory collectors' (local participants who are willing to not only share their own memories but actively collect those of others). The group of local participants includes people of different ages and different cultural and national heritage, to reflect the diversity of the area. The group identifies a series of topics to be investigated and prepares a way of using the collected material.

**Collecting memories:** Before beginning to collect memories, participants are trained on how to interview members of the community; how to introduce themselves and the project; how to decide on the relevant questions and actively listen to the answers; and how to record the stories (with a voice recorder or by using a camera). The participants begin to collect the memories of the identified 'memory owners'.

**Return to the community:** Once the memories have been collected, the 'memory collectors' decide how to share the material collected with the community.

This could be done with the publication of the memories as a text/book or by using a more creative way as a theatre performance, a photo exhibition, a web platform, etc.

### TIME

A minimum of 5 meetings of 2-3 hours each (the final number of meetings depends on the number of memories to be collected).

### RESOURCES

- voice recorder/camera
- trainer
- resources to share the results e.g. online platform, community hub, printing/design

### LINKS

<http://www.memoro.org>

<http://lua.it/pubblicazioni/benelli-caterina-diventare-biografi-di-comunita>



# OPEN SPACE TECHNOLOGY

## BENEFICIARY / PARTICIPANTS

Adults of any background living in marginalised communities.

## OBJECTIVE

To drive the people to take part in collective construction processes involving the group in a development process. To develop a sense of belonging to the community providing a collective experience.

## DESCRIPTION OF THE METHOD

Open Space Technology (OTS) is a **participatory planning technique** that provides a space for discussion and creative learning between people. It can be used to carry out any project that requires collaboration and cooperation.

The method is particularly effective to manage a complex and potentially conflicting situation. It encourages an innovative and productive approach and **promotes active discussion** to address the concerns and problems shared in a local community. In this sense, the method **fosters a sense of belonging** which acts as a powerful tool to mobilise the community to action. The open context and the voluntary self-selection are the sine qua non for participating in the event. In this way, the participants will honour the past, acknowledge the present, and anticipate the future. Throughout the process a sense of "high play" will make it possible to see

today's challenges as tomorrow's opportunities. The meeting space into a neighborhood place provides the mechanism for bringing together people's interests in an ordinary way, since it's their own life place.

## HOW TO

OST can be split over three phases in a day: each succeeding phases is not dedicated to a separate activity in a linear sequence (discussion, recording and reflection) but the groups develop their own rhythm which takes up the new activities as time allows.

### **Presentation, illustration of the theme and agreed definition of the work program:**

The facilitators explain how the process works, introduce the topic on which the community is invited to work and explore the thematic elements. During this phase all the participants are invited to propose a specific topic for discussion and to formulate synthetic proposals.

### **Discussion, division into various work groups, registration of the results:**

Once the topics have been defined, they will be written on a board. Participants are then invited to join a group according to which topic they would like to work on.

These groups will be assigned a mutually agreeable time and place for a breakout session to work independently for a maximum of 90 minutes.

The sessions will be organised to run in succession to allow the facilitator to follow the progress of each discussion. At the end of the sessions a participant, helped by the facilitator, will write a summary of the activities, finding and points of discussion to put on a community bulletin board for wider input.

**Conclusions, reflection and revision:**

Finally the participants will meet again all together to share ideas and reflections emerging from the group work. Everyone will be given the opportunity to talk about the experience and propose further ideas for future projects. The ideas, documents and any other material produced during the OST day will support the realisation of participatory projects in the neighbourhood.

**TIME**

Three phases, of 2 hours each, in one day.

**RESOURCES**

- bulletin board
- pens, paper, notebooks
- an open space
- chairs if necessary

**LINKS**

Harrison Owen, Open Space Technology. A User's Guide

<https://elementaleducation.com/wp-content/uploads/temp/OpenSpaceTechnology--UsersGuide.pdf>



# URBAN MEMO

## **BENEFICIARY / PARTICIPANTS**

**Urban Memo** is a co-design methodology aimed at engaging small groups of participants in a situated reflective practice. It is a participative process to be used at a neighbourhood scale involving citizens of any age and background. The method uses imagery over text/speech making it inclusive for those with weaker verbal or written communication skills, eg. non-native speakers. It works as an effective intergenerational and intercultural mediation tool, facilitating the confrontation of diverse perspectives on places and stances of local communities.

## **OBJECTIVE**

**Urban Memo** is a methodology developed by Tesseractae to facilitate participative processes through visualisation. It is employed to foster collective reflection and elaboration on a given socio-spatial context and improve the capacity to use photography and graphic composition. **Urban Memo** is aimed at assessing urban territories, engaging local communities and scripting place narratives.

## **DESCRIPTION OF THE METHOD**

The **Urban Memo** workshop was inspired by the popular game **Memory or Concentration Game**.

Its simple structure is based on two sets of picture cards that the players need to match to score points. The collaborative design of the memory game is employed by Tesseractae as a flexible instrument for facilitating urban surveys and participative processes.

## **HOW TO**

An **Urban Memo** workshop consists basically of five phases that may assume different relevance according to the purpose of the workshop and the participants interest:

### **Definition / Collection / Selection / Production / Application**

#### **1. Definition**

The first session defines the scope of the workshop and the geographical boundary of the focus area. Participants discuss the purpose of the workshop, the specific focus, the geographical area under scrutiny, the rules of exploration and the format of the materials that will be produced in the successive phase.

#### **2. Collection**

The participants explore the focus area using digital photography to capture elements they find significant. They are free to collect as many images and ideas as they wish. They can also collect physical items, scan paper documents, or download stock images available in the commons.

Any sort of documentary material is admitted as long as it can be reduced to a single chart with a clear iconic form. Successively each participant will propose a strict selection of few poignant elements. This phase ends with a plenary to discuss individual selections and combine them in a common collection.

### 3. Selection

An online repository is required to share and organise the set of images. For this purpose a [Trello Board](#) may be useful. The facilitator introduces a set of categories used to classify the images. This taxonomy can be discussed and adapted according to the workshop's purpose and context. The selection process can take some time and involve online interaction. Voting tools can be also used to determine the final selection of images to represent the focus area, usually a maximum of 64 images.

### 4. Production

The set of digital images (drafts) are reworked and edited to produce the final cards, including going back on site to take more appropriate photo shots. Depending on the focus and skills of the participants, training on photography and graphic design can be provided as part of the learning experience. Otherwise, this phase can be delegated to a skilled designer / photographer to produce a final version. Therefore, the actual set of cards is produced creating a layout, printing and cutting the cards. Multiples can be produced as a material outcome for each of the participants.

### 5. Application

The card set is ready for use. It can be employed for recreational purposes, as a regular memory card game. The game can be turned into a tool to facilitate discussion and foster reflective practices, i.e. extracting cards and asking for comments and stories about the represented places or for mapping issues and conflicts. The set of cards can be used to stimulate "find the spot" tours and treasure hunts. It can be used to create storyboards, using the cards as representing plans and shots for a video.

### TIME

3 to 5 meetings to elaborate the artefact.

### RESOURCES

Digital cameras and smartphones for the initial capture of images. The collection of pictures can be refined with professional cameras and work once the selection is done. Video projector and organising software are used to organise the collections in collaborative sessions (Trello, Google drive, etc). Laser printer, cardboard, glue, cutter: printing, assembling, cutting the cards (this can be done in a copy centre if not available within the organisation).

### LINKS

<http://www.tesseracte.eu/practice/urban-memo>

<http://www.tesseracte.eu/wp-content/uploads/2018/03/URBAN-MEMO-LAB.pdf>

<https://trello.com/b/l9fe7DnQ>





Urban Memo cards



Urban Memo cards



# URBAN SKETCHES. A DIGITAL STORYTELLING FORMAT FOR PARTICIPATED PLACE NARRATIVES

## **BENEFICIARY / PARTICIPANTS**

This is a collaborative process, aimed at engaging citizens of any age and background in producing and publishing audiovisual narrative archives. It uses simple digital tools, readily accessible to the public, providing training on how to produce simple and effective videos and publish them online in dedicated collections.

## **OBJECTIVE**

**Urban Sketches** is a digital storytelling format developed by Tesseract to create short place narratives able to capture impressions, anecdotes or emotions about a given local context. The audio-visual co-production methodology engages small groups of participants to reflect on their territory, and their place within it. The methodology focuses on employing simple and effective audiovisual languages allowing non-skilled people to clearly communicate their knowledge or understanding of a place. Urban Sketches workshops are created to complement spatial assessment processes with collections of personal observations, to investigate local memories or to document transformations and conflicts.

The use of widely available devices and software is favoured in order to support the greatest inclusiveness and give a voice to underrepresented subjects. Urban Sketches methodology can be integrated with Urban Memo, Urban Reconnaissance, collaborative mapping and other participative techniques to build multi-media archives and local atlases.

## **DESCRIPTION OF THE METHOD**

The Urban Sketches workshop is based on conceiving, designing and producing a short video clip describing local identities and capturing memories with images recorded and/or edited by the participants.

An Urban Sketches workshop consists of five phases that may assume different relevance according to the purpose of the lab and the participants' skills:

### **Definition / Exploration / Scripting / Production / Post-Production**

Through the different phases the group designs a cognitive process that includes setting objectives; exploring a spatial context from a personal point of view; structuring a personal narrative and script-writing

it; producing or assembling images and sound necessary to express it; editing it in the form of an effective narrative; publishing it online as part of a collection. The whole process has the added benefit of improving the personal capacity to deliver effective audiovisual contents and to produce a collective reflection/learning process about a given socio-spatial context. The Urban Sketches method can also be easily adapted to the purpose of collecting personal memories skipping the exploration phase.

## HOW TO

### 1. Definition: min 2 hrs

The first session defines the scope of the workshop and language and outputs that need to be produced. Here the participants identify the existing skills within the group, and those skills that need to be developed for the outcomes. They will discuss and agree on the specific focus of the storytelling project; the geographical area of focus; the rules of exploration and collection of the materials; the audiovisual style, length and language to be adopted; the channels for publication and dissemination of the final products.

### 2. Exploration : min. 1h.30m

The participants explore the focus area and identify one place/element/story they want to tell. They can take notes using digital photography, audio, video or written notes to capture elements they find significant. They are free to collect as many images and ideas as they wish.

### 3. Scripting: min 2 h

The participants draft a simple script defining the main elements of the story they want to tell. The script is based on a simple archetypal structure (4 moments, X key elements, 1 thread, X minutes). The script is developed in a storyboard using a presentation software (Prezi, Power Point), which allows the collective discussion.

### 4. Production: individual work + 30 min personal tutoring for each participant

The missing materials to realise the script is filmed, or existing audiovisual materials are collected and formatted to be assembled. The participants can also collect interviews, scan paper documents, or download stock images available in the commons.

### 5. Post-Production: 2h collective explanation + personal tutoring for each participant

The script drafted as a presentation is turned into an audiovisual clip made up of text, images and sounds using editing software, and finally published online and included in a dedicated collection.

## TIME

3 to 5 meetings to deliver a finalised set of videos online

## RESOURCES

The basic equipment required includes smartphones, tablet or computers able to manage digital content.

According to the specific focus of the workshop, the technical realisation may include the use of high definition equipment and develop higher quality standard of the image rather than focusing on the facilitation of participative processes and the inclusion of less skilled users. Video projector is needed during the collective sessions.

**LINKS**

<http://www.tesseract.eu/practice/urban-sketches>

<https://vimeo.com/album/4678967>

# URBAN SKETCHES

How do we communicate local narratives in accessible formats and languages?



# MAP OF WISHES

## BENEFICIARY / PARTICIPANTS

Local residents and frequent users of public spaces in the testing area.

## OBJECTIVE

Collecting wishes from the residents for a long term action plan.

## DESCRIPTION OF THE METHOD

Map of Wishes is an urban intervention of a big public space in the neighborhood and an interactive platform for collecting wishes and suggestions concerning public spaces in the area. Passers-by are encouraged to write down their ideas and pin them on a large map. The method proves that constructive suggestions of residents can be gathered in a short amount of time and in a playful way. Furthermore, we show the residents that they can be included in the spatial planning process of the environment that they live in. Collected wishes can help organisations or local authorities to prepare their action plan for future activities in the area. However, participants can feel demotivated, if some results aren't seen straight away. Implementation in cooperation with local authorities (e.g. Municipality or district council) with prepared budget for the first interventions can generate higher engagement. prostoRož has tested the method in Vienna, Ljubljana and Brighton.

## HOW TO

**Placement of the map:** The neighbourhood map is made out of residual parts of carpets, where different colours represent different uses of public spaces and ground floors of the buildings. The map is temporarily placed in a central public space in the neighbourhood (5-7 days).

**Writing down the wishes:** Passing residents and other visitors are encouraged to write down their wishes (drinking fountain, new playground, extra trees etc.) and pin them on the map. Wishes were pinned together with helium balloons, giving better overview over the whole map.

**Granting a wish:** On the final day of the action the first wish for realisation should be selected.

## TIME

5-7 days; shorter period is possible depending on the participation of local stakeholders and the good publicity.

## RESOURCES

- Residual parts of carpets
- Pens and paper
- Balloons
- Public space

## LINKS

<http://prostoroz.org/en/portfolio/items/map-of-wishes/>



# CITY VISIONARY

## BENEFICIARY / PARTICIPANTS

Mestni vizionar was tested with different groups (students, architects, NGOs). The Print & Play format of the resource is freely available online for everyone who would like to try it.

## OBJECTIVE

A board game that builds a vision of public space.

## DESCRIPTION OF THE METHOD

Board games are becoming an increasingly popular tool **to engage in a debate about complex issues**. Calls for public engagement of inhabitants and other participants to co-create public spaces can also bring up multiple challenges. Even if more and more experts support public participation and transparency of planning process, **traditional methods** for inclusion of the public **remain uninteresting for residents**. Presentations of plans, moderated public debates and surveys are a rather dry insight into otherwise interesting topics. On the other hand, board games are based on a predetermined set of rules and mechanisms, such as role-playing, planning, negotiation, resource management and conflict resolution. **Much like in a game, similar mechanisms and "rules" are present**

**in real life** and in the decision-making process of urban development.

That is why board games can be a good platform to involve residents in the decision-making process.

## HOW TO

**Defining the location:** at the beginning of each game the players pick one public space for the discussion. They can either decide on a specific location (e.g. a local square) or a broader location (e.g. all roundabouts). They can choose between suggested locations or pick a completely new one.

**Personal memories:** Each player shares a personal memory connected with the chosen public space. This phase helps the players to get to know each other.

**Important topics:** The Game Manager shuffles the cards with topics (e.g. Cultural heritage, gentrification, social inclusion etc.) and puts 6 of them in front of the other players. Players put their figures (handed out at the start) on the topics which are important to them. Other players have to explain why a certain topic might be important to the person who chose it. Explanations are then evaluated by the "owner" of the topic.

**Vision:** Players have to prepare a vision for public space based on the topics, which were overlooked in the previous phase.

## LINKS

<http://prostoroz.org/en/portfolio/items/city-visionary-board-game/>

## TIME

2-3 hours for the longer version, 1.5 hours for the shorter version + extra time for feedback

## RESOURCES

- 23 cards with urban topics
  - 25 cards with public spaces
  - 12 empty cards for new public spaces
- paper and pencil
- 4 playing figures per player
  - Game Manager





# PERCEPTION MAPPING

## **BENEFICIARY / PARTICIPANTS**

Suitable for all ages, abilities, backgrounds. Individuals for rapid appraisal or groups up to 20 people for more in depth workshop.

## **OBJECTIVE**

General perception mapping is a type of participatory mapping (collective mapping of ideas, experiences and/or views). Can be used to agree a Common Goal, Develop an Action Plan, Set a virtual space.

## **DESCRIPTION OF THE METHOD**

Perception maps tell a story about an area, provides a way to enable individuals to express their views and aspirations and perhaps to identify what is important to different cultural groups within a community. The activity can be carried out during workshops, focus groups, rapid appraisals (getting opinions from passers-by in a public space) or other events, both individually and in groups. It involves recording qualitative local knowledge that is not specifically about physical features in the area but aspects such as local history, memories, or feelings about spaces/places. Perception mapping categorises observations and comments in personal Story Maps which can then

be grouped together with themes like “We wish”, “We like”, “We don’t like”, “Memories”, “Environment”, “Questions”, and “Landmarks”.

## **HOW TO**

The activity starts with an introduction of the study/project, the specific context, and the objectives of the activity (exploration of social dynamics, identification of barriers to movement, planning spaces/facilities for target group of disadvantaged adults, etc.). Following this, participants’ views can be collected together on a big map or individually using smaller ones, depending on the group dynamics. The participants themselves can add the information to the map or they can be supported by the facilitator. The observations are then categorised and collated in order to be shared with a wider community, either digitised and made available online or offline using the community hub to display the map. The map can remain open for further contribution or closed, depending on the overall objectives. The collection of views/perceptions can then be used for further action planning or to initiate dialogue with other stakeholders.

## **TIME**

2 hour workshops + extra time for feedback and further input.

## RESOURCES

- Printed maps of local area
- Pens, post-its, sticky dots, printed icons
- Meeting space or busy local area to collect perceptions
- Online/Offline community space to display/collect results
- Experienced facilitator(s)

## LINKS

<http://mappingforchange.org.uk/projects/putting-ourselves-on-the-map/>



# PHOTOVOICE PROCESSES FOR DIAGNOSIS & VISIONING

## **BENEFICIARY / PARTICIPANTS**

Photovoice can be used with all beneficiaries and stakeholders (without visual limitation) - groups of 7-20 people.

## **OBJECTIVE**

Identify issue: the method is very flexible for engagement and empowerment of citizens, building social cohesion and self-value of target groups; but also to assess which are the issues valued by the community, making a participatory diagnosis; Common goal: sharing and discussion of a photovoice process allows not only for ideas harvesting but also to build a common goal for the future by the group.

## **DESCRIPTION OF THE METHOD**

Photovoice is a very flexible method in which the main principle is the capture of an individual's perspective of a given reality.

This is achieved through the use of photography, by providing visual literacy basics and also promoting self-eliciting through the production of creative texts as captions to accompany the images.

Photovoice is therefore a process in which a facilitator fosters the creative self-expression, but also the sharing and the discussion within a safe group.

## **HOW TO**

A facilitator for the group process is essential.

The process can have a question to begin the process but equally the group can also decide collectively what are the most important issues to portray. The production of images phase can start with simple tasks that build visual literacy ('portray your colleague', show and tell, plus discussion and technical learning) or games (a photographic treasure hunt or other challenge) until assignments are given to the individuals to harvest every aspect of the issues to portray.

A process of selection of images, creative writing and group curatory are the last steps of the process that culminates in a communitarian exhibition, to give back the results. A facilitator for the group process is essential.

## **TIME**

Min. 5 session (ideal 13) / min. 5 hours (ideal 20) - can be done summarised in one day; can be done at weekends; but ideally the process would take 2-3 months

## RESOURCES

- Smartphones or cameras (50% of participants)
- 1-2 facilitators
- printer and paper
- blu-tack, post-its and pencils

## LINKS

<https://www.4change.org/pt/atividades/projetos-exemplos/meu-bairro>

<https://photovoice.org/>

*Photo by Letizia Lucignano*



# THEORY OF CHANGE

## **BENEFICIARY / PARTICIPANTS**

Can be used with all beneficiaries and stakeholders - groups of 3-25 people.

## **OBJECTIVE**

Common Goal: Participatory outcome mapping process, to reach a stakeholders common desire for a transformation - 'the change they want to see in the world' - that is, an outcome and its intermediate goals, as a pathway to change

Allows strategic Action planning - and designed with results and indicators, is a tool for Monitoring the implementation.

## **DESCRIPTION OF THE METHOD**

A tool to map the outcomes and transformation that any given community or group wants to achieve. The method starts by drawing the general, intangible outcome and draws a backwards road to change - by answering the question 'what specific outcomes have to happen before this one, to allow for it to be achieved?'

Theory of Change also allows for action planning: once the road to achieve the outcomes is agreed, a plan can be devised for the best, most tailor-designed actions and outputs to deliver such results which will contribute to achieve the desired outcome.

This method allows project planners and practitioners to escape the traditional log-frame, taking the focus away from the delivery of actions and designing these to serve the change they want to achieve.

Action planning can also include indicators for each outcome and results for every activity, allowing for monitoring and following up the impact of that community/project/programme.

## **HOW TO**

A facilitator for the group process is essential - and deciding if the resulting map or pathway of transformation is the ideal method for the group. Starting by drawing the general, intangible outcome - the group finds that general, 'miss universe' kind of wish. Then, from this intangible change or outcome, the facilitator must lead the group to think: what concrete, material outcomes / changes, will bring the community closer to this big wish? After this concrete general changes, the facilitator must lead the group to draw the backwards road to change - by answering the question 'what specific outcomes have to happen before this one, to allow for it to be achieved?'. When the group has reached only concrete tasks and activities, it's ready to review and to validate/test with other stakeholders or the whole community. Later phase can build the action plan (activities that make each change concrete).

## TIME

Min. 1 day / 8h - ideally several sessions in a 1-2 months process

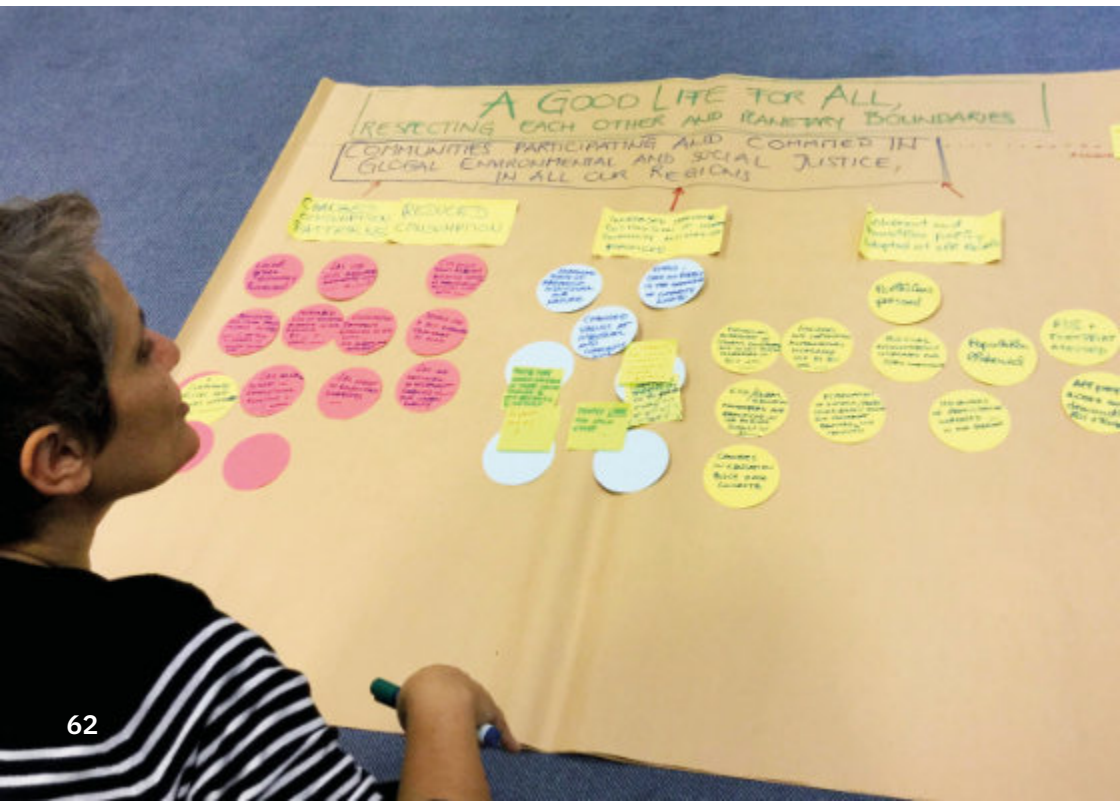
## RESOURCES

- One experienced facilitator (easier if with an external perspective)
- drawing material, either digital or analogical (markers, post-its and flipcharts)
- meeting room

## LINKS

<https://www.4change.org/pt/atividades/projetos-exemplos/meu-bairro>

<https://photovoice.org/>



# PERSONAS AND ROLE PLAY

## BENEFICIARY / PARTICIPANTS

Individuals and groups of any age or background. Best practiced in groups of 3-10 people

## OBJECTIVE

To identify any barriers to involvement, such as accessibility for different members of the community. Can be used to agree on a Common Goal and to develop an Action Plan.

## DESCRIPTION OF THE METHOD

The **transferability** of this exercise lies in **empathy**, the capacity to place oneself in another's position. It begins with identifying the element(s) for exclusion such as language, literacy, mobility etc. that are most likely within the community and designing an exercise based on experiencing such barriers.

## HOW TO

Working in pairs or groups of three, each sub group is given an everyday set task to carry out or route to follow on a map, first as themselves and secondly whilst adopting the agreed persona. For example, visiting the local library and using the free computers to check emails, as a wheelchair user.

The time and experience of each trip is recorded. After an hour or two, the sub groups meet together with the facilitator to discuss their different experiences.

They then work together to find potential solutions or mitigation measures which could be put in place to become more inclusive and aware of others needs.

## TIME

2 hours execution. 30 minutes reflection

## RESOURCES

One experienced facilitator, persona cards, tasks sheets, maps, pens, flipchart and props depending on personas chosen e.g. wheelchair.

## LINKS

<http://mappingforchange.org.uk/2015/02/lessons-accessibility-ucl-try/>







# 04 . LOCAL FRAMEWORK SCENARIOS

The COMENSI method, engagement methods and techniques have been developed, trialled and refined within the following five local contexts:

**LONDON**  
BOROUGH OF ISLINGTON

**SAVSKO NASELJE**  
LJUBLJANA

**BERLIN**  
SÜDLICHE FRIEDRICHSTADT

**LISBON**  
AJUDA

**PALERMO**  
CAPO MONTE DI PIETÀ





NEIGHBOURHOOD OF REFERENCE

## **LISBON, AJUDA**

**4Change** will work with disadvantaged adults from the neighbourhood of Ajuda, in partnership with this local municipality of the city of Lisbon.

### **FOCUS AREA**

The territory of **Ajuda** is a social, economic, cultural and demographically very diverse neighbourhood in the Lisbon area. Geographically, the territory has a difficult configuration on a hillside, with streams and gaps or barriers dividing the space - but this division has been negatively reinforced throughout time by urban desorganisation: the palace built after the 18th century earthquake is just one of the 'obstacles' of Ajuda, composed by half a dozen military and police quarters, churches and military hospitals - Ajuda's circulation and accessibility is difficult.

Ajuda is bordered on one side by the 'posh' area of Restelo/Belém and three neighbourhoods classified by Lisbon's municipality as BIP - priority intervention zones sit on other sides. Two are social housing blocks with several social re-settlements - Casalinho and 2 de Maio - and the third, Rio Seco is an aged and urbanistically chaotic neighbourhood. Gentrification, pressed by real estate speculation and tourism is threatening the popular, low-income population and the relative demographic renovation of the last decade, as young people are no longer able to find a house here (prices, degradation and short-term rentals).

Historically it was a popular and traditional neighbourhood but always neglected by local and social policies. Among its diverse population there is high number of disadvantaged adults 23-59 and over (seniors with very low income); a high percentage of NEET young people 18-22 years old; and unemployed women.

## LOCAL ISSUES

The main inclusion issues faced by the Ajuda population are:

- ✚ De-structured families; one-parent families, especially mothers;
- ✚ A significant number of children with one of their parents in prison;
- ✚ Lack of support resulting in school failure and abandonment;
- ✚ Long-term unemployment and dependence on welfare;
- ✚ Precarious jobs, tough working hours, hard to manage family life;
- ✚ Bad quality nutrition and high number of mental health problems;
- ✚ Low education level (Low Hard Skills) and difficulties with basic competences (Low Soft Skills);
- ✚ Informal economy, including non-legal activities (drugs and guns);



- ↘ Ethnic specific issues (2nd PT percentage of Roma): school abandonment (girls at 12, boys at 16) and teen marriage and maternity.
- ↘ gentrification: the popular, low-income population and the relative demographic renovation of the last decade are pressed by real estate speculation and tourism

## CURRENT POSITION

**4Change** has in its mission and in its values, **an ambition to contribute to change and development in the local neighbourhood** where part of its staff are located and Ajuda is a very neglected neighbourhood. 4Change has been developing projects and actions in Ajuda since 2014 - starting with an emancipatory and participatory diagnosis of the territory: main **practice of community engagement** called 'O Meu Bairro' / 'My neighbourhood' – has used participatory image methodologies (Photovoice and Participatory Video) as well as group dynamics, informal mapping and other practices.

The local municipality of Ajuda (Junta de Freguesia da Ajuda) is the **associated partner** of COMENSI - a cooperative and complementarity strategy will foster a mutually beneficial relationship when co-working on projects, actions and local social services e.g. Employment network and capacity building (Ajuda Emprega); Youth space (Academia Juventude Ajuda) for 10-20 years old, with school support and training and activities; Culture and Well-being house (Casa da Cultura).

Other **relevant stakeholders** considered for COMENSI are: Lisbon's Municipality; Fundação Liga, training for challenged people, other traditional, cultural and sports associations; the Ajuda Palace (for hosting events); the recent CUSCA, communitarian theatre and LU.CA, children's theatre.

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CHIESA DELL'IMMACOLATA  
CONCERIONE  
IGRESA DA IMAGIADA  
CONCERÇÃO  
30101 MERIDIONALMO  
CZEGIA

PEIXEIRO  
SPRZEDAŁKA RYB

PESCIVENDOLO  
VINCENZO

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CAPO

CORCO

CAPO

VICOLO



NEIGHBOURHOOD OF REFERENCE

## **PALERMO, CAPO MONTE DI PIETÀ**

The neighbourhood “Capo - Monte di pietà” is the test area in which Bond of Union will put in place the work for COMENSI. The district is in the municipal area of the old city centre of Palermo (Circoscrizione I, Palermo).

Despite its state of social and economical decadence, the neighbourhood remains one of the most historically, religious and culturally rich. Its boundary is defined by the Cathedral of Palermo, the Teatro Massimo, the court of justice and Quattro Canti (4 corners) the central point of the old town. The neighbourhood is also crossed by the famous market “Capo” one of the most used and visited within the entire city.

The total population of this neighbourhood is 6,422 of whom 1,449 are migrants and/or with migrant background (22.6% of the population mostly coming from Bangladesh). Most of the population (70.1%) is within an age range of 15-64.





## LOCAL ISSUES

Specific challenges of the neighbourhood are:

- ✚ low educational level (the majority of the residents (72%) have a low level of schooling)
- ✚ high unemployment level (only 36.2% of the population is employed);
- ✚ high level of structural dependence of young people;
- ✚ low participation and low civic engagement

The main obstacle for the inclusion of the disadvantaged adults living in the Capo-Monte di Pietà is the precarious living conditions. Other obstacles are the low level of education and understanding of the benefits of civic participation. The ways to access social services and municipal services to support inclusion (although limited in number and budget) are not well known and shared among the inhabitants of the neighbourhood. Therefore, the municipal social services need to be better spread and simple ways of communicating to citizens (in particular with those at risk of exclusion) should be created and tested. There are also no systems in place to encourage participation in the decision making processes.

In 2017, the local municipal department responsible for Palermo city centre launched a series of public meetings in the main squares and meeting points to facilitate the dialogue among the administrators and the citizens. In April 2018 a public committee took place in the neighbourhood Capo-Monte di Pietà. The committee was an opportunity to hear the needs of the residents and to start to create a network among organisations, local stakeholders and residents.



## **CURRENT POSITION**

The interest of Bond of Union toward this area began when the organisation was given a workspace there by the Municipality of Palermo. In early 2016, Bond of Union staff carried out an action-research in the neighbourhood with the involvement of the local inhabitants. The main aim of the study was to identify a need - analysis to understand the perceived needs and address present and future action with and in the neighbourhood. Although initially resistant, the residents of the neighbourhood and the local stakeholders (artisans, workers of the market, etc) became willing to express their opinion, to analyse the problems of the neighbourhood and to identify possible solutions.

The results collected from this research have been used to inform a needs analysis for the design of educational projects in 2017 and 2018. The need to recreate a link and a shared memory among the residents of Capo have been the focus of projects as Youth Map and Urbex addressed to a target of young participants. Using methodologies such as urban exploration, mapping and interviews the young participants had the opportunity to interact with residents and stakeholders of the area and to design simple ideas to resolve the local issues identified.

In the development of COMENSI, Bond of Union directly involved the local municipal department responsible for Palermo city centre, the social services office of the local department, the not-for-profit and volunteering actors located in the neighbourhood, the residents and the workers of the neighbourhood (mainly artisans and workers of the market).





NEIGHBOURHOOD OF REFERENCE

## **LONDON BOROUGH OF ISLINGTON**

Mapping for Change will work with disadvantaged adults in the London Borough of Islington. Taking information from State of Equalities in Islington Annual Report 2018:

- ✚ Islington's total population is 233,200.
- ✚ It's the most densely populated local authority area in England and Wales, with 15,524 people per square km. This is almost triple the London average and more than 37 times the national average.
- ✚ 32% of residents were in Black and Minority Ethnic (BAME) groups and 20% of residents "Other White" in 2018.
- ✚ 56% of lone parents are not in employment while just 21% are in full-time employment - half the figure for the wider population.
- ✚ Poverty is an issue in every part of the borough: there is a neighbourhood in every ward in Islington that is among the poorest 20% of neighbourhoods in England.

## **FOCUS AREA**

Within Islington, the specific focus will be the Mildmay Ward, which sits on the boundary with the borough of Hackney. The area, like many in London, has been subject to many changes over the past few years, with gentrification being a cause for friction among residents. Many residents in social housing feel that their neighbourhood, and even their homes are under threat of development as the cost of housing continues to increase.

## **LOCAL ISSUES**

New, more affluent people are moving in to the neighbourhood and the local character is slowly changing to reflect this. The high street now offers more patisseries and artisan food stores than affordable traditional bakeries or green grocers. The products on offer are not typically affordable to those on a low budget, reducing the choice of food for 'long-term' locals to supermarkets and fast food outlets. Not only does this have health implications, but also social ones as the spaces where people used to interact whilst shopping and eating are becoming 'out of bounds' or have just disappeared.

As property prices increase and social housing stock is reducing and being sold off to private individuals and investors, affordable housing is a rarity. Where once several generations of a family would be neighbours, sharing care responsibilities and resources, the young generations are now not able to find a property in the area. This is breaking up families and leaving older people and young parents with no natural support network. This further increases the level of deprivation experienced by vulnerable and disadvantaged adults. The divide between 'haves' and 'have-nots' is on the rise as the different lifestyles and daily routines can mean very little interaction between the two worlds. As a result, disadvantaged adults can feel powerless, frustrated, left behind and angry.

A number of local residents have lived in the neighbourhood all their lives and to some extent have become self-governing. Whilst this has its benefits at a hyper-local level, when decisions are made at a borough-wide or regional level, there are no systems in place to encourage participation in the process. The greatest obstacle will be to challenge the powerlessness felt and overcome apathy.

## **CURRENT POSITION**

Mapping for Change is based within the heart of the ward, in Mildmay Community Centre which is managed by Mildmay Community Partnership whose sole purpose is to engage with local stakeholders. Also based within the community centre are other non-profits including London Gypsies and Travellers; Room to Heal - a charity supporting refugees; and Creative Opportunities who provide support and mentoring for young adults to realise their full potential. A number of other local groups use the centre for regular events including football for under 5s, bingo, dominos and indoor bowling for pensioners, line dancing for elderly ladies and a weekly group lunch for refugees and migrants. Despite the Centre having an active schedule, there is much more potential for involving a wider target group. Social events held at the Centre tend to attract the same core group of residents even though all are welcome.

More recently a yoga class for Turkish women has started which is a positive sign, but the class is not well attended. By establishing the reasons for not being able to reach a wider group we can begin to address this and start to build relationships and reduce isolation, prejudice and division. By using our existing networks we can hope to understand the deeper issues sooner, and establish tools and methodologies for various target groups. We will research how our work can complement and enhance existing projects in order to ensure genuine buy-in and a mutual benefit, beyond knowledge exchange, for all participants.







NEIGHBOURHOOD OF REFERENCE

## **BERLIN, SÜDLICHE FRIEDRICHSTADT**

Tesseract will develop its project in the Südliche Friedrichstadt area, in the Berlin district of Kreuzberg.

- ↘ Area: 24,64 hectares
- ↘ Total population: circa 5,500
- ↘ 70.8% of the residents are from a migrant background (mainly a Turkish or Arabic). For comparison: The Berlin average for people with migration background is 29.86%
- ↘ Circa 2,500 households in Mehringplatz (especially flats with few rooms: 1-2 room-apartment: 41.5%; 2.5-3 room-apartment: 48.5%)
- ↘ The area has a younger population than most other neighbourhoods of Berlin: more than 23% are younger than 18 years (Berlin average: 15.4%) and 52.6% are between 25-65 years old in Mehringplatz
- ↘ Percentage of unemployed persons: 14.4% (Berlin average: 7.92%)
- ↘ Child poverty in Mehringplatz: 72.07% (Berlin average 30.5%)
- ↘ Little fluctuation: the average of residential duration is 12.7 years
- ↘ Language barriers (of German) make it difficult to graduate school and subsequently to find a job
- ↘ Lack of attractive public, accessible spaces (e.g. for doing sport)

## **BACKGROUND**

The Südliche Friedrichstadt is an atypical "deprived Neighbourhood", though quite emblematic of Berlin's peculiar urban character and history. Formerly a baroque monumental round plaza at the end of the main North-South axis Friedrichstrasse, next to the "Hallesche tor" (city door towards Halle), it was completely destroyed during WWII. Successively it found itself as a peripheral territory at the edge of Berlin Wall. Rebuilt in the seventies on a concept by Hans Scharoun readapted in residential key by its follower Werner Düttman, it has become a huge social-housing settlement inhabited mostly by immigrant households.

At the end of the Eighties the area was of interest to some intervention of the IBA plan. After the fall of the wall the neighbourhood was subject to an important re-centralization process starting from the reunification of Germany and the progressive reconnection and healing of the divided city. This dynamic has progressively affected the neighbourhood with a new pressure from cultural industries, which have historically been present in the surrounding media district, and new urban development projects, starting from the realisation of the extension of the Jewish Museum designed by Daniel Libeskind.

In 2005, the area around Mehringplatz was targeted by the national Soziale Stadt programme (Socially Integrative City), identifying this territory as a deprived neighbourhood in need for specific social support measures according to standards defined at Federal level. Soziale Stadt is a complex and comprehensive community-led local development scheme that combines a tight spatial focus, local participation, and the integration of policies and human and financial resources. This federal programme, jointly financed by European Regional Development Funds and national funds, decentralises decision-making by delegating responsibility for small-scale projects to residents living in deprived areas selected by the Berlin Senate.

The Quartiers management teams provide a platform for networking and interaction, enabling groups and actors to debate and identify local needs, values and responses. In 2009, the study Kreativ Raumpionere am Mehringplatz developed a strategy to support the settlement of cultural actors and creative industries in the area.

The vision was successively developed with a set of projects mobilising a mix of commercial and cooperative investors that are currently on course to realise this within the framework of a Regeneration Area Plan approved in 2011 (Sanierungsgebiet). This plan complements the new constructions financed by private stakeholders with a set of publicly funded infrastructure and public space renewal projects. In 2015, a temporary structure, the Bauhutte, was created with a combination of private and public funds to act as an interface between established citizens and the incoming inhabitants/stakeholders, hosting among other meetings, the Sanierungsbeirat (regeneration advisory board).

In sight of the accomplishment of the regeneration process, the area has been finally recognised as Mileuschutzgebiet, designated with a public interest status as an area to be protected from gentrification and preserved in its original character and social mix.

Such a set of policies and investments over the last twenty years brought both attention and tension to the neighbourhood, culminating in speculation and caution around its evolving identity. Today the new developments are starting to be delivered to new residents and productive activities, and the integration of new and old lifestyles, economies and social issues are more pertinent than ever in the Südliche Friedrichstadt.



## **LOCAL ISSUES**

Although subject to numerous social and regeneration interventions the Südliche Friedrichstadt - and Mehringplatz in particular - still maintains some characters of a disadvantaged neighbourhood, at least in the national German statistical terms of reference. Higher than the average level of unemployment, concentration of marginal population, drug dealing and presence of youth gangs are still perceived issues. Meanwhile while the presence of immigrant population – mainly with Turkish and Arabic origin – is still very relevant, there is a new social polarisation on the horizon as with new middle class residents and creative players moving into the area. This brings with it with the connected risks of gentrification, rising prices, displacement and social conflicts. The situation is complicated by the presence of a great number of building sites connected with the regeneration program.

## **CURRENT POSITION**

Tesseræ has been working in the Südliche Friedrichstadt since 2016 through the Erasmus+ KA2 Adult EULER, the Erasmus+ KA2 Youth URBEX and the H2020 Rise CoCreation. This gave us the opportunity to develop knowledge about the local social and policy context and set up partnerships and collaborations with several local organisations. One of the reasons for choosing this place as focus area in our recent projects is the great variety of social programs, local initiatives and organisations present within the territory resulting from a complex composition of public policies, economic opportunities and social demands influencing local development. A key aspect in our intervention is the large number of initiatives that already provide numerous sorts of neighbourhood hubs. This reflects the oversupply of social projects that are committed to engaging local residents and sometimes produces, by contrast, passivity and saturation of the attention capacity of the locals.



On the other hand, there is also a lot to learn from good practices and different approaches adopted by public and non-governmental initiatives in this area. We draw on a stakeholder mapping process we started for the EULER project in 2017, which includes a set of video interviews published online and destined to feed the neighbourhood platform planned to be developed within COMENSI. We identified a set of venues that had already established a role in engaging local communities and we decided that rather than set up a new neighbourhood hub we would collaborate with some of the existing initiatives.

We aim to support their work with innovative methodologies, and create a transversal program of activities aimed at networking and optimising the existing structures. These existing neighbourhood hubs include: the Quartiermanagement established by the Soziale Stadt national programme; the Kiezstube (hood canteen) provided by the local public housing company GEWOBA; the ZLB public library, very active with community programs; the Café MaDaMe, run by a social enterprise; Supermarkt, an organisation that develops digital commons and coop platforms; Feldfünf, a new art gallery for community art projects.





prostorož\*

NEIGHBOURHOOD OF REFERENCE

## **SAVSKO NASELJE, LJUBLJANA**

ProstoRož plans to cooperate with disadvantaged adults in Savsko naselje neighbourhood in Ljubljana. Savsko naselje is a modernist residential neighbourhood, built between 1945 and 1960 and is a part of Bežigrad district. The ethnic structure consists of Slovenes as well as residents of Bosnian, Croat and Serbian descent.

- ↘ total population: 8.000
- ↘ number of cars: 4.000 (planned for 500 cars)
- ↘ number of cultural associations: 2 (10 in 1960)
- ↘ fragmented and unclear ownership of green areas in the neighbourhood

## LOCAL ISSUES

Savsko naselje was one of the first residential neighbourhoods in Ljubljana constructed after World War II. At the beginning the neighbourhood was known for its high quality of living based on its proximity to the city centre, diverse network of public spaces and strong social bonds between the residents. In the past few decades the neighbourhood regressed in social, spatial and economic sense.

Privatisation processes, which started during the economic transition in the 1990s, caused ownership issues of public spaces, absence of regular maintenance and degradation of public spaces. Many of the green areas have been changed into improvised parking lots to meet demand as the neighbourhood was originally designed for fewer cars. In addition, the majority of public services moved out of the neighbourhood causing the number of cultural associations to drop from 10 to just two. The absence of public services has resulted in a complete lack of trust in public institutions. Social bonds among the residents have also been broken.



Approximately half of Ljubljana's residents live in similar neighbourhoods built between 1945 and 1990 and are facing similar issues to those in Savsko naselje.

## **CURRENT POSITION**

In 2013, we started an Integrated Urban Regeneration project in Savsko naselje, initiated by the Department of Urban Planning of Municipality of Ljubljana. It relied on the cooperation between the local residents and different organisations (MHP, V.I.B.E., Saprabolt! And prostoRož). Our goal was the renovation of public spaces, as well as the revitalisation of social bonds among the residents. Through organised and spontaneous community meetings we formed a programme for regeneration on several levels: social and cultural activities; sports; informal socialising; bottom-up spatial planning; and a traffic strategy for the neighbourhood. We provided a space for public debate where each resident was able to participate in discussions on topics that interested them. Over two years, several experts, municipal institutions and NGOs joined the process.

During the project we witnessed a lack of trust in public institutions on a local level, as the neighbourhood had been neglected by the local authorities in the past. Many of our actions were based on increasing the level of mutual trust and motivating the residents to actively engage in the community.

Part of the activities during the integrated urban renewal were focused on the community centre, which was built in the 1960s with the help of local residents. The building hosted local administration and cultural associations as well as various events in the small hall and a bar on the ground floor. The role of the community centre changed drastically in the 1990s, when the local administration moved out of the neighbourhood and the bar had to shut down.



The only room that stayed in use was the hall, mostly occupied for various dance lessons, while the local residents lost their access to the building. We renovated one part of the community centre that now functions as the Library of Things, a new social service accessible to all residents that promotes social and environmental impacts of sharing economies (see best practice example).

The Library of Things also serves as a community living room. It hosts various events, from workshops and lectures to board game nights and birthday parties, which are mostly organised by the locals. Anyone can rent the space for free, as long as the activities held in the Library are free of charge. In the last few years the Library has already hosted different groups of disadvantaged adults, since the space is equally accessible to everyone without any financial risk.

After the official conclusion of the integrated urban renewal we maintained our presence in the neighbourhood through the Library of Things, which celebrated its fourth birthday in January 2019. We see an opportunity in COMENSI to increase the role of the Library based on four years' experience, combined with the expertise of other community based projects across Europe. Our goal is to reach and engage a broader audience cooperating as participants as well as active content creators.



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