

## GUIDE TO COMMUNITY-BASED FESTIVALS

DANUrB Danube Days Urban Festival

## WHAT IS IT ABOUT?

**The International Danube Day is celebrated on 29 June – on this day, every Danube country commemorates the anniversary of the world's most “international” river with varied events.**

**This guide explains how to organise urban festivals and cultural events based on local cultural values, traditions through community cooperation and collaboration.**

The aim of the DANUrB (Danube Urban Brand) international project is to show that the Danube cities form a uniform yet unique cross-border region, thanks to their intangible cultural heritage. The Danube is not only a local value or the natural treasure of certain cities but a “cultural promenade” across eight countries.

Although local communities celebrate the Danube in many ways, we think that these separate events are not connected to each other as parts of one big, cross-border, joint Danube celebration. Therefore, by renewing the tradition of the “Danube Day” and giving it a new look – even extending it in time –, we have set out to invite as many cities as possible to join the international Danube Days of 29 June as well as the events of the “DANUrB Danube Month” in June in the framework of the DANUrB international project.

## WHY DO WE DO IT?

It fosters and promotes cultural cooperation and collaboration between different organisations, institutions, decision-makers and regional actors.

It draws attention to local values and cultural heritage in a clear way, thus strengthening the attachment of locals to their place of residence.

## WHO IS IT FOR?

Local organisers and residents who would like to strengthen cultural collaboration in their cities in order to make the cultural values of their place of residence visible, accessible and likeable.



cultural collaboration



## OUR STORY

**By renewing and transforming the tradition of the Danube Days, we have set out to invite as many cities as possible to join the International Danube Day of 29 June. Our most important goal is to associate a simple message with the Danube Days and show that any city can join easily. The Danube is a common region: our culture and historical heritage are the same and we share the same natural qualities; thus, the Danube Days can become a celebration where every city has the opportunity to show what it is proud of.**

We imagine the renewal of the Danube Days in the simplest way possible. There is no need to create a new event; rather, existing resources and actors should be better coordinated and reorganised, so the Danube Days can preserve its original, well-known character. As a first step, we joined already proven methods together and delivered them to local actors who can use these to map the untapped potentials of local cultural life, find partners and assess needs or any shortfalls. As a result, the community was able to

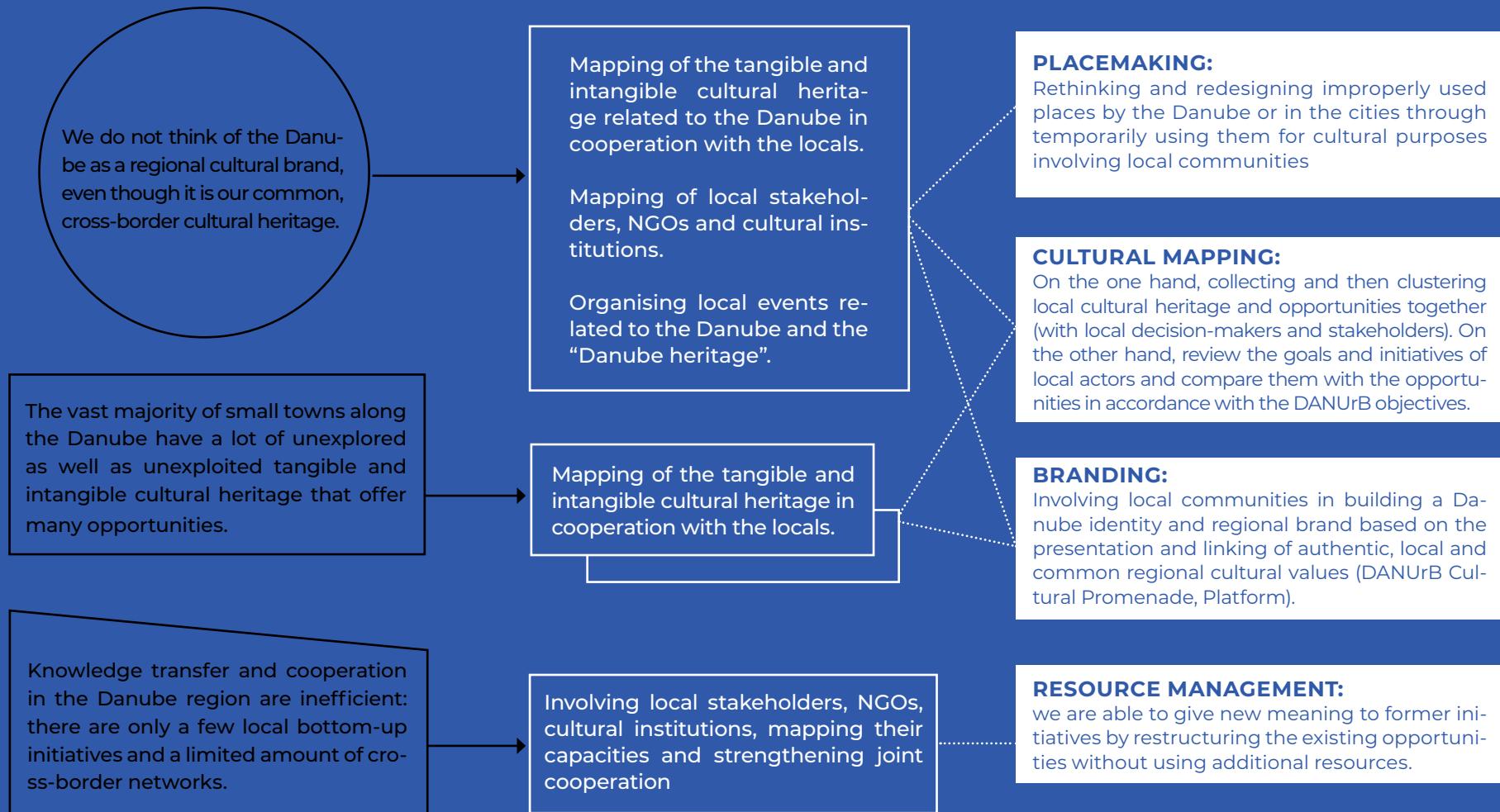
formulate its most important goals and determine what cultural heritage it wants to draw attention to.

For example, Esztergom–Párkány is one Danube community, yet the two city is separated by the border today. In this case, one of the goals of the Danube Days was the creation of a joint cultural event by the two cities. The urban festival organised on this ground presents the unused areas of the Danube banks and cities through the programmes of local organisations.

The DANUrB Danube Days is a special, well-adaptable series of programmes that draws attention to collaboration and local values in an easy-to-understand way. In addition, the methods applied can be used to explore the problems of local cultural life and to learn how to find solutions to them. The positive effects of cooperation can already be experienced in the short term; however, in the long run, local tourism can also be expected to flourish.

## ENCOUNTERED PROBLEMS PROPOSALS FOR SOLUTIONS

## TOOLS



## WHY SHOULD YOU DO IT?

- It kick-starts the implementation of new ideas
- It gives a common goal to strengthen local cooperation
- It provides an easy-to-understand framework for getting to know the local cultural heritage and strengthens the attachment of locals to their place of residence
- It enriches the cultural programme offers of the city. It can also be a tool for boosting local and regional tourism among the Danube cities
- It opens up new opportunities for community building, visibility and professional relations

## WHAT WILL YOU NEED?

- a Danube city
- active, motivated local organisations, enthusiastic locals
- living or forgotten local cultural traditions related to the Danube
- place(s) with great potential in the city, on the banks of the Danube

## HOW SHOULD YOU DO IT?

- 1 Map the built and cultural heritage related to the Danube
- 2 Find and engage local stakeholders, NGOs and cultural institutions  
Determine the profile, location and time of the event:
- 3
  - A collect existing or past local initiatives, events, search for connections, opportunities
  - B in the absence of an existing programme or initiative, create events in response to the needs and ideas of local organisations and residents
- 4 Involve additional organisations in person
- 5 Consider the resources: who can contribute what to an urban cultural event?
- 6 Prepare the first draft of the programme
- 7 Clarify the tasks of the actors, appoint responsible persons, coordinating organisations
- 8 Finalise the programme
- 9 Prepare the final communication materials
- 10 Promote the invitations and programmes
- 11 Set the schedule, order the materials to be produced
- 12 Visit the site(s), recruit volunteers, build the necessary infrastructure
- 13 Make the event happen
- 14 Evaluate the project

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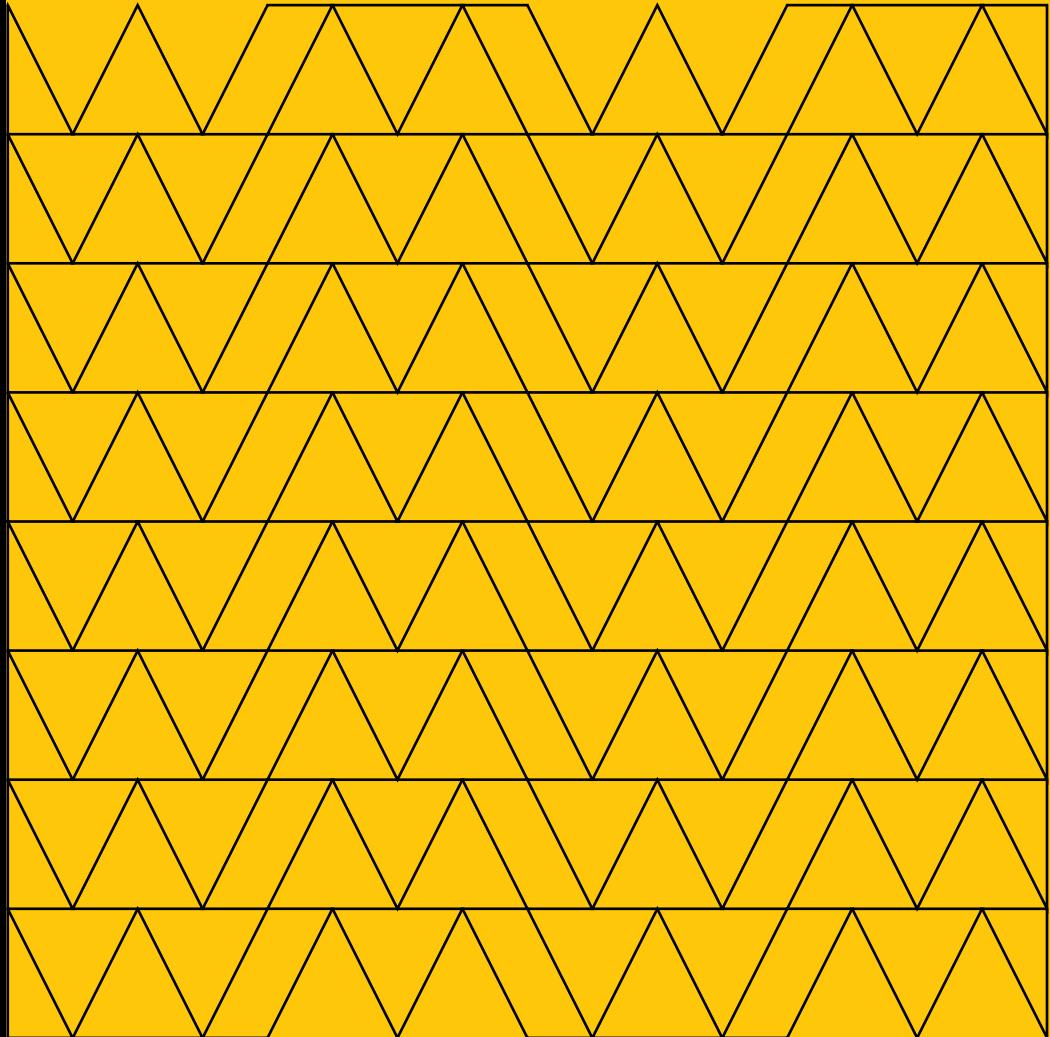
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## PARTICIPATORY PLANNING AND BUILDING

DANUrB Building Camp Manual

# WHAT IS IT ABOUT?

The aim of the DANUrB (Danube Urban Brand) international project is to show that the Danube cities form a uniform yet unique cross-border region, thanks to their intangible cultural heritage.

Within the framework of the project, the various bottom-up and community-based initiatives have received more attention, as they play an important role in strengthening regional relations. Community-based building camps are an example of this. The Department of Urban Planning and Design of Budapest University of Technology and Economics (BME) has been organising building camps for decades, and even established long-term cooperation with certain cities (e.g. Bernecebarát). Within the framework of the DANUrB project, we have organised smaller events based on this knowledge, aimed at the kind of creative work which strengthens group consciousness.

This method demonstrates how to learn, model and support urban development and cooperation through participatory planning, building and organising cultural events based on community cooperation and collaboration as well as local values. Community-based building and active environmental development promote dialogue and interaction between different social groups and generations. It can also help to build trust between students, the clients, employees and decision-makers of institutions and regional actors.

## WHY DO WE DO IT?

It promotes cooperation between locals and those interested in the city

It helps to turn the idea of cooperation into reality

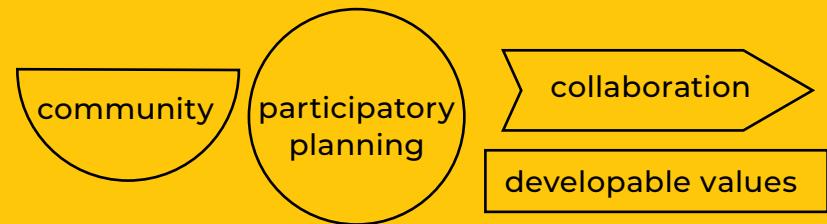
It makes the successful dialogue visible through creating utility objects, street furniture and other installations

It is a tool for urban development based on community cooperation

## WHO IS IT FOR?

Local organisers and residents who would also like to strengthen social and cultural collaboration in their city by physical work as well as draw attention to and develop local values while preserving them.

Activators who are eager to rethink questions and problems related to their city through mastering the method of participatory planning.



## OUR STORY

Traditional urban communities often worked in “bees” for shaping and building their environment, which meant cooperative work based on mutual assistance. This form of cooperation also served to reinforce a sense of belonging as well as knowledge transfer. This method is also well-known today in many countries.

In the methods applied by the Department of Urban Planning and Design of BME for decades, an increasing emphasis has been put on making students' learning process even more effective by examining real sites and problems and showing problem-solving processes, in addition to theoretical education. Based on this need, we revisited the idea of a practice-based education and further developed it. We connected this education to urban development, strengthening communities and involving local

volunteers. Following the preparatory work of research and planning preceding urban development, we have become actively involved in the environmental development of certain cities. Outdoor furniture and playgrounds, touristic information system elements, horticultural buildings providing the frameworks of social work, a greenhouse and a small jam-making plant are just a few of our finished projects.

The DANUrB Building Camp is a well-adaptable programme series that combines the assessment of encountered problems, the analysis of proposed solutions as well as finding stakeholders, local professionals, tools, workshops and financial resources in a complex way. Community-based building can accompany local cultural event as well.

## THE BASICS OF OUR METHODS

### ENCOUNTERED PROBLEMS



They rarely use solutions based on group consciousness and community cooperation which take local resources into account.

### PROPOSALS FOR SOLUTIONS

Mapping of their place of residence, local values and resources to better understand opportunities and problems.

The research of cultural and built heritage as well as local history to deepen the knowledge of locals and decision-makers.

Involving communities into certain urban planning and development processes in smaller cities can be extremely useful.

With the help of volunteers and local activators, smaller or bigger goals can be achieved depending on the resources and level of organisation.

### TOOLS / METHODOLOGY

#### CULTURAL MAPPING:

In the case of building camps, it is important to know the characteristics of the local community life and the cultural or built heritage of the given city.

#### ASSET MAPPING:

It is important to get to know local actors and characteristics (entrepreneurs, volunteers, resources that are easy to borrow or access)

#### RESEARCH OF CULTURAL HERITAGE:

Repositioning of existing values; the importance of building on traditions.

#### PARTICIPATORY PLANNING:

Discussing problems and opportunities in the planning process step by step reveals new information that leads to better results.

#### RESOURCES:

Instead of money, the use of loaning goods is still known in smaller cities. With the reorganisation of resources (material, physical) and optimal energy investment, we can create visible common values (such as a building).

#### COMMUNITY DIALOGUE:

In many cases, the dialogue itself leads to a solution without further actions taken.

#### VOLUNTEER INVOLVEMENT:

One of the basic principles of building camps is the voluntary activity of local residents, entrepreneurs or external activators (e.g. university students).

## WHY SHOULD YOU DO IT?

- It strengthens group consciousness and community
- It gives a common goal and tools to strengthen local cooperation
- Visible results can be achieved through thinking and working together
- Involving communities is an integral part of urban development
- First and foremost, you need motivation and dedication, and with a little financial effort you can achieve visible results

## WHAT WILL YOU NEED?

- active, motivated organisations and institutions committed to the place
- volunteer community actively involved in the implementation process
- local „sponsors“ providing support and resources
- local professionals supporting certain tasks throughout the building process
- workshops

## HOW SHOULD YOU DO IT?

- 1 organising interested volunteers and organisations into groups
- 2 collecting and analysing data, assessment of the situation
- 3 determining tasks, programme creation
- 4 community-based planning process using different methods (planning autonomously, planning in community, participatory planning)
- 5 defining and implementing the various planning phases (presentation of concept and plans to the community and decision makers)
- 6 final plan, choosing output
- 7 process planning in terms of resources, economic planning, expansion of structural knowledge
- 8 organising the implementation process (responsible persons, taking on roles, assets, resources)
- 9 occupational safety and material knowledge, introducing building tools to the participants
- 10 building, collaborative practices, group work
- 11 preparation for use
- 12 programme follow-up and analysis
- 13 performing marketing and publications tasks

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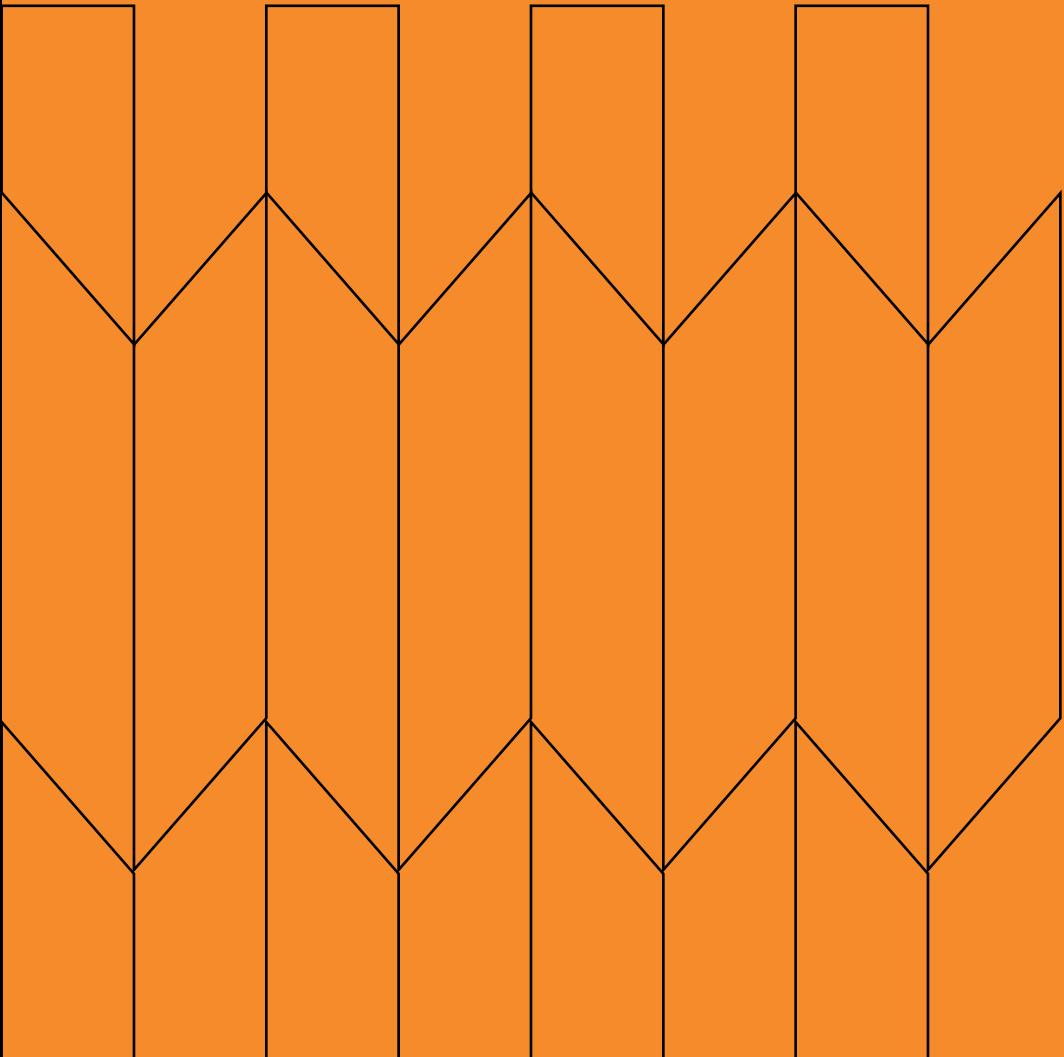
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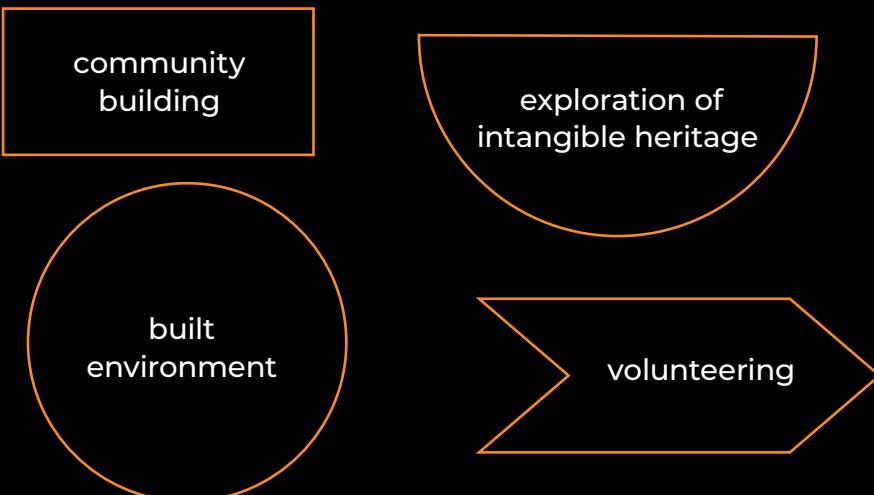


**CELEBRATION OF OPEN HOUSES  
INVOLVING COMMUNITIES**

Budapest100

## WHAT IS IT ABOUT?

Budapest100 aims at presenting opportunities for community building using the genres of celebration/festival, involving local values, built environment and intangible heritage as important assets. An urban festival or cultural event using volunteers, focusing on community building and involving built heritage can address problems of different origins, i.e. urban alienation, the fading of local, common cultural heritage or the lack of an understanding and organic relationship with the built and natural environment.



## WHY DO WE DO IT?

This method helps to involve local communities and individuals in the cultural circulation of bigger or smaller cities.

It supports the development of an active and responsible civilian attitude.

It encourages cooperation between local and regional organisations and actors, as well as the involvement of the local population and decision-makers.

It strengthens cultural heritage through personal stories. Citizens can get closer to their place of residence by getting to know its cultural and local history.

## WHO IS IT FOR?

Decision-makers who support bottom-up initiatives and see an opportunity in the organising and communicative power of local cooperation.

Local organisers, associations, institutions who are active in the development of their city and interested in trying out new challenges and methods.

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## OUR STORY

Budapest100 was initiated by the Open Society Archives (OSA) and the Hungarian Contemporary Architecture Centre (KÉK) in 2011 to annually celebrate the one-hundred-year-old buildings of Budapest on one weekend. As of 2015, we headed for a new direction and selected neighbourhoods, and in 2019, an architectural school as a theme because few new houses could be built during the First World War. However, the original goal stayed the same: to present the houses from the cellar to the attic, to get to know their inhabitants and to contribute to the formation of new communities.

In 2011, the building of the Blinken OSA, the Goldberger House of Arany János Street celebrated the 100th anniversary of its construction. This is when the idea was born that in the spring of each year – initially close to the 100th day of the year –, other buildings of Budapest celebrating their birthdays should open to the public as well, and communities living or working there should welcome visitors with programmes related to

the history of the building. The organisers located the then-hundred-year-old buildings and, with the help of volunteers, explored their story and organised programmes for the weekend of open houses.

Encouraged by the success of the 2011 event, we organise the event every year since then. Thus, we managed to realise the 9th Budapest100 programme this year. We also have a growing number of recurring volunteers and visitors. In many cases, visitors or residents/workers of a newly joined building became members of our volunteer base for the next year. Budapest100 is a cultural urban festival which presents our built environment on a professional and community basis at the same time. We open the gates of buildings with the active involvement of residents/users and the participation of over 150 volunteers each year. Budapest100 is one of the most successful projects of KÉK, which helps us to make our city more liveable.

## THE BASICS OF OUR METHODS

### ENCOUNTERED PROBLEMS

### PROPOSALS FOR SOLUTIONS

### TOOLS

The associations and cultural organisations operating in the cities work alongside each other on the basis of diverse strategies. Their purpose is common (recruiting visitors), but their toolkits, infrastructure and target groups are different. Thus, they fritter away their strength, which makes them less effective.

The extent to which a given city is characterised by the lack of intergenerational encounters, the primacy of a volunteer culture depends on its size. Addressing these problems requires a solution based on local characteristics.

The inhabitants of cities do not feel enough responsibility for their own environment even though built environment can be accessed and transformed by everyone.

Isolation is a characteristic feature of urban existence; homes mostly serve as a place to retreat and are not for community purposes.

It can provide the basis, frame and theme for the organisation of a stakeholder meeting, where the active individuals, associations and decision-makers of the cities can organise their own resources, knowledge and strategy.

With the help of different organisations, separate target groups become available, making transgenerational encounters possible. Voluntary activity may also increase.

With the help of mapping the built and the intangible heritage as well as the gesture of knowledge transfer, we can create emotional attachment in residents, which can also help to activate them.

By publicly presenting the discovered values and personal stories in an organised manner, communities can be strengthened through experience-based and festive activities.

#### ASSET MAPPING:

Mapping and systematising local cultural, human and heritage factors by identifying links, relationships and accessibility.

#### CULTURAL MAPPING:

On the one hand, collecting and then clustering local cultural heritage and opportunities together (with local decision-makers and stakeholders). On the other hand, review the goals and initiatives of local actors and compare them with the opportunities.

#### MENTAL MAPPING:

Collecting and organising ideas and associations related to the given topic.

#### VOLUNTEER INVOLVEMENT:

Mobilising local human resources of different ages based on motivation and non-financial benefits, with creative tasks and the possibility to take on responsibility.

#### PLACEMAKING:

Rethinking and redesigning improperly used places in the cities through temporarily using them for cultural purposes involving local communities.

#### PARTICIPATORY PLANNING:

Together with local communities, defining the areas to be developed, reinterpreting their use, and jointly designing and implementing the new small-scale function.

#### CULTURAL FESTIVAL MANAGEMENT:

An experience-based event that focuses on the characteristics and aspects of cultural events, including the transmission of values.

## WHY SHOULD YOU DO IT?

- It highlights hidden opportunities and “knowledge packages”
- It communicates lovable content in a people-centred, easy-to-understand language
- Celebration is an ancient organising force, whereas celebrating forgotten cultural values and personal stories is even more uplifting
- It is highly beneficial at a low financial cost
- It provides an opportunity to define new common goals and to unite active actors

## WHAT WILL YOU NEED?

- Intention, motivation and openness at the local level in the form of individuals and organisations
- The desire to discover, collect and present cultural heritage
- Willingness to volunteer
- Local groups, researchers, individuals interested in the built environment
- Persistent team members, preferably individuals familiar with community building and organising
- Efficient time management
- People (residents), buildings, stories

## HOW SHOULD YOU DO IT?

- 1 determine the topic and location
- 2 draft the budget plan, write application, search for sponsors
- 3 compile the research concept
- 4 announce the topic to the public
- 5 recruit volunteers
- 6 involve locations
- 7 research newly joined locations
- 8 take photos of newly joined locations
- 9 organise the programme based on research results together with newly joined communities and residents
- 10 organise additional programmes
- 11 organise accompanying programmes
- 12 publish and communicate research results
- 13 creating a programme guide and communicate the programmes
- 14 conduct and document the event
- 15 communicate results, share summary videos and photos

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If you are interested and would also like to organise a weekend of open houses/gardens/streets, please contact us.

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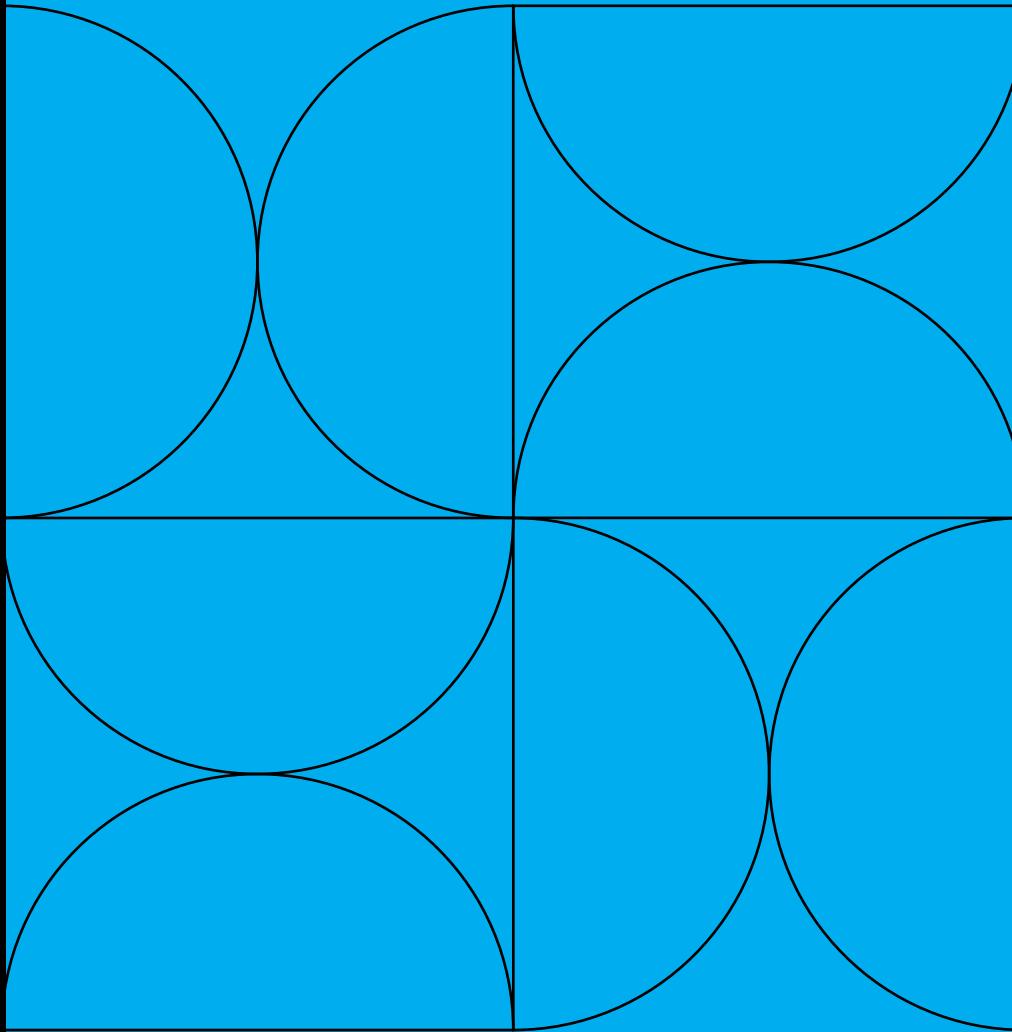
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**PRESENTING LOCAL VALUES  
WITH EDUCATIONAL METHODS**

DANUrBanity – developing  
interactive board games

# WHAT IS IT ABOUT?

The aim of the DANUrB (Danube Urban Brand) international project is to show that the Danube cities form a uniform yet unique cross-border region, thanks to their intangible cultural heritage. The Danube is not only a local value or the natural treasure of certain cities but a “cultural promenade” across eight countries.

The DANUrB project focuses on small cities with many built and cultural heritage, but still less busy today. By regionally strengthening cultural and touristic cooperation as well as repositioning their local values and cultural heritage, these cities can grow and develop through building a network along the Danube.

Recognising the values of individual cities is just as important for local residents as for visitors. Therefore, within the framework of the DANUrB project, together with the kultúrAktív Association we have developed a dialogue-based game for schoolchildren.

This board game is a tool that forces players to think about the known or undiscovered values of their own cities together. During the conversations, a subjective “map” is created, showing the city’s built and cultural values, the subjective impressions and thoughts of its inhabitants on the already known or not yet discovered areas.

# WHY DO WE DO IT?

We initiate a dialogue between the participants about the heritage of their city and draw attention to its values

It is a creative and playful way to think about the Danube cities

It informs local activators about the usage and developmental opportunities of these areas

We can also include schoolchildren and young people in the discussion of more complex issues with playful methods

# WHO IS IT FOR?

For those who would like to draw attention to the local values of built environment and initiate a dialogue in this topic between people of different ages, backgrounds and interests.

For educators, teachers who would like to apply creative methods in education.

local values

community  
board game

dialogue

## OUR STORY

The kultúrAktív Association has been focusing on tools that draw attention to our built environment in a playful way. One of the most successful of these is our community board game named Urbanity which is dedicated to different age groups and occasions. We are constantly developing its thematic versions. In cooperation with the DANUrB project, we focused on mapping the heritage sites, preserving the community and dialogue building nature of the game as a fundamental principle.

To develop this new version of the game, we organised a diverse team from the members of the kultúrAktív Association and the DANUrB project staff. We wanted the game to focus on the topics of the DANUrB project, i.e. the heri-

tage sites of small and medium sized cities and their relationship with the Danube, to strengthen local identity and to help collecting information about these sites.

The new version of the board game can be used at festivals as well as school educational programmes. During the development phase, we were able to test it in several cities and countries such as Paks (HU), Vidin (BG), Calafat (RO) and Szob (HU), and the experiences gained in this way have been incorporated into the development process. The DANURBanity community board game directs attention to local values, initiates a dialogue and helps to map these as well as provides information on site preservation and development.

## THE BASICS OF OUR METHODS

# ENCOUNTERED PROBLEMS PROPOSALS FOR SOLUTIONS TOOLS / METHODOLOGY



Preserving and developing communal spaces is a matter of common concern among residents, therefore, it is necessary to find the opportunities and tools to initiate a dialogue about them.

Heritages and the sites displaying them have very different meanings to everyone and the community can use them in various forms, therefore, it is important to discuss these impressions, experiences and visions. Open forums, where local actors can share their opinion about the different topics, can serve this purpose.

During the development of community spaces, they rarely take into account the perspective of a wider group of users of the given area and rarely involve them in the planning or implementation process.

People and groups actively thinking about community spaces think more consciously about their environment and can be mobilised and involved more easily.

### MENTAL MAPPING:

The game provides an opportunity to develop a dialogue about certain subjective and objective topics, thereby, participants can create a new "map".

### RESEARCH OF CULTURAL HERITAGE:

It can be varied, therefore, local people involved in research can add important aspects and content to traditional research methods.

### PARTICIPATORY PLANNING:

Such a game can be an element of common thinking, which can even help to formulate suggestions or goals.

### STRENGTHENING BOTTOM-UP INITIATIVES:

Solutions aimed at creative cooperation and common thinking can strengthen bottom-up initiatives.

## WHY SHOULD YOU DO IT?

- It initiates dialogue and establishes a relationship between the heritage sites and its residents
- It provides an easy-to-understand and playful framework for discussing complex issues within a community
- It draws the attention of younger generations to the issues of sustainability and development of community spaces
- It is suitable for discussing various opinions and aspects
- It can serve as a creative educational tool in the process of education and learning

## WHAT WILL YOU NEED?

- An enthusiastic team open to the development of a playful tool
- Game leaders open to different opinions
- Players willing to spend time on the game and think together
- A quiet and peaceful place to set up the board game so that the players can understand each other

## HOW SHOULD YOU DO IT?

- 1 Set the goals of the interactive board game in terms of content and technical issues
- 2 Examine existing board games (e.g. kultúrAktív: Urbanity school version) or game theories as a point of reference
- 3 Collect and test prototype ideas and then incorporate the ones that work best into the game
- 4 Determine new game rules and the design
- 5 Continuous development: organise at least 3 trial game events, assess them, make modifications and incorporate them into the game
- 6 If there is a game leader, organise a separate trial game to test the effectiveness of his/her game leading skills

### IN CASE OF A FURTHER DEVELOPED VERSION OF URBANITY:

The result should be a game which can be incorporated into the programme of any event following a few steps:

- 1 print, cut and prepare the board game, cards and score indicators;
- 2 preparation of game leaders: it is important to agree on the game rules, moderating principles and the distribution of game leaders' tasks;
- 3 select a quiet, spacious location according to the number of participants;
- 4 recruit participants in the form of pre-organised groups, school programmes or a random gathering of people at a festival site.

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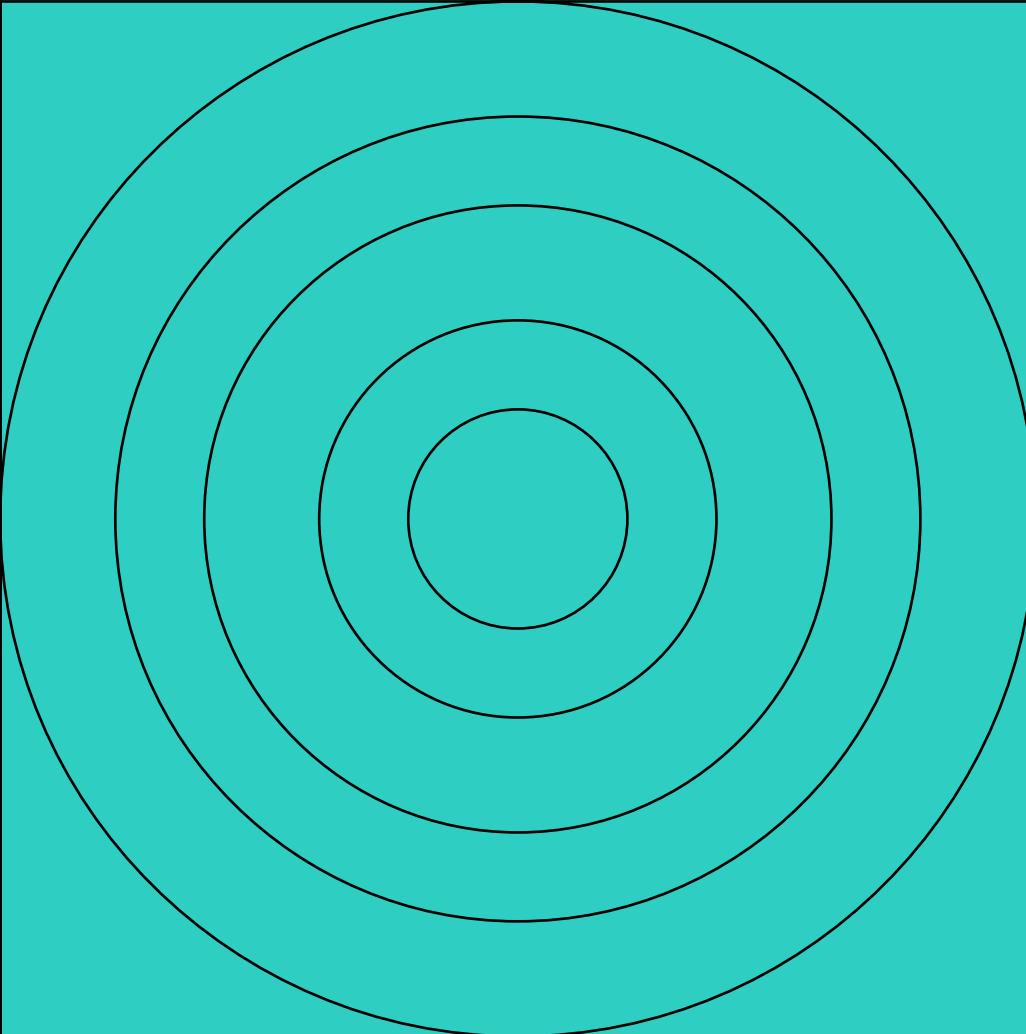
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# PARTICIPATORY PROCESSES



## PHOTOVOICE - GUIDE TO THE APPLICATION OF PHOTOVOICE PROJECTS

Participatory processes

# WHAT IS IT ABOUT?

During the DANUrB Interreg project working with local communities was a key issue. We focused on processes which can be adapted in small towns and provide knowledge and tools for the people to valorise their heritage and improve their environment with different scaled interventions. In this guide, we introduce The Photovoice project, which is an efficient way to explore the relation between locals and their environment and valorize their heritage.

Photovoice is a sociological method that involves selected stakeholders in local transformation processes. It gives participants a tool to express their desires, needs and aspirations based on the power of photography. Participants will be equipped with a camera and are asked to take pictures focusing on a specific question. The method works out best if questions are formulated as open as possible. Within DANURB, we consider the question "What to change? What to maintain?" a perfect one to invite people to speak about their feelings and stories concerning a specific area in their town.

photography



## WHY DO WE DO IT?

Photovoice has proven useful within the setting of multicultural, inter- and transdisciplinary studies where scientific research is aimed at contributing to a local participatory process. Results of such social science research can be shared with scientists from other disciplines, local stakeholders and respondents. Respondents become appreciated "daily life experts".

## WHO IS IT FOR?

This guide is helpful for people in the public service and activists who are particularly committed to strengthening the population's own initiative and who are interested in involving the population in large-scale projects (e.g. infrastructure, housing policy) at an early stage to learn more about the ideas and concerns people bring in a more subtle way. Support of social scientists and/or special training is necessary. Participatory photovoice has a strong self-reflexive character and - if suggestions made by participants are taken seriously by the experts - can be classified as a bottom-up initiative.

community  
building

sustainability

## OUR STORY

The photo interview method is used in a participatory inter- and transdisciplinary research setting: Oikodrom used photovoice successfully in many different countries - from Austria to developmental studies in Latin America to Islamic Mediterranean countries and recently in Vienna and in Brussels.

In the DANUrB project, the central topic of the photo interviews was "What to change? What to maintain?" By taking these questions as starting points, revealing insights were gained about the role of the Danube in the lives of local people. These conversations gave valuable insights about how to involve dwellers in a process.

Respondents become partners with social scientists as they can add new topics to the research by bringing in their insights. They take an active role in a process which is especially desirable in sustainability studies: since the point

of view of local people is in the centre, these conversations give valuable insights about how to involve dwellers in a process. In a trial-and-error process, the team developed future scenarios, relating time (present and future) to space.

The photo interviews with dwellers, complemented by discussions and comments of experts and including researchers' recommendations, showed how to better integrate the role of the Danube into people's life and discovered a whole range of function of the riverside - like recreation, diversity in biology, the multiple usages at different times and seasons, broken down into items of access, distance and personal or common future scenarios.

Photovoice is a qualitative research method involving diverse stakeholders in local transformation processes. Local dwellers receive an active role within those processes by bringing in their point of view through photo interviews.

## THE BASICS OF OUR METHODS

### OCCURRING PROBLEMS

Traditionally, local dwellers were excluded from local urban transformation processes. These top-down processes had negative consequences for the life quality in the Danube region.

Smaller towns along the Danube were not integrated in tourism development. Lack of a shared regional identity along the Danube and its hidden qualities.

Although all DANUrB countries signed Agenda 2030 and thus agreed to sustainable development, the implementation of sustainability-oriented actions remains at the cities margins.

### SUGGESTED SOLUTIONS

This bottom-up approach gives a place for the views of local dwellers, their needs and desires. It gives insight into starting questions for a sustainable future.

Foster a shared regional identity and create a regional brand to make sustainable tourism more attractive.

By participating in photovoice dwellers became more conscious of their environment and aspects of sustainability. On postcards, we linked the quotes and photographs to key topics of sustainability. Outtakes from research results helped us to communicate a complex issue such as sustainability.

### TOOLS/METHODOLOGY OF THE SOLUTION

#### PHOTOVOICE:

Photovoice has proven useful within the setting of multicultural, inter- and transdisciplinary studies where scientific research is aimed at contributing to a local participatory process.

**STRENGTHENING BOTTOM-UP INITIATIVES:** solutions aimed at creative cooperation and common thinking can strengthen bottom-up initiatives.

#### RESEARCH OF CULTURAL HERITAGE:

Repositioning of existing values; the importance of building on traditions.

#### CULTURAL MAPPING:

On the one hand, collecting and then clustering local cultural heritage and opportunities together (with local decision-makers and stakeholders). On the other hand, review the goals and initiatives of local actors and compare them with the opportunities in accordance with the DANUrB objectives.

#### EXHIBITION CURATION AND MANAGEMENT (INCLUDING MATERIAL FROM PHOTOVOICE)

Presenting the material results of the interviews in a creative way shows tangible and easy-to-understand results.

#### PLACEMAKING:

Rethinking and redesigning unused or underused places by the Danube or in their cities through temporarily using them for social, cultural or environmental purposes.

## WHY SHOULD YOU DO IT?

- Opens new possibilities for community building
- Creates intersubjective production of meaning through artistic events
- Participants express their needs and desires to improve life quality in their regions
- Local authorities get to know the needs of the people living there
- Improves relationships between different partners
- Cross border knowledge tree

## WHAT WILL YOU NEED?

- Contact with one or two local groups that know each other through other contexts (association, work relationship)
- A translator and research assistant
- A quiet site where interviews can be conducted shared future vision

## HOW SHOULD YOU DO IT?

- 1 Choose respondents through local partners and discuss local challenges
- 2 Invite participants to take photos which reflect their point of view: "what to maintain? what to change?"
- 3 Interview participants take photos of specific subjects which are meaningful to them.
- 4 Researchers conduct an interview with the participants based on the taken photos
- 5 Researchers draw conclusions from photos, interviews and observations and compose a selection of representative quotes and photographs.

## GENERAL GUIDELINES:

- Photovoice is a participatory and collaborative process: respondents are partners
- Staff needs specific training by social scientists
- Respondents need support (e.g. technical support)
- Carry the research process out as a long-term project (one week for taking photos and participating in interviews is often too short for the respondents)
- Consider necessary language skills
- The project should result in some action (e.g. photo exhibition, exchange with policy makers)
- Difficulties of recruiting and diversification of participants can be overcome by offering (non-monetary) incentives

If you are interested and would also like to organise Photovoice interview series, please contact us.

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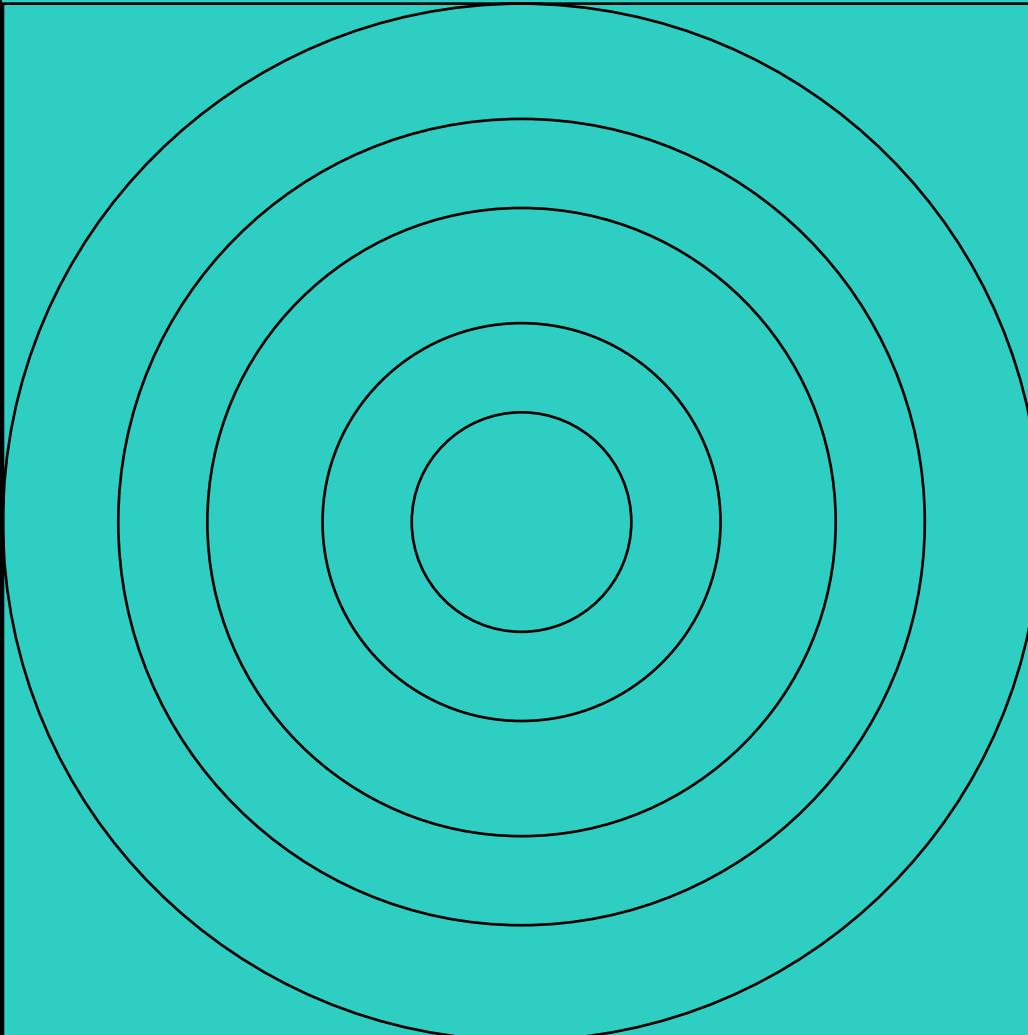
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## A GUIDE FOR THE EXPANDED GARDEN PROJECT

Participatory processes in education

During the Interreg project DANUrB, working with local communities was a key issue. We focused on processes which can be adapted in small towns and provide knowledge and tools for people to valorise their heritage and improve their environment. In this guide, we introduce The Expanded Garden workshop, one of our activity related to participatory processes in education.

The Expanded Garden works with art interventions, called micro-laboratories, which focus on the interrelations of critical education, contemporary art practices and urban environmental policies. Interventions took place in different schoolyards and their surroundings. Based on the assumption that education can take place in every moment and everywhere, the micro-laboratories constitute an expanded territory of performative learning, a place of playful reflection about urban-rural space, aiming at reflecting on our daily ecological behaviour.

## WHO IS IT FOR?

For visual artists, scholars, citizens or institutions who want to think and act around the idea of the “Cooperative City”:

People who want to reconnect the schools with the city, through the perspective of young people and through interventions on semi-rural and semi-public spaces.

People who are interested in creating new spaces for knowledge exchange and cultural production between schools, visual artists and community initiatives on alternative models of a sustainable economy

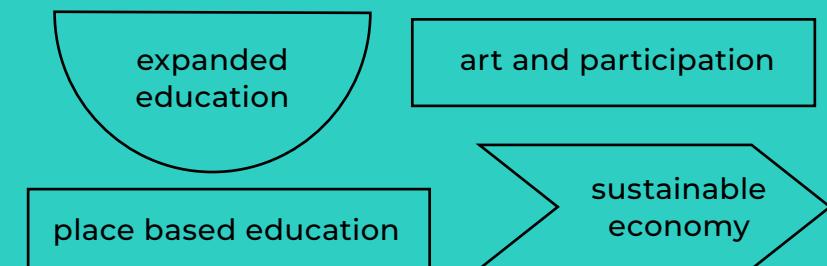
People who try to visualize different agricultural heritage systems

And artist-researchers who focus on research about participatory methods through techniques of cooperatives games, similar sociometric exercises and new media pedagogies.

## WHY DO WE DO IT?

The micro-laboratories consist of punctual interventions forming a mobile laboratory, which can be displayed and positioned on various sites. It is transportable to various places and thus makes education an issue that takes place everywhere. In the expanded garden being a more specific issue on the environmental conditions and about food and food culture, artists and teachers offer space to students for experimental production based on knowledge exchange among themselves. This action can also be used to connect public schools with local enterprises in the food and agriculture sector and thus increase the students' identification with local products and foods.

At the heart of these artistic interventions are interdisciplinary investigations of public space and its continuous transformation. Emphasis is put on the critical articulation of actual urban and rural/urban landscapes including food production and retail. Working on the assumption that every place constitutes an open system, the expanded garden helps to detect and put under scrutiny the potentials of symbolic and social/political interference in such spaces.



## OUR STORY

The Expanded Garden project derives from the artistic project “Corridor Breaks” that Irene Lucas and Christoph Euler designed for the Manifesta 8 (2010) exhibition in Murcia, and that they have also carried out in Vienna in adapted versions.

Starting from the concept of the art device of Brian Holmes, the main idea was to realize artistic interventions in courtyards of different schools to develop a photo-installation - diagram as a comparative network of series of photos developed through group dynamics and interactions at the school and outside the school.

The Expanded Garden micro-laboratories use the schoolyard as the starting point for a route that links the school with civic initiatives in a 2km radius of the schools, in the form of a sustainable route. Following local projects or initiatives in each community and connecting them to

the playgrounds of the schools is the strategy, which allows to open up an interdisciplinary space of co-creation and knowledge exchange.

It is decisive to contact initiatives around principal movements on sustainable matters such as Permaculture, Slow Food, Biodiversity, Bike Community, Coworking Spaces, Urban Gardening, Food Coops, Community Seed Banks ... During the research period, it is important to have a wide angle to give space to specific local projects which are perhaps grounded in global movements, such as the network of transition towns.

Essential ingredients of our methodology are dynamics dealing with cooperative games, mappings, collaborative visual production through drawings, video and photography and at the end the celebration of a collective lunch.

## THE BASICS OF OUR METHODS

### OCCURRING PROBLEMS

Kids and students don't have the knowledge to reconnect with their environment.

Lack of community-based practices (like planning and sharing ideas in teams)

Difficulties in the communication among local initiatives.

Horizontal collaboration with local partners need time and similar interests (so far, only on one occasion did we have difficulties with the collaboration with paid assistants)

### SUGGESTED SOLUTIONS

Involve communities and start educative dialogues. Investigate the current cultural, social environment of the community and initiate discussion.

Encourage kids, school communities and local stakeholders to connect and collaborate.

Include our contacts to define the intention of the project and to visit the places of interest and possible cooperation

Define clear roles and capabilities

### TOOLS/METHODOLOGY OF THE SOLUTION

#### PARTICIPATORY PLANNING:

Discussing problems and opportunities reveals new information that leads to better results.

#### MENTAL MAPPING:

It provides an opportunity to develop a dialogue about certain subjective and objective topics, thereby, participants can create a new social environmental "map".

#### COMMUNITY DIALOGUE:

In many cases, the dialogue itself leads to a solution without further actions taken.

#### PLACEMAKING:

Rethinking and redesigning unused or underused places by the Danube or in their cities through temporarily using them for social, cultural or environmental purposes.

#### INCREASE TRUST AMONG LOCAL PARTNERS AND PROFESSIONALS

#### FACE TO FACE COMMUNICATION

## WHY SHOULD YOU DO IT?

- Applying an Expanded Garden project in your community can bring each partner/participant several benefits such as:
- opening new perspectives for the local community and school community
- creating intersubjective production of meaning through artistic events
- improving relationships between different partners
- creating moments of co-creation between the different partners

## WHAT WILL YOU NEED?

In order to carry out a successful project, you would need at least:

- Contact with one or two local groups that know each other through other contexts (association, work relationship)
- A translator and researcher or artist assistant
- A cooperation with a school
- A solar cooker or organisations with solar cookers
- Video and photography equipment

## HOW SHOULD YOU DO IT?

In DANUrB we followed four steps:

- 1 Research on the internet and site-specific research
- 2 Meetings for exchange of interests with our local partners, defining mutual interests on common ground and seeds
- 3 Integration of the local partners in the workshops at the schoolyard and intersection of trans-disciplinary approaches, working, eating, drawing, solar cooking and talking are taking place at the same time.
- 4 Develop a format for the representation of results for participants and potential visiting groups (especially schools, etc.).

## GENERAL GUIDELINES:

- The expanded garden is a laboratory on collaboration and cooperation on territory practices, interventions are used as a situation for co-production and knowledge exchange
- Close collaboration needs time and face to face communication
- Respondents need support (e.g. technical support)
- Research on site and direct exchange of interest
- Consider necessary language skills
- The project should result in interactions between local partners and the schools

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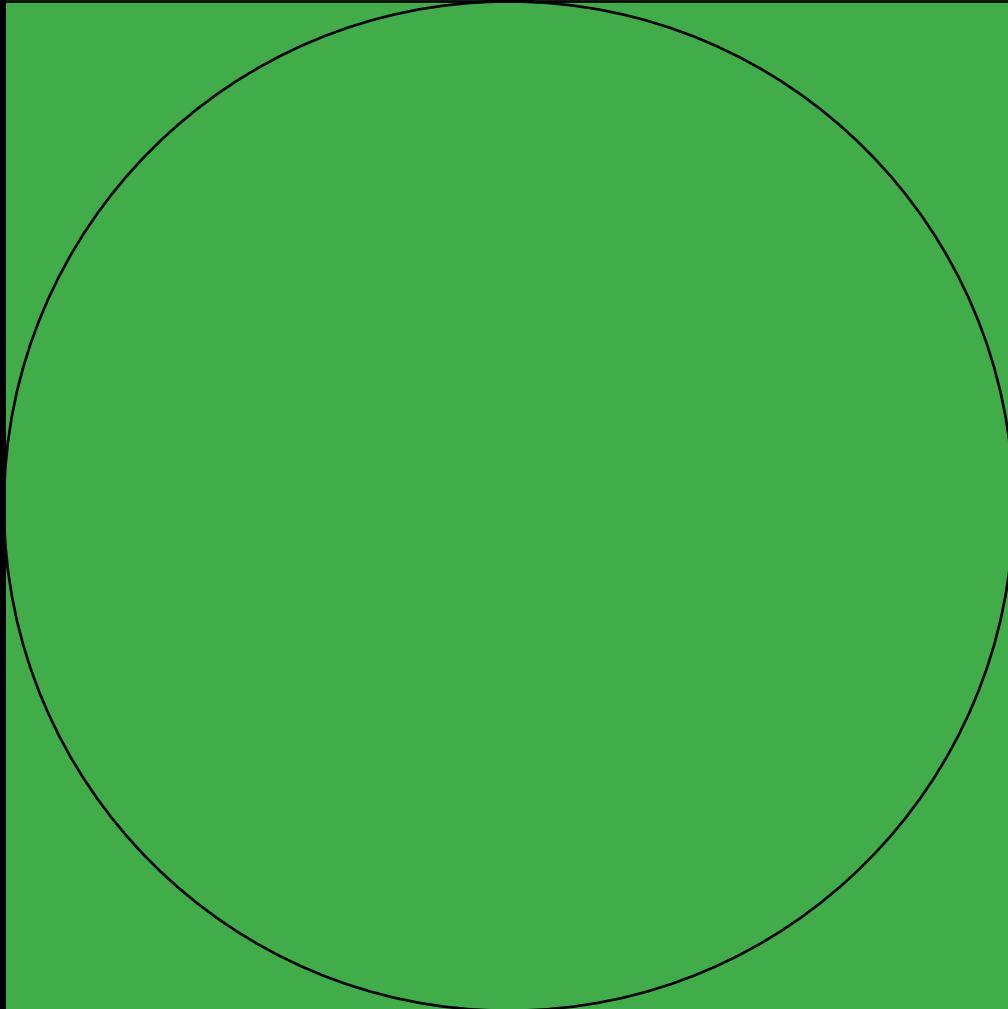
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## HOW TO DRAW ATTENTION TO OUR BUILT ENVIRONMENT?

Organising KÉK Urban Walks

## WHAT IS IT ABOUT?

Thematic urban walks are one of the most suitable interactive tools for presenting our built environment. While walking, we have the opportunity to explore buildings in an urban context, and a more accurate knowledge of local conditions gives new perspectives for getting to know our built heritage. People have been organising city walks around the world for centuries, but thematic sightseeing tours became one of the most popular forms of tourism only in the last two decades.

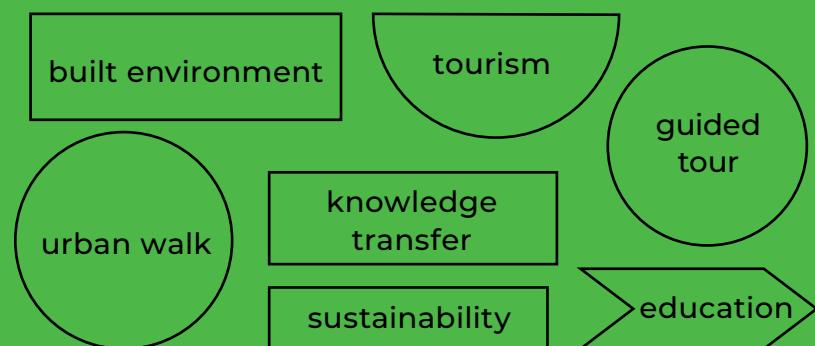
It is important to know our built environment, and with urban walks we can easily draw the attention of locals as well as tourists to the local values of a city. In this publication, we present some basic organisational guidelines that can be used to organise and lead thematic urban walks in any city. Using the Internet databases available to us, companies, NGOs, local governments and individuals can easily access the resources needed to organise professional thematic walks. Along the theme of a characteristic feature of the city, we can easily find an enjoyable narrative for a walk. As we become more familiar with our own built environment, we will appreciate it better, and thus take care of our cities more responsibly and consciously.

## WHY DO WE DO IT?

It makes our built environment more understandable and draws attention to local and regional values. During the walks, we can directly initiate a dialogue between the participants, regardless of their position and age. Such thematic walks will also produce knowledge and touristic products that can be used later.

## WHO IS IT FOR?

Local organisations and municipalities as well as local residents who would like to show the built environment of their cities to locals and tourists as well.



## OUR STORY

The Urban Walks is one of the oldest project of the Hungarian Contemporary Architecture Centre (KÉK). From the very beginning we considered it important to present the urban environment and thus to promote the more active commitment of local residents to their built environment. Therefore, we have been organising thematic urban walks for more than a decade, during which we show the public forgotten or unknown architectural values. We provide architecture tours for locals and tourists as well, showing the city from the Art Nouveau to contemporary architecture.

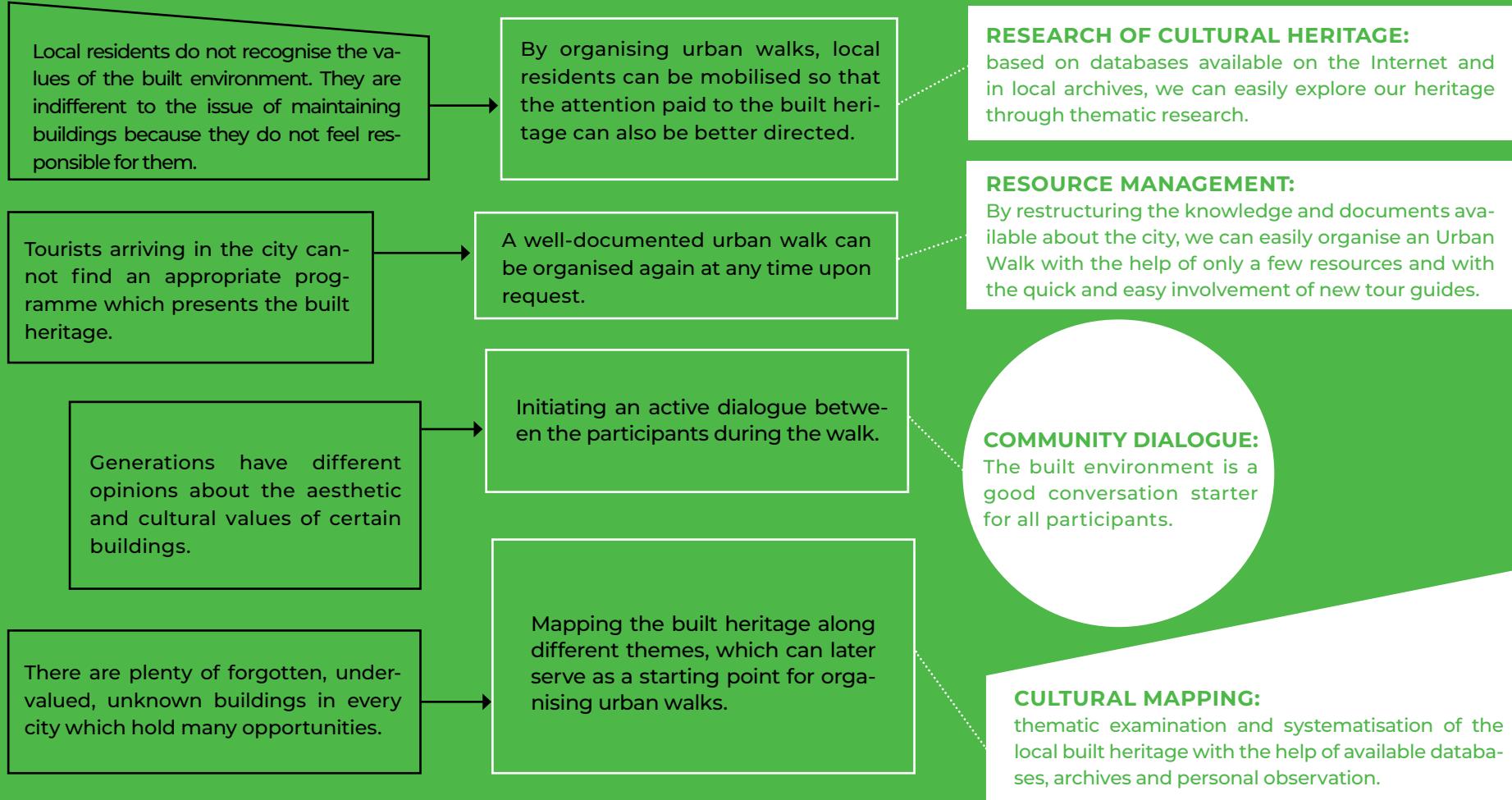
Some of the buildings that are especially important to us are explored at our exclusive tours, where the site is presented with the help of experts and architectural designers. For example, the stations of Metro 4 have been introduced to the citizens before it was handed over, and we have also entered several deserted, forgotten, but architecturally valuable sites such as the Kelenföld Power Plant, the Transformer House on Csarnok Square or the National Electricity Dispatch Centre. We also join festivals

and other urban cultural events and conferences with our urban walks, such as Budapest100, Dunapest Festival or the Night of Theatres, and we also provide urban walks for high school classes.

When organising urban walks, we look for a more easily defined area (era, material, architect, function, etc.) within the theme of architecture along which we begin to collect buildings we consider important. The selected locations should be arranged in an order, and after the research, you can easily create a narrative to show one part of the city in an easy-to-understand way.

In 2018, more than fifty walks were organised by KÉK in Budapest and nearly 1 600 people attended them. There are plenty of companies organising thematic walks in the city but there is also a growing demand for them among locals and tourists. An urban walk is a well-adaptable programme that easily draws attention to the values of the local environment.

## ENCOUNTERED PROBLEMS PROPOSALS FOR SOLUTIONS TOOLS / METHODOLOGY



## WHY SHOULD YOU DO IT?

- It is important to know the values we pass by every day.
- If we know more about our city, we make better decisions about the changes.
- It fosters communication between generations.
- It enriches the cultural programme offers of the city for locals and tourists as well.
- It can easily be tailored to the needs of a group in terms of time and themes.
- Drawing attention to the hidden values of the city can also encourage investments.

## WHAT WILL YOU NEED?

- Buildings and stories
- Tour guides with proper rhetoric skills and good local knowledge
- An advertising space where visitors can find information about the walk
- Active, motivated local residents and organisations who will participate in organising the walk

## HOW SHOULD YOU DO IT?

- 1 Do basic research on the built heritage of the city
- 2 Place the buildings on a map
- 3 Look for topics related to the buildings and write a narrative for the walk
- 4 Come up with a route
- 5 Research the sites
  - A Visit local archives and libraries
  - B Research in databases publicly available on the internet
  - C Find archive photos
  - D Look up the wider context of the topic as well
  - E Always take notes!
- 6 Visit the building. If you want to go inside a building during the walk, contact the residents or managers of the building
- 7 Make photo documentation of the current state of the building
- 8 Write a short teaser summary (abstract) to advertise your walk
- 9 Take a trial walk alone or with your friends
- 10 Advertise the walk
- 11 Walk and take lots of photos After the walk, talk about what you have seen
- 12 Document and archive the research. Evaluate the walk
- 13 Communicate the conclusions of the walk and share photos People who missed your walk will apply immediately

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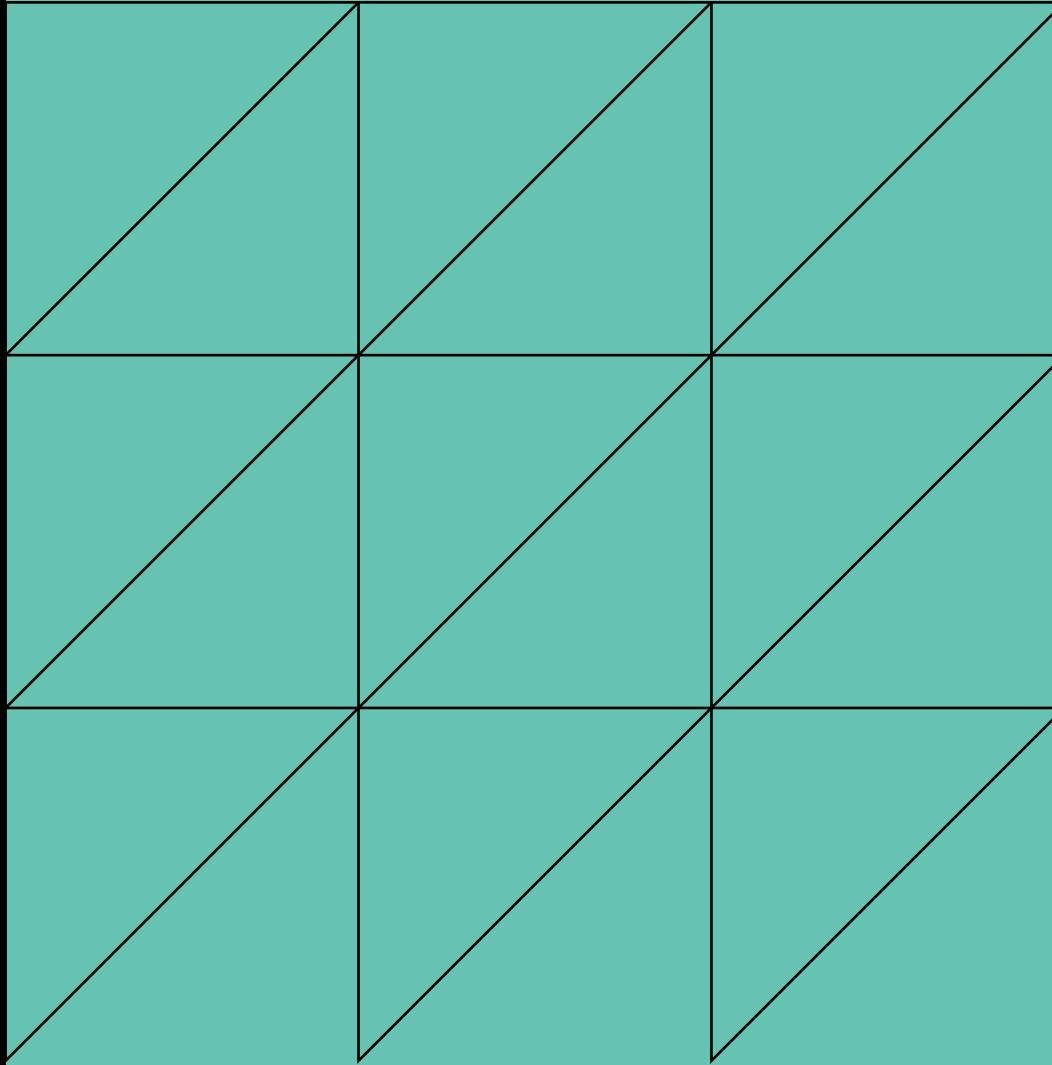
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# CREATING A CULTURAL ASSET MAP



## MAPPING THE CULTURAL AND CREATIVE INDUSTRY ACTORS OF ÚJBUDA CULTURAL CITY CENTRE

Creating a cultural asset map

## WHAT IS IT ABOUT?

This guide summarises how cultural and creative industry companies can be surveyed and how we can help actors communicate with each other.

Since 2005, the local government has been paying special attention to boosting the cultural life of Bartók Béla Avenue and its surroundings. The Újbuda Cultural City Centre concept, which is part of the Integrated Urban Development Strategy adopted in 2015, aims to create a main street, with its community scene attracting more cultural actors. The goal is to create a unique, yet unified city area that can be easily identified by its residents and users.

Over the past few years, it has become necessary to revise and start a social dialogue about the concept the Hungarian Contemporary Architecture Centre (KÉK) follows for District XI. on behalf of the District Municipality, in the framework of which it maps and collects cultural and creative industry actors into a database. Getting to know the opinion of stakeholders and the experience gained through the interactive forums organised together with them will make it possible to analyse the situation in the area, explore deeper relationships, formulate proposals, and promote cooperation between local actors.

## WHY DO WE DO IT?

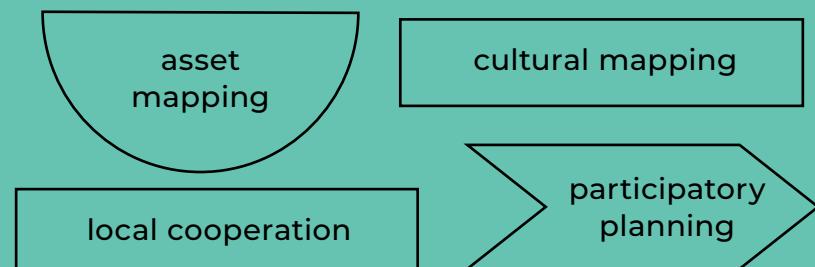
It collects and makes local companies and organisations available, and helps to learn more about them

It fosters and encourages communication and collaboration between local businesses, decision-makers and residents

It supports the implementation of developments based on local initiatives

## WHO IS IT FOR?

Municipal actors or cultural organisations who would like to get to know the actors of a particular community, cluster, or want to help these actors to cooperate with each other to make this area even more attractive.



## HISTORY

Since 2005, the municipality of Újbuda has been intensively involved in boosting the cultural life of Bartók Béla Avenue and its surroundings. The development concept under the name Újbuda Cultural City Centre (KVK) is part of the district's Integrated Urban Development Strategy adopted in October 2015. The original aim of the Újbuda Cultural City Centre is to create a cultural main street by adding more cultural and community areas, and to make it attractive to its residents and users by transforming the district into a uniform and transparent system.

Over the past few years, it became necessary to revise and start a social dialogue about the concept, thus the main goal of our research is to survey and collect the cultural and creative industry organisations and businesses in the action area into a database, and to explore the relationships between actors.

Cultural asset mapping is the basis of our applied methodology, with the help of which we surveyed the data, situation and spatial relationships of cultural and creative industry companies and institutions in the action area.

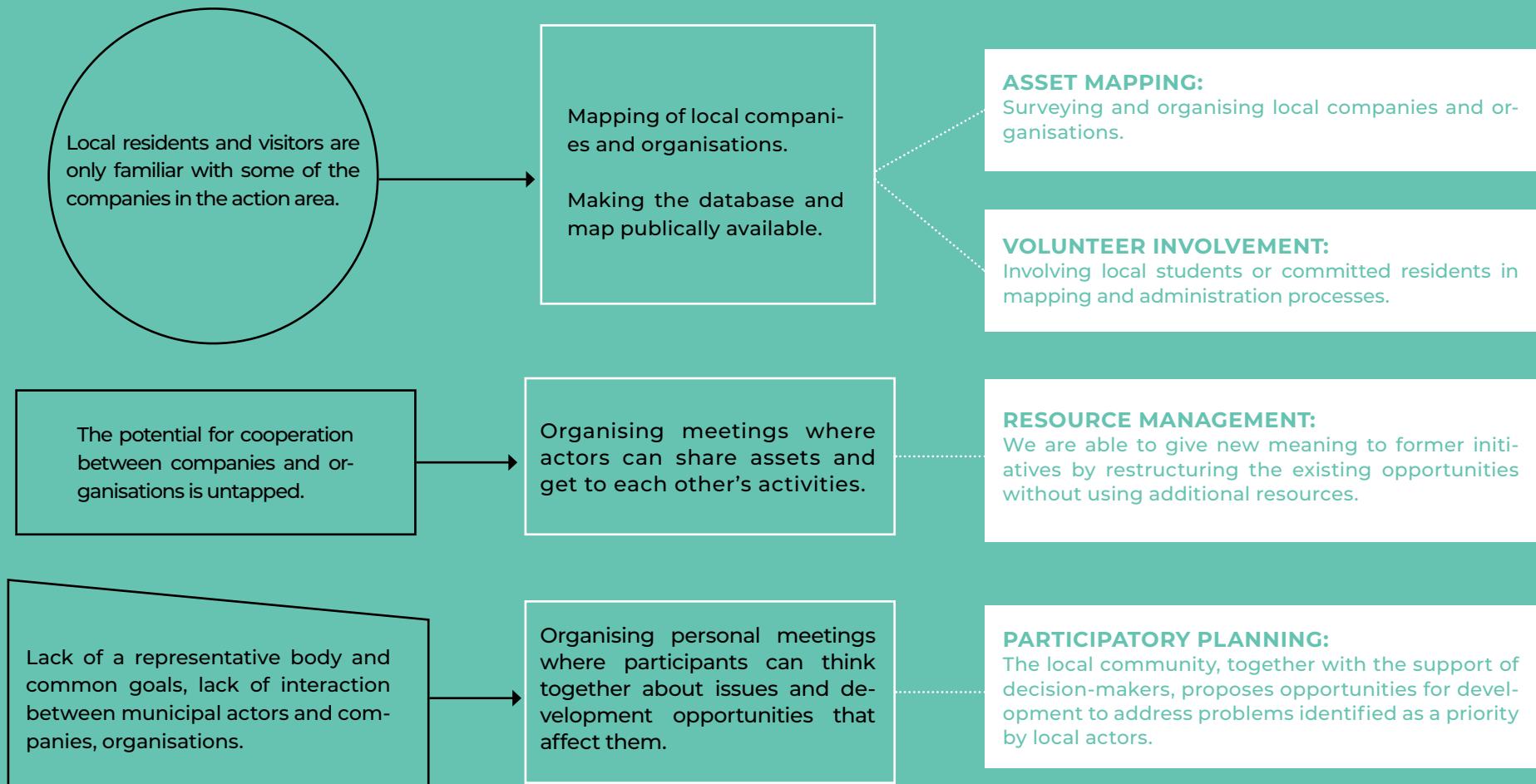
We conducted focus group interviews with the more active members of the surveyed companies, based on the results of which a detailed discussion of key issues related to the development of the area took place at a World Café-based workshop.

The database and map created as a result of mapping make it easy for local cultural and creative industry companies to become accessible and easily recognisable. Organised interviews and workshops, on the one hand, facilitate communication between actors and create opportunities for cooperation. On the other hand, participants can formulate their suggestions to the local municipality on issues affecting the local community, such as public space use and maintenance, transport, communication, etc.

The cultural and creative industry mapping in Újbuda is a multilevel project that, in addition to providing data to local actors, helps them to collaborate, set common goals and implement them.

## ENCOUNTERED PROBLEMS PROPOSALS FOR SOLUTIONS

## TOOLS



## WHY SHOULD YOU DO IT?

- It makes cultural and creative industry companies accessible to everyone
- It strengthens local cooperation
- Local actors formulate their goals together, making them easier to implement
- It opens up new opportunities for community building, visibility and professional relations

## WHAT WILL YOU NEED?

- The flexible attitude of the municipality
- Active local actors
- A large number of actors within a given industry in a relatively small area

## HOW SHOULD YOU DO IT?

- 1 Define the action area
- 2 Determine the factors you want to survey
- 3 Survey local companies, create a map and a database  
collect existing data and work with a uniform method  
  
conduct a preliminary survey using online resources (e.g. Google Maps, Open Street Map)  
  
perform field surveys by completing a uniform factsheet,  
digitalise the data
- 4 Check your existing data with an online questionnaire, reach out to  
more "hidden" companies
- 5 Ask questions in the questionnaire that provoke answers which can  
form the basis of subsequent interviews
- 6 Develop themes and questions for focus group interviews
- 7 Conduct focus group interviews with diverse groups
- 8 Evaluate the results of the interviews
- 9 Organise larger workshop(s) on the issues raised in the interviews
- 10 Evaluate the results of the workshop(s)
- 11 Present the decision-makers with development proposals
- 12 Show the results to the stakeholders and people involved in the  
research

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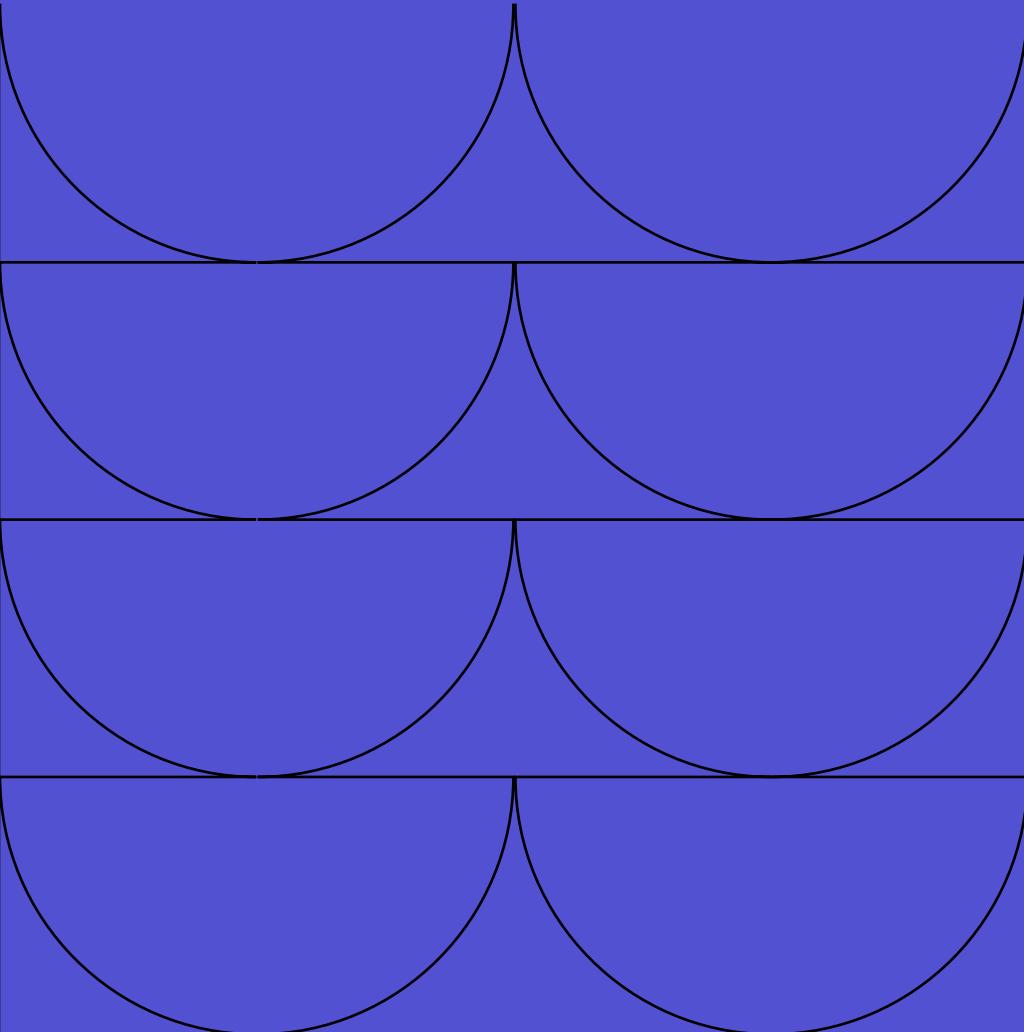
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# VALYO METHOD



TAKING BACK THE DANUBE  
BANKS OF BUDAPEST

Valyo method

## WHAT IS IT ABOUT?

“Valyo method” has been the same from the beginning: along the Danube, we locate places underused by pedestrians that are dear to us, and we draw attention to them by small-scale interventions, outdoor furniture and community-based cultural events. We always use the area consciously and responsibly. However, we also like to experiment with the limits. Our community and the number of our partners has multiplied over the years, and more and more people are joining to design, build and organise programmes. We create useful things and great places from a low budget while we are also having fun.

The Danube Nature Trail, STÉG, Valyo !Part, Mobile Sauna, Nehru Part, SKUBI, Szabihíd, Valyo Kikötő, Római Free Beach are all projects that helped us create more liveable coasts along the Danube and served as experiences related to building, community building, cooperation, space usage and event organisation. This is largely done by volunteering, in the hope of an even better Budapest, where it is easy to touch the Danube.

That is why we joined the DANUrB Interreg programme because our goals are the same: draw attention to underused Danube banks and rediscover them with the power of the community. In this publication, we present the basics of our method.

## WHY DO WE DO IT?

We would like to live in a city where citizens actively shape their environment and they also receive support to do so. Where it is not uncommon that fifteen citizens turn the Liberty Bridge in Budapest into a free and vibrant cultural/community space for pedestrians and cyclists. We would like the city to have an organic relationship with the Danube.

## WHO IS IT FOR?

Everyone who would like to help to make public spaces real community spaces, even if it is only temporary. And for those who would like to join the efforts of Valyo along the Danube with manual work and organisation, as a creative person or a supporter.



## OUR STORY

The first action of the City and River Association (Valyo) was the 1st Stone-skipping Night Championship of 2011.

The number and importance of locations has increased since then. In the first two years, we put sixteen exciting, barely known Danube river bank locations on the map under the name Danube Nature Trail. With site-specific micro creations, information and games, we managed to get the first followers of Valyo to bypass cars and head down to the river bank. We returned to most of these locations in the following years. One example of this is Valyo !Part (Pest bridgehead of the Chain Bridge) which became our first widely known site. The experiences of previous interventions have been formulated into a concept by community planning, and we have begun to develop this part of the river bank to make it one of the favourite meeting points of Pest over two summers. Our airport shuttle bus turned into a mobile sauna also left from here for its fund raising tour. The success of the place is proved by the fact that today a successful business-based establishment operates here. We participated in park renewal projects (Nehru park) and design contests (Rakpark-tender) in cooperation with municipalities, in the protection of the

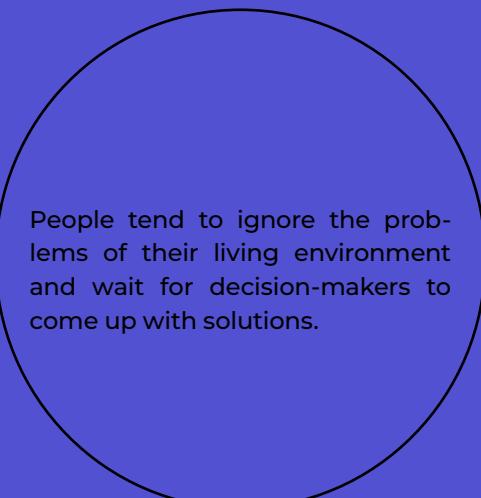
trees of Római Beach and in the hacking of the “spout” at Gellért Square. From 2017, every year, we convince the city of Budapest to give the Liberty Bridge to the pedestrians where citizens organise the programmes themselves. In this case, Valyo coordinates and ensures the cultured use of public spaces and basic infrastructure. We consciously avoid the involvement of catering establishments. We believe that the citizens of Budapest do not need another gastro festival. What they need is public spaces for pedestrians providing free programmes accessible for everyone. Valyo Kikötő was one of the most beloved summer space of 2018. Here we experimented with financing catering-based cultural events, which is not impossible, but in the future, we will approach this differently. It is important to mention that all of our activities and programmes are only complete with the involvement of partners. From the very beginning, we could count on artists, programme organisers and designers who shared our vision. In addition to this, we also got in contact with the responsible companies of urban infrastructure, who are mostly willing to help, at most they do not understand why it is good for us.

# THE BASICS OF OUR METHODS

## ENCOUNTERED PROBLEMS PROPOSALS FOR SOLUTIONS

## TOOLS / METHODOLOGY

The Danube flows through downtown Budapest, but its residents do not take advantage of this characteristic. The Danube Bank as a recreational area is only a given in certain places. Typically, a multi-lane car route separates the city from the river.



Finding locations where, with the smallest investment the greatest positive effect can be achieved. Needs assessment, planning and building are followed by event organisation. We design, assess need, build, and then boost the site with events. We foster positive changes.

Valyo's projects provide an opportunity to a smaller, open-minded community to become active in the shaping of the banks of the Danube. However, the target audience is much broader. The community spaces created on the banks of the Danube serve as an example for them.

### MENTAL MAPPING

Mapping and surveying based on personal perspectives and perceptions. It helps to reveal previously hidden contexts about how local actors think and feel about certain locations.

### PLACEMAKING

Rethinking and redesigning improperly used places by the Danube or in the cities through temporarily using them for cultural purposes involving local communities

### PARTICIPATORY PLANNING

Discussing problems and opportunities in groups from the beginning. Thus, we can make changes in response to real needs.

### RESOURCE MANAGEMENT

With the reorganisation of resources (material, physical) and optimal energy investment, we can create visible common values.

### VOLUNTEER INVOLVEMENT

The emerging tasks are carried out by volunteering, which makes participating volunteers identify even more with the given issue and provides an opportunity for knowledge transfer and networking.

### CULTURAL FESTIVAL MANAGEMENT

An experience-based event that focuses on the characteristics and aspects of cultural events through which we transmit values.

### CULTURAL MAPPING

On the one hand, collecting and then clustering local cultural heritage and opportunities together (with local decision-makers and stakeholders).

### STRENGTHENING BOTTOM-UP INITIATIVES

Supporting a (project)idea that does not come from decision-makers, but is created and implemented by activists committed to the topic, responding to certain deficits.

## WHY SHOULD YOU DO IT?

- Your city will gain new locations where communities can meet. This allows people to spend their free time together in a natural environment.  
  
From a low budget, you can implement small-scale, experimental interventions. If something has already been proven to be supported by many, decision-makers are more likely to recognise good development trends.
- It makes your life more exciting, you can make new friends who, just like you, would like to redeem the world with actions.

## WHAT WILL YOU NEED?

- A loveable goal supported by many. Think small: what is the smallest intervention you can make to improve your environment?
- A committed team. Talk and organise small actions.

## HOW SHOULD YOU DO IT?

- 1 Look for a location which could be a cool place with small improvements. It can be a less known or busy place which is not ideally used.
- 2 Design something which is good for a lot of people: talk to all kinds of people. The more diverse your backgrounds are (professions, youngsters, parents, dog-owners, locals, homeless people), the more difficult it will be to understand each other. However, it is more likely that better ideas come from this kind of arrangement.
- 3 Build. Test it and collect feedbacks. If something did not turn out the way you expected, be brave to experiment and change things.
- 4 You are not building for eternity, but it is important that what you build is appealing, safe and easy to keep clean.
- 5 We believe in guerrilla interventions, but if it is necessary, do not shy away from the administrative tasks of legal construction and land use.
- 6 You will need some money. Fund raising parties, sponsors of raw materials, smaller tenders that fit your purposes.
- 7 Appreciate smaller changes and celebrate if something gets done.
- 8 Do it only if it comes from your heart!

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If you are interested and would also like to “hack” public spaces, go for it! For more inspiration, visit our website or Facebook page. If you would like to cooperate with us, do not hesitate to contact us.

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