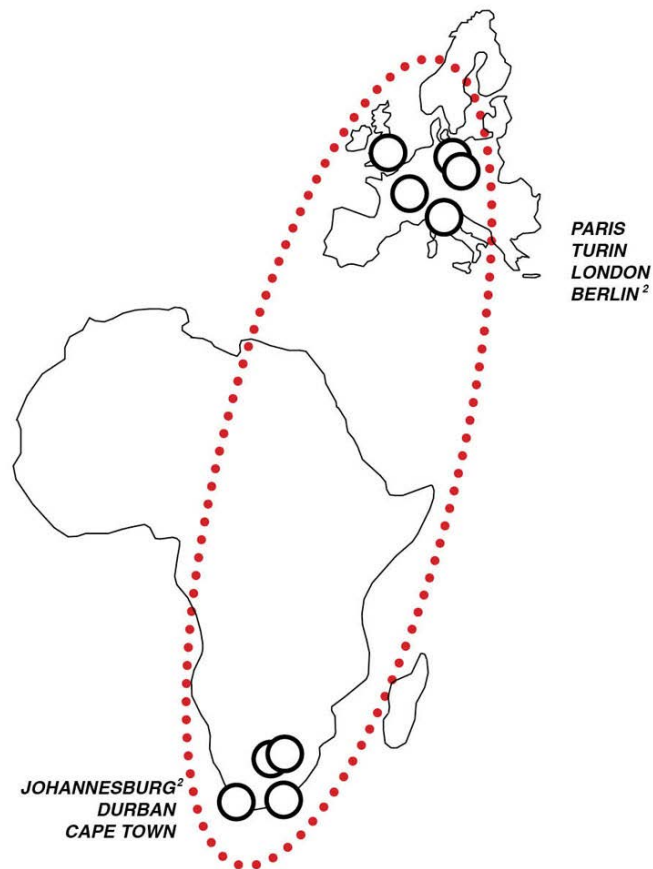


# NINE URBAN BIOTOPES (9UB)

## INTERIM REPORT

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08 January 2014



**Goldsmiths**  
UNIVERSITY OF LONDON

**CUCR**  
Centre for Urban and Community Research

## EPIGRAPH

Artist statement by Marjetica Potrc

“Working together with residents, artists can create a project, what I call a 'relational object'. It's important that the residents participate right from the start – this makes it possible for them to take the project over when the artists leave and make it live on. It can be a community garden, a dry toilet in a city like Caracas, or whatever. The relational object becomes a tool to change the culture of living, and for me, this is one of the most urgent tasks today... we have to believe in humanity. That's the beauty of living, no? I often get asked: “How do you define your role as an artist?” That's easy: I'm a mediator... I often talk about participation, and I realize that the word 'participation' is much overused these days. Participatory design is where I see my practice situated. Lately, there has been a lot of talk about participatory democracy. Why do we use this modifier with these words? Because we lack participation. Similarly, the word 'sustainability' has been overused to the point that its meaning is nearly lost. But even so, sustainability is crucial for the survival of our cities, so we need to rediscover what it means... I'm a hands-on person. You have to get your hands dirty. You don't change much if you just talk. Doing things brings change. This is where the relational object comes in: it's this something that people engage with, that produces social change. That's how I understand it.”

From: *Cities in Transition*. Marjetica Potrc in conversation with curator and architectural historian Andres Lepik.

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# 1. INTRODUCTION

*Nine Urban Biotopes* (9UB) is an international, multi-sited socially engaged art project delivering both artistic research and cultural exchange among cities in South Africa and the European Union. The project brings together social initiatives, citizens' organizations and art institutions in Johannesburg, Durban and Cape Town, London, Paris, Turin and Berlin. The participating initiatives all distinguish themselves by addressing vital matters of concern of contemporary urban living in innovative ways, responding to issues of health and housing, youth and the elderly, migration, mobility and economical subsistence. They do so 'on the ground' and 'in the thick of life' of each city, reason why they are referred to as "urban biotopes". Additional partners operating on trans-local scales provide specialist input and international cooperation to the project.

Among these partners, 9UB aims at creating a trans-local dialogue on visionary practices regarding social urban sustainability that is capable of bridging geographical, cultural and institutional divides. The project's key methods to accomplish such dialogue are:

- (a) 3x3 artist-in-residency programmes placing nine artists within the social urban contexts and within the issues addressed by nine biotopes (host organisations),
- (b) Nine "integrated reporters" working alongside the artists and providing visual documentation of each art-intervention in order to communicate local experiences live and trans-locally,
- (c) a comprehensive web-based communication platform, and
- (d) an innovative dialogical exhibition and outreach strategy.

Nine Urban Biotopes is supported by the European Union under the Culture Programme 2007-2013, Scheme 1.3.5. "Cultural Co-operation with third Countries". It is match funded by the project partners as well as by Deutsche Gesellschaft für Internationale Zusammenarbeit GIZ, Pretoria, Inclusive Violence and Crime Prevention for Safe Public Spaces (VCP) Programme South Africa. A minor funding contribution is provided by Hochschule für Bildende Künste (HFBK) Hamburg.

The project meets the following objectives of the EU Culture programme:

- (a) to encourage intercultural dialogue,
- (b) to promote the transnational mobility of cultural players (artists),
- (c) to encourage the transnational circulation of cultural and artistic works.

The project specifically addresses the aims of strand 1.3.5 of the programme by establishing a concrete and long-term international cooperation aimed at cultural exchange between European cities and cities in South Africa (EU Culture Programme, Programme Guide, May 2010, p. 9). 9UB's reflexive dialogue structure advances and strengthens a fair and sustainable exchange and vital transfer of knowledge between Europe and Africa.

In addition, 9UB aims at developing and empowering audiences beyond the direct scope of the partners by bringing artistic practice into the daily lives of each city's inhabitants where it can be productive in providing space for utopian thinking.

## 2. PROJECT AIMS

### TRANS-LOCAL DIALOGUE ON SOCIAL URBAN SUSTAINABILITY

The aim of 9UB is to establish a “trans-local dialogue”<sup>1</sup> on “social urban sustainability” by interweaving and connecting new context-specific, socially engaged art projects into the existing social activities of participating biotopes in nine cities. 9UB does so in order to uncover and discuss different “intentions, methods and techniques” of locally employed imaginative urban practices for building “sustainable cities”. Furthermore, the project’s intention is to communicate these “visionary practices”, identified and challenged as “alternative models”, beyond their respective local contexts of operation. In doing so, 9UB seek to encourage a process of joined learning among South Africa and the European Union directed towards expanding our knowledge on how “urban futures” are being negotiated in general terms and in terms of each concrete city or, even more precisely, each site of the participating biotopes. This reciprocal ‘learning-from’ is held to “strengthen the positions” of 9UB’s partner initiatives within their local fields of action as well as to broaden the awareness of contemporary urban concerns among the general public. Furthermore, 9UB intends challenging urban art projects, like it is one itself, in regard to their contributions to community cohesion and public safety.

### TABLE OF PROJECT AIMS

The following list compiles the different aims of the project. The codes of each aim are composed of the overall project’s or of the specific project partner’s or sponsor’s name who is investing interest in each particular topic, followed by a number. The verb resembles the principle activity inherent to each aim.

- 9UB 1 reveal Uncover imaginative urban practices regarding ‘social urban sustainability’
- 9UB 2 share Discuss imaginative urban practices trans-locally.
- 9UB 3 bridge Communicate imaginative urban practices trans-locally.
- 9UB 4 research Produce knowledge on negotiation of urban futures.
- EU 1 meet Cultural exchange EU-SA in form of joined learning.
- EU 2 position Strengthen local positions of all partners.
- EU 3 multiply Reaching out to the general public raising awareness regarding urban concerns (cf. audience development).
- GIZ 1 examine Question urban art re its role in community ‘safety’.<sup>2</sup>
- GIZ 2 sensitize Use the project to raise awareness on safety issues.

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<sup>1</sup> This and the following quotations are taken from the project synopsis (English version), June 2013.

<sup>2</sup> This aim is based on the urban aid project “Inclusive Violence and Crime Prevention for Safer Public Spaces (VCP)” by the German development agency GIZ. The term ‘safety’ is used deliberately in order to free the discussion from the negative connotations inherent to the term ‘security’.

### 3. EVALUATING NINE URBAN BIOTOPES

#### EVALUATION FOCUS AND CONTRIBUTIONS TO 9UB

The Centre for Urban and Community Research as the academic and evaluation partner have been involved in the project from the very beginning. The focus of this ongoing engagement is on the practice, the multiple variants, and the critically assessment of innovative research methods that facilitate dialogue and produce shared knowledge by means of artistic intervention in the social (urban) world.

CUCR are providing a process-based evaluation, which aims to take a deeper look into each artistic project and host biotope as well as into the trans-local platform and structure of dialogue.

CUCR will also make active contributions to (1) reflecting the overall learning process and cultural exchange, (2) assessing the implementation and achievements of each artist-residency, and (3) contributing to the trans-local web platform and electronic publication.

#### EVALUATION AIMS AND METHODS

The evaluation of 9UB sits between different sets of needs, agendas, foci and envisioned outputs. It aims at being supportive to the project aims as well as to the aims of all the partners. The evaluation is set out to be an integral part of 9UB, a team achievement fostering a process of shared learning.

The concrete evaluation aims have been framed as

- (1) Encouraging and critically accompanying the trans-local and multi-scale dialogue between biotopes and cities as well as between partner organisations, activists, artists, local and international publics;
- (2) Measuring the project's achievements and impact regarding the exchange of knowledge on innovative urban practices and distinct understandings of social urban sustainability, the development of audiences and enhancement of public awareness with respect to the multiple issues inscribed to these practices and understandings and the improvement in socially sustainable urban development, urban living conditions and safety (VCP) in the different biotopes; and
- (3) Situating the project within comparative urban studies as well as within the theoretical discussion on social urban sustainability and socially engaged art practice.

To achieve its aims, the evaluation of 9UB has to be ongoing, collaborative and specifically tailored to the different project actors, sites and outputs. The evaluation has therefore been designed around three complementary methods. These are:

- (1) A baseline self-evaluation form that identified aims and expectations of partners at the beginning of 9UB and which will be analysed together with in-depth interviews with partners and artists at different project stages.
- (2) Field visits to biotopes during artist-residencies together with ongoing observation of the web-based dialogue, in particular with regard to both the art interventions' and the website's capacities to bridge conversations between sites and operation blocks.
- (3) Regular meetings and continuous exchange on shifting aims and 9UB's accomplished main and side products with urban dialogues together with ongoing participation in the multiple dialogues via the website and e-publications.

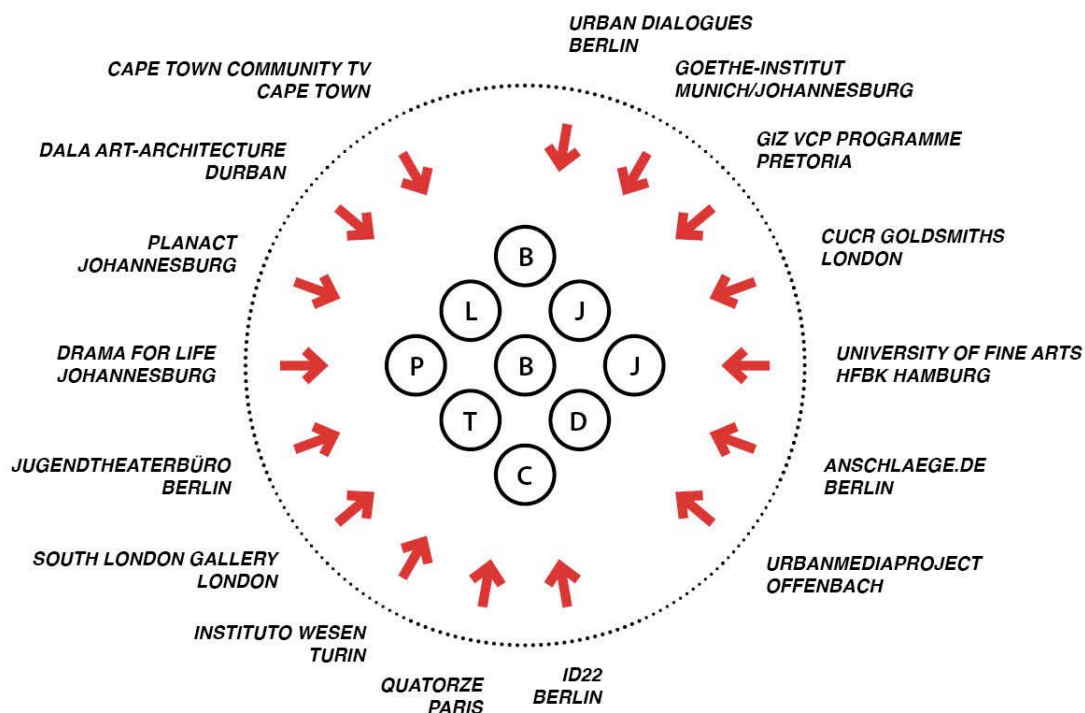
## RESEARCH AND EVALUATION ACTIVITIES UNTILL INTERIM STAGE

Research and Evaluation activities till date include:

- Virtually attending the Kick-off meeting in Johannesburg where the evaluation team introduced the evaluation, March 4<sup>th</sup>-7<sup>th</sup>, 2013
- Producing and sharing background papers on 'socially engaged art practice' and 'social urban sustainability', as well as a detailed analysis of the project's structure, aims and challenges.
- Designing and analysing a self-evaluation framework used to gather basic and baseline information on each partner/biotope. This has been completed by partner/biotope leads in each city and shared with all partners.
- Attending and contributing to workshop on project values in Berlin, August 1<sup>st</sup>-2<sup>nd</sup>, 2013
- Attending and contributing to partner meeting in Paris, September 12<sup>th</sup>-14<sup>th</sup>, 2013
- Facilitating group discussion to explore expectations of project, local context and challenges, experience of evaluation and expectations
- Attending and contributing to artist gathering in Berlin, October 17<sup>th</sup>, 2013
- Virtually attending GIZ-Workshop on safety in Pretoria, November 19<sup>th</sup>, 2013
- Providing continuous feedback in regular meetings with 9UB project lead Stefan Horn from urban dialogues in Berlin, via phone or online.

## 4. PROJECT ACTORS

### PARTNERS, BIOTOPES, SUPPORTERS AND ASSOCIATED ORGANISATIONS



As for the structure of participating organisations, 9UB is a highly complex, multi-layered and continuously evolving construction. It combines public and private actors of very different profiles and operational scopes – as well as formal partners, supporters and associated actors in regard to the EU project agreement – into one coherent project. For a detailed list of all participating organisations see appendix 1.

Participating organisations distinguish themselves in four levels:

- Level A: European and South African Biotopes working on the ground (this includes partners and associated partners in the sense of the EU agreement).
- Level B: European and South African partners sustaining the network, i.e., working for the project and within its structure yet not directly on the ground of each city.
- Level C: Partners and supporters investing interests (and money) into the project or accompanying its progress and outputs critically, i.e. raising trans-local and academic issues.
- Level D: Associated organisations solving specific needs to run the exchange (website, exhibition, e-book), i.e. communication contractors but contributing own resources.

Partner institutions range from small-scale, independent architecture firms and cultural organisations all the way ‘up’ to large-scale providers of cultural exchange and international cooperation (Goethe-Institut and GIZ), passing via well-established art institutions and academic centres. Due to this broad variety of backgrounds partners bring into the dialogue structure a diverse set of experiences and institutional organisation structures. Two of the level B partners, urban dialogues Berlin and Goethe-Institut Johannesburg, act as regional co-ordinators for Europe and South Africa respectively. Urban dialogues is also the initiator of the project and acts as artistic director.



## ARTISTS

The second group of participants in the project is the artists. Nine internationally renowned artists have been selected to take up the art-residencies at the heart of 9UB. In light of the envisioned cultural exchange, European artists will live and work in South African biotopes and African artists will do likewise in European biotopes of the network. The European and South African coordinators, together with all biotopes, have carefully designed the corresponding matches of each artist and host organisation.

The art-interventions to be accomplished by these artists provide the creative ground on which the research, dialogue, mutual learning and cultural exchange of 9UB will take place. Each artist will work with his or her artistic means according to how they see fit of the needs of each biotope's situation and specific research focus.

For a detailed list of participating artists and their professional backgrounds see appendix 2.

## INTEGRATED REPORTERS

Together with the organisation partners and artists, the so-called integrated reporters<sup>3</sup> represent a third group of agents involved in the delivery of 9UB. These reporters will either be recruited locally or come to the biotope from the outside together with the artists. They will be students either in journalism or art.

The role of the integrated reporters is to document and visualize the process of each art-intervention within the nine biotopes and to feed these local projects into the trans-local web platform. They work in close relation with both the artists and the host biotope while the possibility of 'live dialogue'<sup>4</sup> among distinct sites, contexts and artistic means of research rests on the output of their efforts.

Short video-clips (about 90 sec. each) will be the principal media for reporters to accomplish their role. These video-clips will be uploaded once a week during the operation of each biotope's artist-in-residency programme. They will follow a plot-list that has been predefined by biotope partners yet which is open to the reporters' own creative interpretation as they see fit in the context of each art-intervention, urban situation and local research focus. Aspects to cover include yet are not limited to: artist's arrival, first contact with the biotope, gathering of material, artist presentation, art project aims, host aims, process, participants' experiences and public reception of the art-intervention.

In order to be able to professionally produce these video-clips, the integrated reporters will receive appropriate training facilitated via the 9UB website in form of web tutorials on topics such as writing a story-board, use of light and video editing, among others.

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<sup>3</sup> In earlier project stages these reporters were referred to as "local network communicators" (as is the case in the EU application).

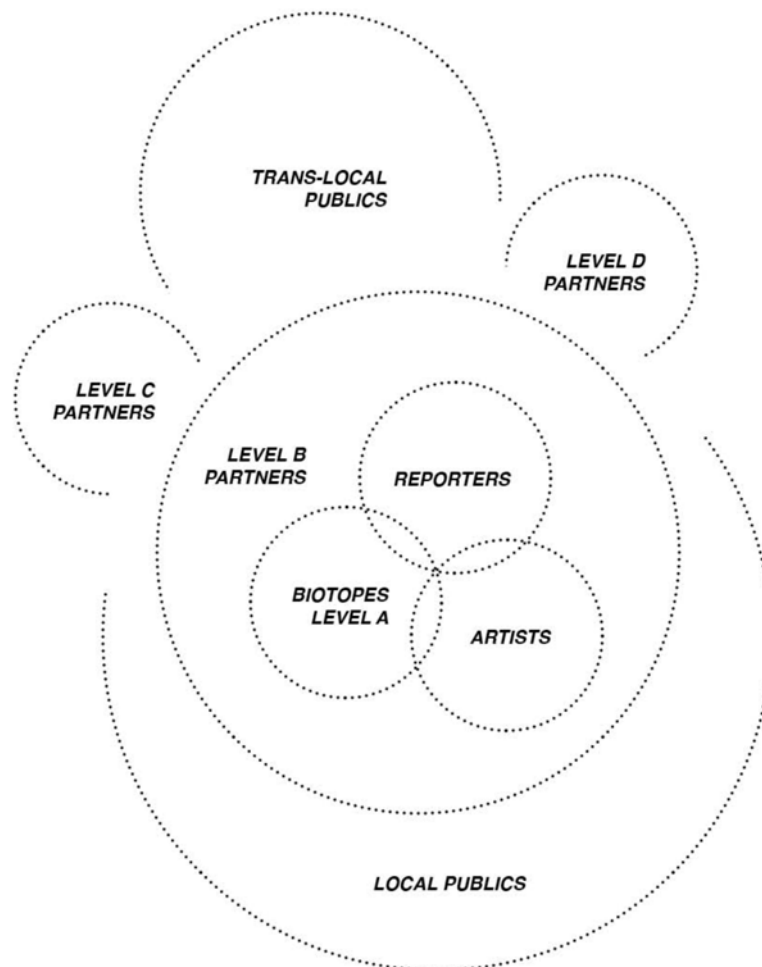
<sup>4</sup> "Life" in the sense as presented by the authors of "Live Methods", that is, being alive and unfolding in real-time; being engaged while being playful as well as critical (Back and Puwar 2013:7–15).

## TABLE OF ALL PROJECT ACTORS

The following list compiles all actors involved in the project in regard to whether they intervene on the ground, mediate from ground to web, operate locally, sustain the network, and invest interests from outside, or link into the project as additional publics.

- Artists 1-9 invited artists or artist groups.
- Reporters 1-9 integrated reporters (local or alien, one or many).
- Level A partners Biotopes: local project partners operating on the ground of each city and being host organisations for the artist residencies.
- Level B partners trans-local partners sustaining operations yet *not* working on the ground.
- Level C partners Partners who invest interests from outside of the actual operations (EU, GIZ, CUCR, HFBK Hamburg)
- Level D partners Additional communication partners (partly contracted yet also contributing own resources).
- Publics 1-10 local publics (9x) as well as trans-local audiences (linked in via website).

The graph visualises a simplified chart of the relationships of collaboration among all project actors:



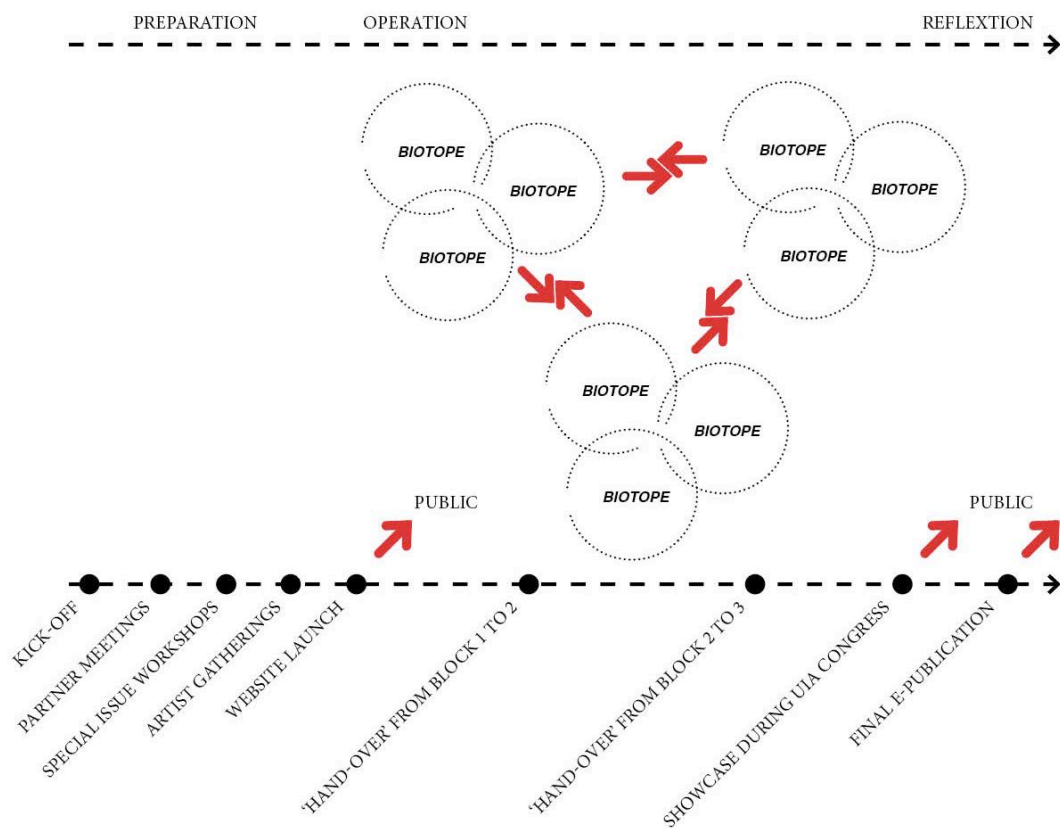
## 5. STRUCTURE OF THE EXCHANGE

As mentioned in the introduction, and further detailed in the previous chapter with regard to the involved people and organisations, the trans-local and multi-directional conversation envisioned by 9UB, the so-called “arena of exchange” and its working, rests on both the project actors (biotopes, trans-local partners, artists and integrated reporters) and a series of cultural and technical means (art interventions and video-clips as well as the website, e-publication and showcase exhibitions) that facilitate the dialogue across geographical, cultural and institutional divides. These actors and means are brought together by 9UB in specific constellations of dialogues.

### OVERALL PROJECT STRUCTURE AND TIMELINE

The overall time frame of 9UB is of two years, having started in March 2013 and reaching till February 2015. The delivery of the project is roughly divided in three periods, (1) the preparation phase reaching from March 2013 till December 2013, (2) the operation phase unfolding between January and September 2014, and (3) the reflexivity phase summing up the project between October 2014 and February 2015.

All three phases are characterised by their ongoing and evolving conversations taking place on multiple levels. Phases two and three, additionally, are characterised by their public visibility, while phase one is more ‘inwards-looking’ with a special focus on building the network and trust and interest among partners.



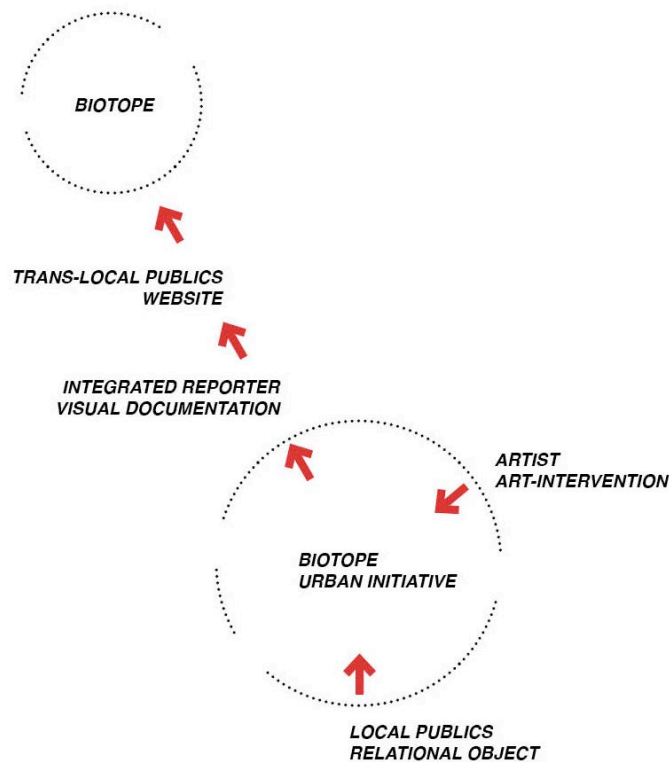
## TRIALOGUES: 3X3=9 CONVERSATIONS

The exchange initiated by the overall project is entailed in the multiple conversations unfolding among biotopes, art-interventions and issues, as well as among partners, artists and publics. These are organised in three implementation blocks of three parallel-run, three-month-long artist-in-residencies each. These trialogues are at the core of 9UB.

During each trialogue, conversations unfold among a variety of involved actors: (1) between biotope members, artists, integrated reporters and local publics in each implementation site; (2) between actors in one biotope/art-residency and those in the other two (in particular in conversations of partners with partners and artists with artists); and (3) between trans-local publics and all three biotopes/art-residencies via the web-platform. These conversations use the languages of art, video and text (emails, blog entries, academic essays, etc...) in order to bridge experiences and concerns from one site to another.

In addition to facilitating conversations within each implementation block, the website, e-publication and showcase exhibition format bridge conversations also between one trialogue and the next. They provide the infrastructure for exchange, being both the memory and the tool for analysis and discussion for all projects. Consequently, they keep hold of both the accomplished outputs and research findings *and* of the processes and conversations leading up to these results.

The following graphic shows the flow of conversations of each biotope. The artist comes into the biotope and develops his or her art-intervention. This intervention, conceptualised as “relational object”, engages with local publics on the ground of the very biotope and intervention. Through the documentation of the integrated reporters, the relational object and its local responses get translated into the web-platform where they engage with trans-local publics and find their way onwards to the next biotope. The other two biotopes/art-residencies produce the same flow of communication at the same time. The biotopes of the second and third implementation blocks link into this conversations via the website at different stages of the project.



## 6. PROJECT MILESTONES

To date the project has reached its milestones. These were:

### **KICK-OFF MEETING, JOHANNESBURG, MARCH 4<sup>TH</sup>-7<sup>TH</sup> 2013**

This meeting provided an opportunity for an introduction to the partners, the evaluation strategy, the communication strategy and financial guidelines as well as an opportunity to discuss the project timeline, work packages and general delivery of the project. This meeting was successful in the creation of trust among partners. It provided a valuable opportunity to exchange on overall ideas and on each partner's specific objectives, and to identify the challenges inherent to the project's complexity. Concrete outputs include the development of a work profile for the integrated reporters and to jointly agree on the artist-biotope matches.

### **WORKSHOP ON PROJECT VALUES, BERLIN, AUGUST 1<sup>ST</sup>-2<sup>ND</sup> 2013**

This meeting allowed identifying the project's values and to place them in relation in a so-called 'value-pyramid'. It also provided the space for the development of the project's overall communication strategy (including a delivery plan and tech-issues). This meeting was successful in identifying the key values of 9UB, in setting up an outline and road map of the communication strategy and in recognising the challenges concerning the envisioned dialogue itself and the structure that has to be built in order to foster and sustain such dialogue (among the points raised where the need for reflexivity, sensibility and trust as well as to be aware of and make productive the complexity and multi-directionality of the project).

### **PARTNER MEETINGS, JOHANNESBURG AND PARIS, SEPT. 4<sup>TH</sup> AND 12<sup>TH</sup>-14<sup>TH</sup>, 2013**

Held for South African partners and European partners separately, this second meeting of all project partners was a first practical test for 9UB's trans-local communication aims with urban dialogues virtually participating in the first part and two representatives from South Africa (from Goethe-Institut and dala) physically participating in the second. The meeting provided the opportunity to discuss and jointly decide on the project values, the dialogue and communication strategy (including the website with its design and function as representative space and as space for joined learning and knowledge exchange, the e-magazine and the project logo), and the role, profile and recruitment of the integrated reporters. The meeting was also successful in briefing partners and jointly discussing the development stage, aims and challenges of each of the nine artist-in-residency programmes, to discuss the common threads uniting them all, to outline 9UB's light-weight and flexible exhibition format and to raise critical concerns about the scope and delivery of the overall project and its parts (how to create dialogue and the central role of the website, the need of gate-keepers for delivering art projects, development of audiences?). This meeting also provided space for seeing into relevant financial and administrative issues.

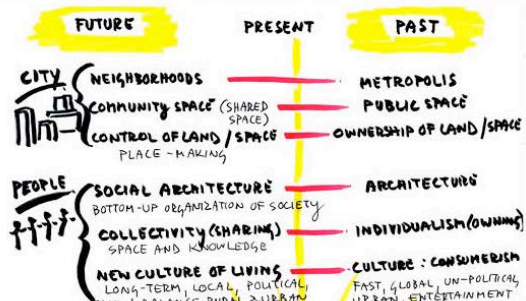
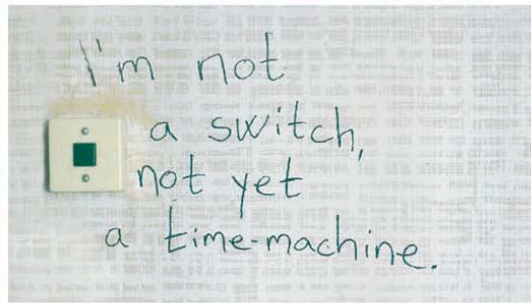
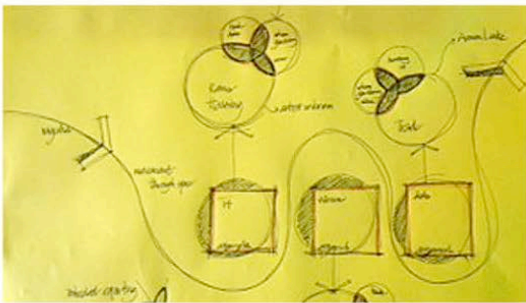
### **ARTIST GATHERINGS, BERLIN, OCT. 15<sup>TH</sup> – 25<sup>RD</sup> AND SOUTH AFRICA NOV. 26<sup>TH</sup> – DEC. 1<sup>ST</sup> 2013**

Rather than at one centralised meeting, artists met on small-scale, tailor-made basis primarily with their immediate dialogue partners as well as with the European and South African co-ordinators. This way, the meetings were successful in establishing friendships and good working relations among those project actors who will later feed the conversations within each implementation block through their interventions. They also provided an important space for anticipating concrete needs regarding each artist's residency, travel and material/equipment. The opportunity to brief the artists and jointly discuss strategies and implications concerning the envisioned dialogues among them, however, was not fully made use of.

## GIZ-WORKSHOP ON SAFETY, PRETORIA, NOVEMBER 19<sup>TH</sup> 2013

This meeting, organised and co-ordinated by GIZ, provided the opportunity to understand the concepts and terminology of “safety” and systemic violence prevention. It was successful in allowing participants to learn some practical tools that help identify safety risks in communities and to develop basic conceptions about how to identify, flag up and improve safety issues during the local project operations of 9UB.

The following images present some impressions from the meetings and workshops held during 2013:



© images (clockwise): quatorze: 9UB atelier at the Paris meeting; Stefan Horn: Talking Heads, video stills from the Johannesburg meeting; anschlaege.de: concept image; quatorze, Paris; GIZ: Violence and Crime Prevention workshop, Pretoria; Stefan Horn: Talking Head; anom.: notes on participatory design from the Johannesburg kick-off meeting; Doung Jahangeer: notes on dialogue practice among partners from the Paris meeting.

## 7. DISCUSSION AND PRELIMINARY FINDINGS

In the following, we will discuss the preliminary findings as well as the challenges and potential risks that have been identified in the layout and working of 9UB.

### SUMMARY OF THE PROJECT CHARACTERISTICS AND VALUES

The complexity of its structure, its trans-local operations and its set of diverse aims causes 9UB to face a series of in-built challenges yet which, at the same time, give it its distinctive character. These challenges/characteristics reside in the project being:

- Multi-sited: 9UB brings together different situations, frameworks and languages and conversations have to be bridged between distant locations
- On-going: The dialogue envisioned by 9UB has to be bridged across three operation phases (the dialogue blocks) and, to be sustainable, into the future beyond the project's time frame.
- Multi-issue: a variety of concrete agendas (co-housing, mobility, migration, livelihood provision, health, specific needs for the youth and elderly, etc...) are being addressed and have to be brought into dialogue with each other. In addition, overarching issues like social urban sustainability, the possibility and structure of dialogue, and raising awareness for and improving public safety have also to be brought into coherence.
- Multi-scale: 9UB aims at initiating and sustaining dialogue between different conversation partners: organisations, activists, residents, artists, neighbours, local and international publics. Such dialogue has to be made accessible, fair, trustful and sustainable.

During the Berlin values workshop the following list of overall project values has been identified and, at the Johannesburg and Paris partners meetings, been agreed on by all partners. South African partners, however, have commented on the hierarchical structure of the pyramid, that they would rather think these values in circles. For a detailed discussion see the specific evaluation report that has been shared with all partners.

Furthermore, the characteristic of being "process-related" has been identified as central to 9UB over the past months.

### 9UB Values

Results from Corporate Design Workshop  
1+2 August 2013

unique values

**concrete    connective**

core values

**critical    playful    encouraging    sensible    solidary**

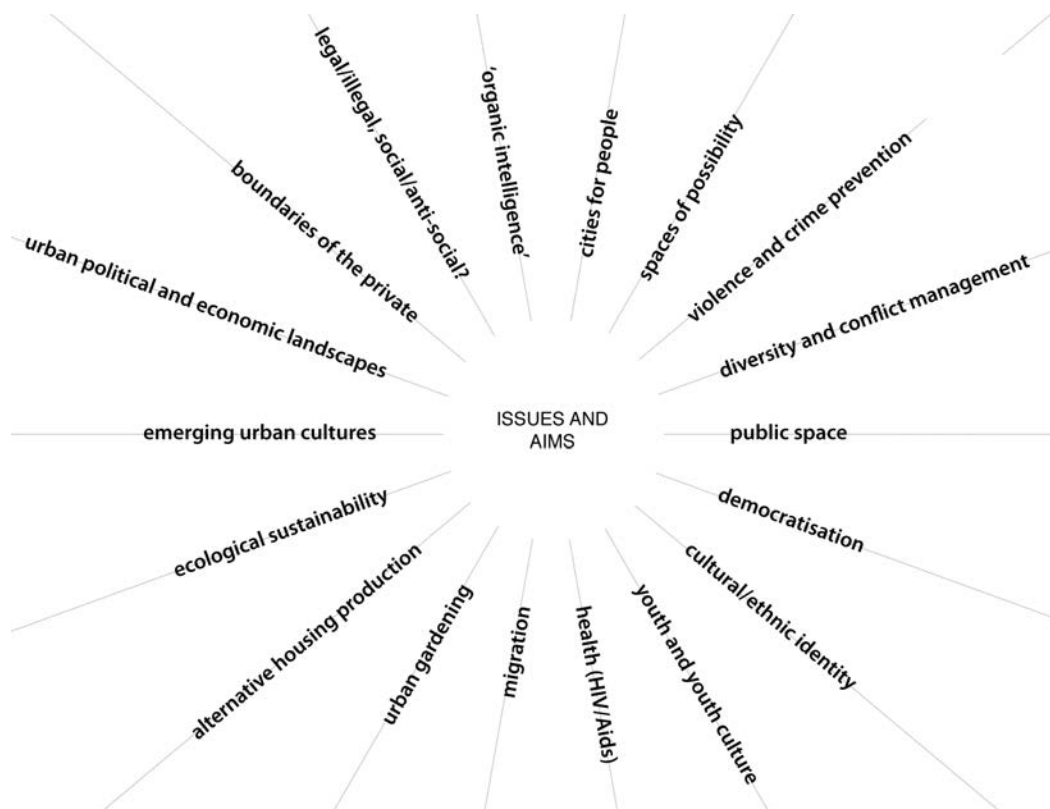
substantial values

**researching    intercontinental    assembling    artistic    urban**

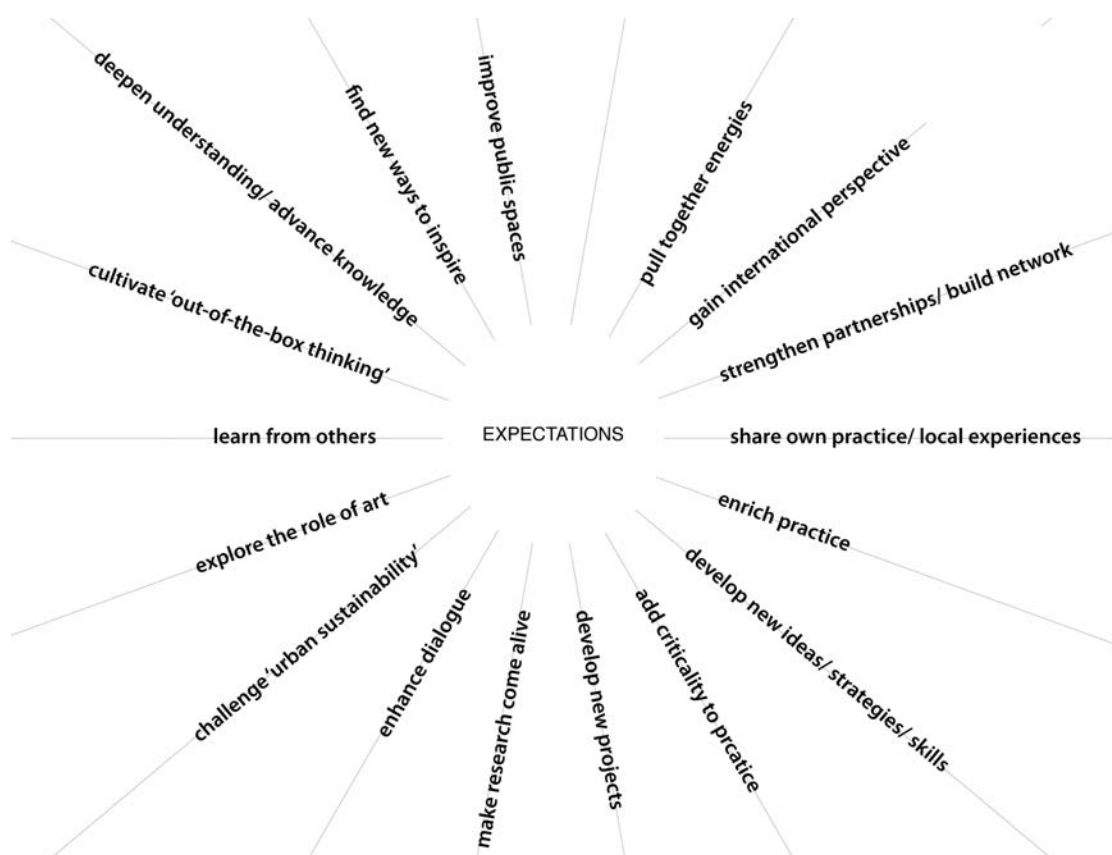
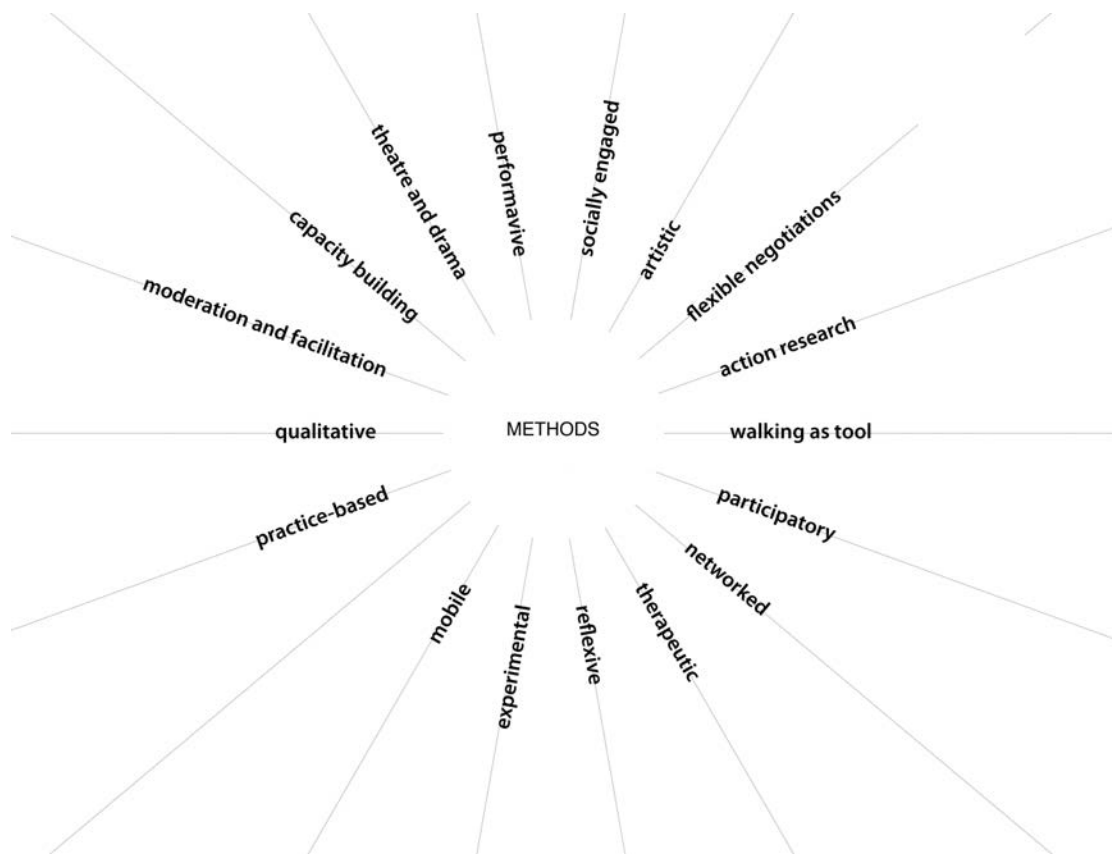
## SUMMARY OF LOCATIONS, ISSUES, METHODS AND EXPECTATIONS

The first evaluation activity comprised the elaboration of a Base-line Self-evaluation Form, which was filled out by all project partners. This form provided the basis for all project partners to get to know each other as well as the different or similar locations of action, issues and aims, methods, and expectations in 9UB they are sharing or by which they distinguish each other.

The following graphics provide an overview of these multiple aspects that converge in 9UB. They were presented and discussed during the Paris partners meeting.







## CHANGES IN THE PROJECT STRUCTURE

Before and during the preparation phase, two changes have been made in relation to the project's outline as stated in the EU application document: (1) artists have been set by co-ordinators and biotope leads rather than being selected by an independent jury and (2) the GIZ has joined the project as additional trans-local partner introducing specific competences yet also interests in the project.

In addition, the official project start has been changed from January to March 2013 with 9UB now running until the end of February 2015. Minor adjustments have been agreed on in regard to the distribution of responsibilities and financial risks among partners (see the amended co-operation agreement from September 2013). Furthermore, the publication plan for the project has been re-organised in order to improve the delivery of 9UB. Instead of the publication of a periodical e-Magazine it is now envisioned to produce one final e-Book yet which maintains the structure of 11 chapters (nine descriptions of biotopes and art-interventions, one introduction and one conclusion). The launch of this publication is envisaged for November 2014 in London in co-operation with an associate partner.

## SET ARTISTS

The placement of the artists requires more detailed attention. The original consideration had been to choose the participating artists by means of an independent call and selection process. This approach has been evaluated as particularly positive in the EU application process as it was regarded as being open and guaranteeing good artistic practice. The change to set artists in the selection process was discussed with the EU project officer in Brussels in December 2012 and received approval in light that it constitutes a 'classical' curatorial approach. 9UB's artistic director accomplished the curatorial work in close co-operation with local project partners.

The original approach has been changed to the set artist model because of the following reasons:

- (1) The independent selection process would not have been able to meet the specific and very diverse needs of both the host biotopes and the incoming artists. Only a tailor-made and responsive matching of artists with biotopes, involving all actors during the process, is believed to be able to create partnerships that have the possibility to deliver their art-interventions successfully in the three months of the residency.
- (2) Rather than 'placing' artists in the biotopes, the relationship is now being framed as a 'matching' between equal partners. It became clear very quickly that both the host community (biotope) and the artists wanted, and had to be involved in the matching; and that this matching is precisely a process of building up relations over time and engage in ongoing negotiations: both among biotopes and artists yet also among biotopes, artists and additional community members and structures (e.g.: the neighbourhood wards in Soweto had to be involved early on). The time frame and need for local involvement has made a trans-local, detached selection process impossible.
- (3) The selection process would have required considerable amounts of the overall project budget, which was believed to be put to work in a much more efficient way by spending it on building the network, producing the art-residencies, training the integrated reporters and designing and running the online dialogue platform.
- (4) To a considerable degree, the change to set artists is also part of the legacy of the failed match funding application at the Federal Cultural Fund in Germany, which required to know of the participating artists previously to supporting the project.

## GIZ COMING ON BOARD THE PROJECT

The second important change to the outline of the project has been produced by the Deutsche Gesellschaft für Zusammenarbeit (GIZ) teaming up with 9UB as part of their South Africa Violence and Crime Prevention (VCP) programme.

The effect of GIZ-VCP coming on board the project is making its intervention in four tiers:

- (1) GIZ has introduced the specific focus on 'safety' to the project thus expanding as well as qualifying the envisioned discussion on urban futures towards the consideration of safety as integral to sustainability. Consequently two additional project aims have been introduced for all partners, biotopes and art-residencies, namely: questioning urban art with respect to its role in community 'safety' and raising awareness on safety issues locally and trans-locally by means of the learning conversations initiated by the project.
- (2) Together with these additional project aims, GIZ-VCP has also introduced itself as a competent partner to analyse and discuss such issues as urban safety vs. security, urban violence and the fear of crime among all participant partners, actors and publics.
- (3) Through its own well-established and far-reaching network, GIZ has expanded significantly the scope of the project, now reaching well into all levels of government in South Africa as well as into a community of experts worldwide.
- (4) Last but not least, the introduction of the specific focus on safety has grounded the project in everyday life in South Africa. The scope of discussion have thus been amplified to now include issues of governance, active citizenship, design, architecture, and vulnerability which are most pressing in regard to urban social sustainability in South Africa and encourages learning from this exchange worldwide.

Violence and crime, and the fear thereof, are a reality in many South African neighbourhoods and would inevitably have made their entry in the South African biotopes one way or another. Hence addressing the situation from beginning on and as integral part to all conversations is a big gaining that 9UB has obtained thanks to GIZ's involvement. This benefit, however, does not come without additional need for negotiation and, potentially, without its cost: The VCP programme is clearly designed to meet the South African context. Hence, it remains to be seen whether GIZ's strong and particular interest in the topic is 'high-jacking' the discussion towards everyday realities in South Africa leaving European biotopes and their concerns sidelined or, to the contrary, whether the discussion on safety as it is proposed by GIZ provides valuable insights also for the European biotopes that might have addressed the topic differently.

## IMBALANCES IN THE NETWORK

As mentioned before, the particular interest invested by GIZ-VCP into 9UB is clearly directed towards the South African context of their own work. This focus marks a potential fissure in the dialogue and exchange structure of the overall project as it is the first time that one of the envisioned learning conversations (that on safety) has a strong regional scope. GIZ-VCP's South African conversation – easily to be connected to the South African biotopes of 9UB – has thus to be made productive also for the European biotopes of the network.

Beyond different regional contexts that play out on the issues being discussed, imbalances also exist between participating partners in terms of their institutional background and working structure. Project partners have different investments and hopes in 9UB that have to be negotiated by the overall structure and process. For example, for South London Gallery, 9UB provides a welcome yet not crucial framework to nurture their independently established cultural network and produce an art-residency within their South-to-South programme of neighbourhood art participation. For the architecture offices Quatorze in Paris and dala in Durban, to the contrary, 9UB is helping them to build such structures for the first time in order to raise these organisation's profiles and to support them making their issues become visible to a wider, trans-local audience.

These imbalances in the network represent challenges and opportunities. On the one hand, they can lead to misunderstandings and potentially different qualities in local outputs, on the other hand, they provide the ground for fruitful learning partnerships where know-how can be shared between 'more' and 'less' experienced partners. Furthermore, if these imbalances are made visible and put on the table of enquiry, 9UB provides the very framework in which the politics of (trans-local) cultural networks can be discussed.

## ROLE AND WORKING OF SOCIALLY ENGAGED ART

Much of 9UB's aim to generate and sustain trans-local dialogue is rested on the role and working of art and, in particular, the role and working of socially-engaged art. Nine artists from South African and Europe will spend time in one of the host organisation of each biotope in order to develop artistic research projects that find fresh approaches to the issues addressed by each of their host organisations. It is hoped that these local artistic research projects will advance local knowledge on each topic and, at the same time, help to translate each local urban issue into an alternative language, that of art, and, in doing so, open up a broader and potentially universal exchange about these topics.

Within these claims, we can identify two understandings regarding the potential of art: (1) that art is 'dialogical' (Kester) bringing people and issues together and (2) that of art is a form of research in its own right, contributing with its specific ways of knowing in the shared production of knowledge of the world. Both these understandings, as well as the role and potential of socially-engaged art in general, have been extensively addressed and challenges within academics and art-practice. For a detailed account see the literature review that has been produced as one of 9UB's evaluation outputs during the last months.

Yet even if we accept these two understandings as preconditions, using art to investigate the urban and to create dialogue is no guaranty for valuable results. 9UB aims at doing research and encouraging dialogue, not at delivering an art project. Or, to frame it in terms of a comparison between aspirations and possible risks, 'research' aims at expanding knowledge on the basis of robust methods, not at reproducing what we already know in another, artistic, media of expression; and the dialogue envisioned by 9UB is that of a joined, trustful and open learning that aims to be sustainable, not merely bringing voices together that continue talking for themselves.

Furthermore, the (ab)using of art in itself is an issue that is highly contested both by artists and within the realm of social work. It is not so much contested, however, within urban studies that often incorporate art practices in order to extend their pool of methods yet without looking at the implications from the artist's point of view.

In regard to these concerns, 9UB provides both risks and opportunities. 9UB strong reliance on art as the facilitator of dialogue and knowledge might lead to being uncritical about art's achievements in terms of the overall project aims as well as in terms of the working relations and expectations to which art is being subjected in the biotopes and by the partners and overall structure. At the same time, 9UB creates a series of comparative case studies where exactly these issues can be jointly investigated.

9UB's artistic director, *urban dialogues*, has expressed continuously that they oppose the tendency to simply use artists as a reassuring force in the amelioration of social damage. They are critical of artists functioning as social buffers, cushioning the effects of socio-economic disintegration. Art theoretician Stella Rollig has pointed to the inherent challenges of urban art projects, exposing "that art functions as an accomplice of neo-liberal politics, which preaches communalism order to shift the responsibility for action from the state to local art projects" (1998:19). These issues have been raised and discussed with both biotope partners and artists throughout the preparation phase.

## ROLE AND WORKING OF THE WEBSITE

In addition to art itself, another crucial intervention on which 9UB rests the delivery of its aims is the project's online platform <http://urban-biotopes.net>. The website's central position to facilitating the exchange between partners, sites, art-projects and publics has been confirmed during the Paris partners meeting (this finds its expression in the re-allocation of financial resources from the exhibition and publication to the website in the overall budget; see Paris amendments to EU co-operation agreement).

It was raised that the central aim of the website is to serve the partners' aims as to facilitate dialogue and that the website should not aim to 'represent' 9UB towards the 'outside'. Rather, the project and website are platforms that aim at building a community of conversation partners. This means, that theoretically speaking, there is no outside to 9UB as all people who come to engage with the project and who visit the website are or want to be 'inside the dialogue'. Furthermore, the website was envisioned to be a place where the dialogue is a live process.<sup>5</sup> This is in order to make it a space for mutual learning, which resides in particular also in sharing the 'messy' ups and downs of dialogue while conversations unfold.

The agreed upon aim of the website, then, is to provide a space where the biotopes and local art-interventions, together with additional input on each biotope's distinct urban issue, can speak among each other and engage with wider audiences of those interested in the topic(s) and dialogues. In order to do this, partners agreed that the website will have to enable two layers of communication:

- (1) A 'presentational screen' (front-stage) where local processes, achievements and findings are being communicated. On this 'entry screen' all biotopes and local art-projects are made accessible in relation to their events and locations of action via a Timeline-Portal. It will be co-edited by a representative of each biotope who will be in constant exchange with each other in order to decide together and link the different entries.
- (2) A 'conversational playground' (back-stage) that consists of multiple, un-edited and 'live' spaces of communication (blog, video channel, notebook, etc...). This 'pool of voices' is where the actual exchange on issues and aspects of all local projects will take place. It will be accessible via the front-stage's timeline-portal, too, and will thus qualify the entries from the front-stage by making the conditions and politics of dialogue visible in direct relation to the events and locations of all nine conversations. At this level of the website, one can read and learn about all the concrete issues that come up in the biotopes, art-residencies, local organization and trans-local 9UB dialogue. The conversational playground will be multi-language and will make use of existing, easy-to-access platforms like youtube and facebook. Here, everyone can upload their contributions to the dialogue.

The central role of the website provides both advantages and challenges to the project. On the one hand, through the website, 9UB makes an efficient use of existing technology which it adapts in order to create, sustain and amplify the envisioned trans-locality of dialogue. On the other hand, the overall project makes itself vulnerable to the working of this very technology in order to deliver its aims. Here, the risk is that what presents itself as a self-evident "arena of exchange" is in truth only an empty structure that has to be filled with life by the people that engage with it (and with each other through it). Biotope members, artists, integrated reporters and publics are asked to invest much energy and time in making the website work, yet this required engagement is not at all guaranteed.

## ROLE AND WORKING OF THE INTEGRATED REPORTERS

Yet another challenge to the delivery of the project is the integrated reporters. This third group of actors of 9UB is integrated by individuals or groups of people in each site who will both accompany the process of artistic research and translation and find ways to communicate local issues and achievements trans-locally via the website. The reporters' qualification to be integrated, therefore, works in two directions: They provide an opportunity to embed the project in the local and embed the local in the project.

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<sup>5</sup> 'Live' here resonates with what has been put forward as a call for *Live Methods* (Back and Puwar 2013:7–15), i.e. employing tools that engage live and direct within the social world; making research a craft that encourages reactions and that inspires relations to be re-invented; envisioning research to be able to see the entire picture while not totalising the view; being playful while not losing sight of its firm theoretical bases as well as its attention to history, to the scale of its analysis and to the rigorous collection and analysis of data; and placing and curating social research within alternative public platforms where it can contribute to new meanings and take its stand in political and ethical issues.

The complexity of their operation and the range of hopes invested in what they are expected to achieve has led the project partners during the Paris meeting to conceptualise their role and working as “a project in the project”. According to such contingency approach, their ways of working and envisioned outputs have to be developed during, and through, the first dialogue and, thereafter, adjusted for each following case.

This learning by doing, once more, presents both risks and opportunities for the overall project. On the one hand, the quality of the produced video-clips might change significantly not only from site to site (depending on different working conditions) and from reporter to reporter (depending on individual skills) but also according to the learning curve of 9UB in general regarding the integration and production of the integrated reporters work. On the other hand, this learning curve in itself is a valuable outcome of the dialogue and open exchange between partners as long as it is an actual learning curve and if it is captured by the conversations (the back stage screen of the website) and made accessible for review and evaluation.

For the first dialogue block, the following initial settings have been brought in place: in the case of Antje Schiffers in Cape Town, the integrated reporter will be an art student from Cape Town who has been recruited via an advertisement and who will accompany the artist as ‘research assistant’. In the case of Marjetica Potrc and Daniel Kerber in Soweto, the reporters will be art students from Hamburg University of Fine Arts (HfBK) who will be actually involved in the delivery of the art-intervention as part of their university studies. In the case of Athi-Patra Ruga in Berlin, the integrated reporters will be young activists of the JugendTheaterBüro Moabit, that is, members of the actual biotope partner organisation.

Whether these first settings regarding the integrated reporters will produce the expected outputs for the overall project remains to be seen. What becomes apparent however already in the outset is that they do not act independently as reporters but are subjected to pre-established hierarchies as well as caught up in potential conflicts between their own interests and the interest of 9UB. In the case of Antje Schiffers, the relationship is highly personal and relies on the good working relationship that has to be developed by artist and reporter. Here, in addition, the reporter acts as ‘guide-opener’ (rather than gate-keeper) and translator. In the second case, Marjetica Potrc is the actual teacher of the student-reporters who will be giving them final grades at the end of the semester. In the third case, the integrated reporters represent the interests of the biotope. These possible conflicts have to be carefully monitored during the first implementation block in order to learn for the following dialogues.

Last but not least, there might be a possible mismatch between the importance of the integrated reporters for the delivery of the overall project aims and their resourcing. Additional support could not be secured and the costs of the integrated reporters are thus carried by the art-residencies and the biotopes (in the case of the South African biotopes, each art-residency is financed by 10.000 Euro directly from 9UB’s overall budget (paid by Goethe-Institut Johannesburg as project match for urban dialogues Berlin), in the case of the European art-residencies, these are being paid for by the biotopes themselves). In the case of Marjetica Potrc and Daniel Kerber in Soweto, the HfBK Hamburg appears as additional sponsor for this particular art-residency paying for the flights of both the artist and the reporters. The training (virtual tutorials) is co-ordinated and financed by South London Gallery based on their long-standing experience.

## SHOWCASES (LIGHT-WEIGHT EXHIBITION)

The showcases are conceptualised to be “light-weight” events developed on-site and ad-hoc towards the end of each art-residency. Rather than *presenting* outputs they are envisioned to *extend* conversations with interested publics and thus to further dialogue among artists, integrated reporters and biotope members on the one hand together with local participants, neighbours and publics as well as with trans-local audiences that wish to be part of the dialogue community of 9UB on the other.

The character of the showcases has been developed involving all partners during the preparation phase and, in particular, during the Berlin value's workshop and the Paris partners meeting. The result fits the project theme of urban sustainability and dialogue, as well as the actual aims of 9UB very much. It is a flexible, tailor-made and thus site-specific format that each partner can use and make productive in accordance to the local needs of both the biotope and the art-intervention.

The showcases include the following functions:

- Information desk of the overall project: topics, aims and network structure of 9UB
- Local hubs for the projects on-site
- Trans-local hubs to connect with other biotopes: invitation to engage virtually with local project partners, topics, methods and aims in all participating cities in EU and SA.
- Interface to connect with other local events that are dealing with similar issues. For example: in Durban, 9UB will connect through the local showcase with the World Congress of the International Union of Architects (see Chap. 9: Next steps).

### INTERWOVEN RESEARCH TRIALOGUES OR A SERIES OF ISOLATED ART-RESIDENCIES?

Drawing the points raised above together, we can conclude that the principal challenge for 9UB is to keep up to its aims during the operation phase starting in January 2014, with the completion of this interim report. Artists and art-interventions, integrated reporters and video-documentations, the website and network conversations, in other words the actors and means of trans-local dialogue on social urban sustainability, all initiate their work/working not until this crucial point in the progress of 9UB. In the following nine months, the network and conversation structure that have been built over 9UB's past term now have to prove their operationality.

In particular here, it seems pertinent to raise questions regarding the character of the relationship between biotope and artist as well as the character of the overall conversation resulting from these local interventions. What will the biotope-artist encounters talk about and what will be passed on of these local conversations so that all network partners (and interested publics) can learn from it?

The declared aim of 9UB is to research the local yet also to overcome and bridge its restrictions in order to produce and share knowledge trans-locally. The project wants to create and sustain an "arena of exchange" based on interwoven and research-orientated dialogues. To achieve these dialogues it recurs to the format of tailored art-residencies that run both parallel and consecutively during the operation phase. Yet these art-residencies contain the risk to reduce 9UB to nothing more – yet also nothing less – than exactly that: a series of site-specific art-residencies that run within a given period of time. The risk, thus, is that these art-residencies might well meet the expectations in regard to producing research in each biotope, yet might fail to facilitate learning conversations across time, space and context of each local event.

Furthermore, art-residencies in themselves have to be problematised. They are no neutral tool but rather entail the need for complex and continuous negotiations among all involved actors. In this light, we can extend the question raised above by asking: Who will be using whom for what aims during local and trans-local conversations? The artists the biotopes to produce their research or the biotopes the artists? 9UB the art-residencies or the art-residencies 9UB?

## 8. NEXT STEPS (PROJECT MILESTONES TO COME)

### WEBSITE LAUNCH, JANUARY 10<sup>TH</sup> 2014

At the writing of this interim report, the website is in its final development and testing stage. It was 'silently' launched among project partners on December 16<sup>th</sup> 2013 for debugging purposes. The next Milestone of the project is to go public with the website and to start feeding it with the conversations to be created during the first, and all following dialogues.

Together with the official website launch, a series of working guidelines for integrated reporters will be shared with partners.

### OPERATION PHASE, 3X3 BIOTOPES

January 8<sup>th</sup> 2014, Antje Schiffers will start the first of the three art-residencies of the first dialogue with her self-education project on everyday life in Cape Town. She will be joined on January 13<sup>th</sup> by Athi-Patra Ruge starting his explorations on identity in Berlin, as well as by Marjetica Potrc and Daniel Kerber on January 16<sup>th</sup> with their transformation of public spaces in Soweto. All three residencies will run until the end of March with a first set of showcases envisioned for March 22<sup>nd</sup> and 23<sup>rd</sup> 2014.

The second dialogue will then run from April until June with Taswald Pillay engaging with a Roma community on the outskirts of Paris, Armin Linke exploring travel routes and patterns of Durban street traders and Dan Halter coming together with migrant gardeners on Turin's old Fiat factory plant.

The third and last dialogue will start in July and finish in September with Terry Kurgan exploring co-housing cultures in Berlin, Anthony Schrag collaborating with neighbourhoods in inner-city Johannesburg and Ra Hlasane sharing his radical pedagogy with young people in South London.

During all three dialogues both the leads of each biotope and the artists working in parallel are asked to meet online on a regular basis (via skype) in order to discuss the progress of each art-residency together and identify shared or diverging issues concerning both the production itself and the overarching topics of social urban sustainability and the possibilities and politics of dialogue. These mandatory meetings have been agreed upon by the project partners during their meeting in Paris. They must be recorded in order to make them accessible for both learning and evaluation purposes and, once per dialogue, should be accompanied directly by members of the academic partner CUCR.

### INT. UNION OF ARCHITECTS UIA WORLD CONGRESS, DURBAN, AUGUST 2014

A special occasion will be the showcase of the Durban art-residency at the end of the third dialogue as this event coincides with the XXV World Congress of the International Union of Architects celebrated in the same city from August 3<sup>rd</sup> to 7<sup>th</sup> 2014. This will also be an important space to discuss 9UB and its achievements in terms of dialogue and urban studies in an academic forum. CUCR has submitted a paper to the conference with the title: "Possibilities of dialogue: The case of the trans-local urban artistic research project *Nine Urban Biotopes*."

### E-PUBLICATION, NOVEMBER 2014

In addition to the website and showcases, 9UB seeks to encourage dialogue and exchange also via the publication of an electronic publication. This format provides a space for reflection with invited externals and delivers a periodical document that allows referencing the project's steps and achievements for academic purposes. The chapter structure of the e-book allows compiling and sharing results and reflections on accomplished art-interventions in parallel with the progress of the following dialogues. The editorial guidelines for the e-publication were established among partners at the Paris meeting. They include documenting the process of 9UB as well as expanding its scope by establishing a space for dialogue with other, similar, urban and art initiatives worldwide. Its accessibility and achievements will have to be evaluated at a later stage.



## 9. EVALUATION FOCUS FOR REMAINDER OF THE PROJECT

### OPERATING 9UB

In light of the above discussion, points for consideration in the operation stage include:

- How does the project build and sustain social connections among actors within 9UB's network structure and at its interfaces to neighbours and trans-local audiences?
- How can the evaluation process, intended to be an integral part of 9UB and to provide a critical dialogue among partners, be integrated into conversations and be made productive?
- Much of the aims of 9UB is residing on the website and its conversation strategy. This strategy and technological hardware/software will be monitored as the project develops:
  - How can the website's conditions of participation and politics be made apparent so that equal access, trustful relationships and mutual learning become possible across localities?
  - How do all topics to be discussed (local topics on social urban sustainability as well as overall topics such as dialogue and safety) become apparent on the website?
- How can participation in conversations be encouraged, secured and sustained?

### CREATING PUBLICS

We recognise that from the beginning 9UB was set out to be a network project about cultural mobility (as set in the EU funding requirements). This means, that it is not to pretend that 9UB is a project designed for the participants of the local art projects as these residents and neighbours have never been involved in the development of 9UB. So far, all interests invested in 9UB come from the partners and artists, not from "local participants". However, in the moment the actual projects start on the ground, local participants will now have a chance to invest their own interests. Therefore, there will be the possibility for them to get something out of the project, too. Likewise, participation in 9UB happens on many levels, not only "on the street" and even there not only with those who are directly engaged.

In light of the creation of publics, evaluation questions to keep an eye on include:

- What do participants on all project levels think they are participating in?
- What degree of dialogue and exchange are they taking part in or do they think they are taking part in (at local level or trans-locally)?

The notion of participation needs further attention too. In 9UB, participation is understood as a process of "setting loose conversations". Yet where does participation start? During discussions among partners at the Paris meeting a first starting point has been framed as laying in the invitation to ask. Participation starts with building interest for going into a relationship (Dung).

### LEARNING FROM, TOGETHER

Last but not least, a central theme of evaluation questions circle around the possibilities and politics of learning that comes out of the project. Questions here include:

- What are the strengths and weaknesses of the methodology?
- What connections develop? And how robust are they?
- What is the impact of the mobility on artists, participating institutions and publics linked into 9UB at different levels and stages?
- How are "alternative urban futures" and "innovation in urban practice" regarding social urban sustainability being identified, addressed and/or encouraged?
- How is the practice of each partner/biotope enhanced by means of the trans-local dialogue?

## 10. SUMMARY AND RECOMMENDATIONS

### PROJECT OUTPUTS AT INTERIM STAGE

Regarding an overall evaluation of the development phase one of 9UB and of its overall structure set in place in order to achieve its aims, we come to the conclusion that the project is very much on track and in a good position to move on into its operation phase. 9UB is well managed and counts with a network of strong and engaged partners on all levels. This network has been build up with care and sensitivity and relies on trustful relationships among equals. Already at the interim stage, it works as a productive trans-local dialogue that is putting in practice an innovative conversation strategy on social urban sustainability, which promises to produce further valuable results.

In the following we provide an account of key issues to keep in sight and of the recommendations we make for the delivery of 9UB in the following months.

### PROJECT STRUCTURE AND MODUS OPERANDI

According to the present analysis of 9UB's mode of operation and project structure and of the working and work conditions of the project's constitutive partner organisations – and setting this analysis in relation to the contexts in which both 9UB and its partners are situated as well as the topics they address collectively and individually – AbdouMaliq Simone's notion of "people as infrastructure" (2004) – and his writings on the making of urban life in general – promises to be suitable for grasping the way by which both the general project and the biotopes sustain themselves within multiple connections.<sup>6</sup> Developed within the context of African cities, Simone's theoretical lens seems to allow not only to access the European contexts from a fresh perspective but, more importantly, to overcome "the persistent alignment of a 'theory'/'development' dualism with the 'West'/'third world' division in urban studies" (Robinson 2002:531). Seen from this perspective, 9UB contributes to a process of trans-local learning not only among project partners but also within urban studies in general (the same applies to studies on art as research and socially engaged art practices). This hypothesis, however, will have to be reviewed throughout the project's lifetime. Not only what is being learned, but also who is learning from whom are questions that have to be critically engaged with. As much as the (positive) learning effect will have to be actively pursued, the direction of this learning will have to be continuously negotiated among the partners. The danger exists that 9UB is reduced to a series of art-residencies that miss out on their trans-local learning and reflection opportunities.

### EXPEDIENCY OF CULTURE

The second grand theme under which to review the project's aims is the theme of culture – in the case of 9UB, in particular, meaning the production and employment of socially engaged art – and its agency inscribed in trans-local relations: relations that 9UB deliberately seeks to establish.<sup>7</sup> Following George Yúdice (2003) in his understanding of culture as a terrain continuously negotiated between local and global actors on all levels of exchange, rather than as a struggle for hierarchy as sustained in the Gramscian notion, 9UB situates itself and its partners right at the connections through which local differences are accessed, distributed and managed when culture is put in use and administrated across space and time. Here, again, 9UB has to be carefully monitored in regard to how the resources, technologies and knowledge of the trans-local dialogue are being controlled and channelled. Intentionally, this dialogue is multi-directional between all participating cities and inclusive across all

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<sup>6</sup> As separate chapter will present a detailed analysis of the network structure and each partner's specific contexts of operation based on the Baseline Self-evaluation Form filled out at the beginning of the project between March and June 2013.

<sup>7</sup> For more detail regarding this second theme, see the separate literature review on socially engaged art practices.

levels of actors of the project; in particular it is also intended to be at least two-directional, allowing a cultural learning process to benefit both South African cities and cities in the European Union.

Within the framework of the expediency of culture/art, three underlying questions arise concerning the possibilities of 9UB to reach its goals:

- Is it possible for citizens in geographically and culturally distant places to learn from each other and from their local (urban and cultural) responses to global concerns? If so, how is this learning possible and how is this possibility being managed (research aims 9UB2 and 3, EU1 and 3)?
- Can socially engaged art projects contribute to this global learning (9UB1-4, EU3)? What is it they contribute and how?
- At the same time: Can socially engaged art projects improve concrete local situations (EU2, GIZ1) and if yes, how can they do so?

## PRODUCTION OF KNOWLEDGE

Following on from the role and agency of culture/art several additional questions arise concerning the knowledge that is produced during and through the local research and trans-local conversation engagements proposed by 9UB:

- What form does the knowledge take in the exchange between one biotope and the other, and between participants and local and trans-local publics?
- What can art do (or not do) in general to reveal, share, bridge and research, as well as to critically engage with and comment on the urban concerns addressed by each biotope?
- How, and to what good do cultural interventions both on the ground and mediated via a web-based “arena of exchange” alter perceptions?
- In more general terms: What is the benefit for those who tell their stories and those who listen?
- How are stories being told and how can the listeners engage with the speakers and tell back?
- Will the website document and make accessible/visible ‘normal conversation’, that is, the backdrops and organization talk? Hence, does it proof fit for providing space also for stories of failure and conflict (which are crucial for learning)?
- What would the success of the project look like for each partner organisation, involved artist, project phase and element (e.g. the transition from one phase to the next, the showcases or magazine) and for distinct locale and trans-locale publics?

## LEARNING CONVERSATIONS

9UB contributes from its beginning to a process of trans-local learning. The extent to which learning takes place within such a geographically dispersed and institutionally diverse project remains to be seen and will have to be reviewed as the intra- and inter-trialogue conversations unfold. This is a matter of reflecting not only on what is being learned but also who is learning from whom.

Issues to be kept in sight in this regard include:

- 9UB has to be carefully monitored in regard to how the resources, technologies and knowledge of the trans-local dialogue are being controlled and channelled.
- 9UB have invested considerable resources into the web platform in order to allow for its partners and for citizens in geographically and culturally distant places to learn from each other and from their local (urban and cultural) responses to global concerns. The question of whether this will take place remains to be seen and will be a focus of the evaluation. If so,
  - how is this learning possible?
  - how is this possibility being managed?
  - Where will the dialogue/learning take place?

- Intentionally, 9UB's learning conversations are multi-directional between all participating cities/partners and inclusive across all levels of actors of the project; in particular it is also intended to be at least two-directional, allowing a cultural learning process to benefit both South African cities and cities in the European Union. Are these multi-directional and multi-layered learning conversations become a reality and are they sustainable?
- Furthermore, we recognise that much of the preparation in each biotope is invisible for the evaluation, yet it is key to the working of each project and to the actual learning to take place. Feedback sessions with urban dialogues have been able to provide very detailed insight into the overall preparation but missed out on the biotopes so far. In-depth interviews with biotope leads and members will have to recapitulate the internal learning in each biotope towards the end of the operation phase.

## OUTLOOK

In light of the sustainability of the network and cultural exchange initiated by 9UB, already during the preparation phase the overall coordinator urban dialogues Berlin has started to expand the scope of the project towards future conversations with biotopes located in additional regions of the world. In particular, a co-operation with Brazil is currently being established which would provide *Nine Urban Biotopes* with the opportunity to drop the 'nine' in its name and become a conversation platform/network that spans three continents.

Through the cultural relations of South London Gallery, 9UB has also the opportunity to get more involved in the international network *Another Road map art education* which addresses similar issues regarding the possibilities and politics of dialogue yet with a focus on art education rather than social urban sustainability. A dialogue between these two networks could be particularly fruitful for both initiatives.

The screenshot shows the 9UB website interface. At the top left is a 'menu' button. Below it is a video player showing a person painting a mural. To the right of the video player is the 'urban biotopes' logo and a date 'JANUARY 8, 2014' followed by the title 'Cape Town: Schiffers and Sprenger'. Below the title is a short paragraph of text. At the bottom of the page is a timeline with a compass icon on the left and social media icons (Facebook, Twitter, YouTube) on the right. The timeline shows dates from December 11 to February, with specific events highlighted in blue boxes: 'Berlin I: Athi-Patra Ruga opens', 'Soweto: Statement Marjetica Potrc and', and 'Cape Town: Schiffers and Sprenger'.

9UB website; Screen shot from January 8<sup>th</sup>, 2014.

## APPENDIX 1: PARTICIPATING ORGANISATIONS:

### BIOTOPES (PROJECT PARTNERS UNDER EU AGREEMENT)

#### COMMUNITY TV, CAPE TOWN

CTV is a non-profit, free-to-air television channel that provides the greater Cape Town community with access to training and production facilities and the means to broadcast content produced by and for the community.

The channel aims to provide information, education and entertainment programming that empowers people. The channel aims at the lower income population sectors that make up the majority of Cape Town's population. It addresses people in the languages that they speak, including English, Afrikaans and Xhosa. It showcases local talent, highlights local issues, provides a bridge between government and the community, and reflects the diverse cultures that make up the city's cosmopolitan population.

CTV shows a range of programming that is dominated by documentaries, both international and local, together with educational material (e.g. high school curriculum aids), talk shows, short films, magazine programmes, theatre shows and music programmes.

<http://capetowntv.org>

#### DALA ART-ARCHITECTURE, DURBAN

Dala's aim is to investigate and implement a spatial philosophy of urban creativity. Such interventionist and committed philosophy is built on five cornerstones: (1) it embraces the notion of the creative city; (2) it aims at re-conceptualising and re-appropriating public life – dala advocates the resurrection of the commons where, through creativity, citizens reclaim the use and responsibility of urban spaces; (3) it activates engagement with spaces and people in the endeavour to create more inclusive and liveable cities; (4) it nurtures active public dialogue as a fundamental practice of democratic knowledge production – not only in the classrooms but also, and more importantly, on the streets; and (5) it builds spaces of “democracy in practice” where citizens can contribute their voice to urban development, convinced that with participation comes responsibility.

[www.dala.org.za](http://www.dala.org.za)

#### DRAMA FOR LIFE, WITS UNIVERSITY, JOHANNESBURG

Drama for Life is an independent academic, research, community engagement and social responsibility programme based at the Wits School of Arts, University of the Witwatersrand. Drama for Life is dedicated to the academic, research and professional development of Applied Drama: Theatre in Education, Communities and Social Contexts, Arts Education, Drama Therapy and other related Arts for Social Transformation.

Since its inception in 2008, Drama for Life has played three significant roles, namely: (1) An African centre for the professional training of artists, educators, facilitators, therapists and researchers. (2) An African research hub that engages with multiple questions in relation to rich, indigenous African knowledge systems and critical social, health and education problems; with specific reference to HIV/AIDS, Sexual Health and Wellness, Human Rights and Social Justice, Social Transformation through Diversity and Conflict Management. (3) An African network for advocacy for artists, facilitators, educators, therapists and researchers working in the field of arts for social transformation.

<http://www.dramaforlife.co.za>

#### ID22: INSTITUTE FOR CREATIVE SUSTAINABILITY, BERLIN

id22 is a non-profit, civil society-based organisation supporting cultures of sustainable urban development, urban democracy and innovative housing.

id22 assists and publicizes self-organized cohousing projects, organises networking events, produces publications, operates internet portals and works with media partners to qualitatively improve the urban living environment. id22 has been working in Berlin since the year 2000, and cooperating with networks and initiatives locally and internationally.

The institute is interdisciplinary, emphasizing human-scale demonstrations of creative sustainability.

id22 explores, reports on and communicates synergies between culture, ecology, economy, participation and self-organization throughout a variety of educational events and tours, and supports networking and exchanges of experiences.

<http://id22.net/en>

#### ISTITUTO WESEN, TORINO

Istituto Wesen produces cultural projects and research in the fields of anthropology, local development and sociology. Being integrated by experts from different fields the institute has a cross-sectional and interdisciplinary vision and employs a wide range of media for discussion and dissemination, including video documentaries, educational publications, shows and exhibitions.

The Istituto Wesen mission is to support local development through citizens participation and cultural heritage preservation; foster a renewed artistic sensitivity of the individual through the search of innovative form of language; support policies to promote gender equal opportunities; promote an environmental conscience, respectful of the balance between man and nature. The association is working with all major local public institution and has developed several collaboration also on an international level.

[www.wesen.it](http://www.wesen.it)

#### PLANACT, JOHANNESBURG

Planact is a well-established non-governmental organisation (NGO) focusing on urban development in terms of participatory governance and integrated human settlements, It supports capacity development, research and advocacy programmes.

Planact facilitates participatory engagement between communities and government in terms of urban planning, implementation and monitoring specifically addressing issues that are of primary concern for poor communities. Planact assists poor, marginalized communities to work towards improving their living conditions and creating integrated, sustainable human settlements by providing support in the areas of human settlements education; informal settlement upgrading; affordable housing; security of tenure; access to basic services; and sustainable livelihoods strategies. Planact is an active member of the Good Governance Learning Network (GGLN) in South Africa.

[www.planact.org.za](http://www.planact.org.za)

#### QUATORZE, PARIS

The architecture platform and office *Quatorze* engages with the processes of transformation of contemporary cities in three complementary ways: pedagogy, construction and design. Their aim is to go beyond utopia by designing “do-able dreams” as well as to foster community building by doing.

*Quatorze* organises interdisciplinary construction workshops, allowing students, professionals and interested publics to reshape and adapt their environments in terms of their own needs. In these so-called “third spaces” of architectural education, students and professionals alike can experiment with utopian ideas by means of co-building common spaces outside of confined university contexts. *Quatorze* combines theoretical knowledge with do-it-yourself work ethics and know-how. They promote the idea of Public Space Invasion as a means both to change and improve specific spatial situations and to empower urban dwellers.

[www.quatorze14.org](http://www.quatorze14.org)

#### SOUTH LONDON GALLERY, LONDON

The South London Gallery (SLG) is one of London’s leading venues for contemporary visual art, housed in a Victorian space first built as a gallery in 1895. Over the past twenty years the gallery has focused on profiling acclaimed British and international contemporary art through exhibitions, live events, residencies and an extensive education programme.

June 2010 marked the opening of the SLG's building extension which saw the creation of the Outset Artists’ Flat . This enabled the SLG to create a new programme of three annual artist residencies, including one for artists based in Africa. The area around the SLG, called Peckham, is home to one of the largest Nigerian diaspora communities in the UK.

The Education team at the SLG aim to play a positive role as a local broker in a wide set of social

relationships, promoting the value of art in its widest sense and bringing a commitment to social justice. While some of our projects are strongly 'artist-led' we are also open to more devolved processes of exchange and reflection based on collective practices. We are unusual in being able to offer artists these special kinds of on-going, developed publics with whom to work.

[www.southlondongallery.org](http://www.southlondongallery.org)

## ASSOCIATED BIOTOPES (PROJECT PARTNERS WITHOUT EU AGREEMENT)

### JUGENDTHEATERBÜRO MOABIT, BERLIN

The Jugend Theater Büro (Youth Theatre Office, JTB) is a theatre company run by the civil association Initiative Grenzen-Los e.V. It aims to empower young people to use theatre and cultural action as a tool and platform to engage in social, personal and political issues that matter for them. Importantly, young people are encouraged to develop their own artistic style and provided the skills required for self-determined cultural production, not only as actors, but also as directors, dramaturges, technicians and event managers. With its "Bühne 21" (stage 21), JTB is establishing a young community venue that is co-conceived and co-managed by the youth.

<http://www.grenzen-los.eu/jugendtheaterbuero>

## CO-ORDINATION AND LINK PARTNERS (TRANS-LOCAL PROJECT PARTNERS 1)

### URBAN DIALOGUES, BERLIN

Since 1998 the urban arts association urban dialogues has been experimenting with urban spaces in the city of Berlin, searching for interesting sites for temporary and site-specific art projects. The artistic principle of urban dialogues is to bring aesthetic sensitivity to the rapid changes of place and perspective within the city landscape.

Since 2001 the non-profit-organisation urban dialogues has worked within social regeneration programmes in urban crisis zones, with an increasing focus on integrating youth and young adults in the production of art and culture. The artistic projects of urban dialogues began in the centre of Berlin as a scrutiny of the dramatically changing environment and then developed into a multi-layered and complex form of research applying artistic methods in urban areas.

Since 2006 urban dialogues has developed an international focus, exploring and discovering the means to seek out the complex differences and similarities of cities in our globalised world.

[www.urbandialogues.de](http://www.urbandialogues.de)

### GOETHE-INSTITUT, JOHANNESBURG

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach. It promotes knowledge of the German language abroad and fosters international cultural cooperation. It conveys a comprehensive picture of Germany by providing information on Germany's cultural, social and political life.

The Goethe-Institut draws on the rich variety of our own many-faceted open society and Germany's lively culture. It combines the experiences and conceptions of their partners in Germany and abroad with professional skills and engages in a dialogue rooted in partnership. In doing so, we function as service providers and partners for everyone taking an active interest in Germany and in German language and culture, and act independently with no political affiliations.

The Goethe-Institut faces the cultural policy challenges of globalisation and develops innovative concepts for a world made more human through mutual understanding, where cultural diversity is seen as an asset.

<http://www.goethe.de/ins/za/joh/deindex.htm>

## ACADEMIC PARTNER (TRANS-LOCAL PROJECT PARTNERS 2)

### CUCR GOLDSMITHS, UNIVERSITY OF LONDON

The Centre for Urban and Community Research (CUCR) is a well-established interdisciplinary research centre within Goldsmiths' Department of Sociology with a distinguished history of collaboration with local communities and activists. It combines theoretical investigation with concrete project implementations from Deptford to Jakarta.

CUCR is concerned with key issues regarding the constitution and social (dis)organisation of city life; it plies the intersections between the built and the social fabric of cities world-wide, with a strong orientation towards the cultural and the visual.

CUCR is the 'intellectual' home of two MA programmes, MA in Photography and Urban Culture, MA World Cities and Urban Life and a new practice-based MPhil/PhD in Visual Sociology. This unique combination of programmes consolidates and extends Goldsmiths international reputation in visual forms of urban social analysis. Academic programmes are supported with urban walks, extra seminars and workshops.

<http://www.gold.ac.uk/cucr/>

## PARTNERS WITH SECTORIAL INTERESTS AND SUPPORTIVE TO OVERALL PROJECT

### GIZ VIOLENCE AND CRIME PREVENTION (VCP) PROGRAMME

The Gesellschaft für Internationale Zusammenarbeit (GIZ) is service provider assisting the German Government in achieving its objectives in the field of international cooperation.

Against this backdrop of South Africa's alarming rates of violence and crime, the governments of South Africa and Germany agreed on commissioning GIZ to implement a project on Inclusive Violence and Crime Prevention for Safer Public Spaces (VCP) on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ).

The overarching objective of the project is to create an environment that enables public-, civil society- and community-based organisations to jointly increase the safety of particularly vulnerable population groups in selected disadvantaged areas by strengthening collaborative governance. Safety in public spaces and within communities impacts profoundly on the mobility and quality of life of citizens and their opportunities to participate in public life and developmental processes. The project follows an inclusive and systemic approach to violence and crime prevention. It aims at building a community of practitioners and supports the collaborative action of governmental and non-governmental stakeholders at national, provincial and municipal level. This is achieved through dialogue events, exposure visits, as well as through ensuring the availability of existing good practices and providing access to international processes.

<http://www.giz.de/themen/en/36155.htm>

### HFBK – UNIVERSITY OF FINE ARTS HAMBURG

The Hochschule für bildende Künste (HFBK) is the Hamburg state academy of higher artistic and scientific education. With its wide range of subjects, the HFBK offers the opportunity to study for interdisciplinary artistic and scientific qualifications. A central role is given to engagement with topics chosen by students themselves and project-related and experimental working methods.

<http://www.hfbk-hamburg.de/en/>



## ADDITIONAL COMMUNICATION PARTNERS

### ANSCHLAEGE, BERLIN

Communication, Design, Research – as an agency for communication anschlaege is dealing with all three issues. Along with the development of corporate design and company image for clients mainly from the cultural and creative sector anschlaege is well-known for its research projects. Within the field of experimental communication, the office is strong in linking people across rivers, inventing camps for 200 youngsters and seven theatres, constructing ships and creating networks along regions. Analogue or digital, billboard campaign or installation in public space: anschlaege is creating communication.

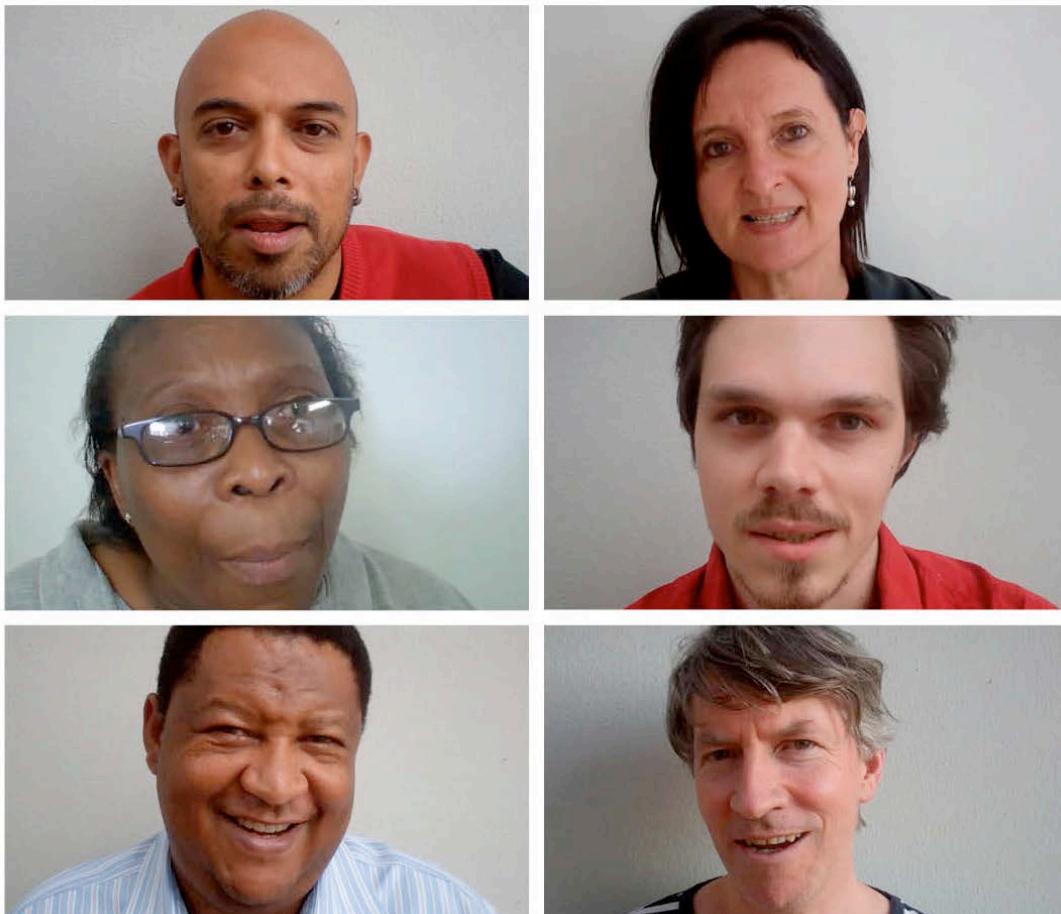
[www.anschlaege.de](http://www.anschlaege.de)

### URBANMEDIAPROJECT, OFFENBACH

Urban Media Project GbR is an interdisciplinary studio for research, conception and design in communication. Urban Media Project initiates and realises socially-engaged projects at the interface between culture, city and lifestyle based on content-based and visual communication. In cooperation with public and private partners, Urban Media Project discovers and draws new perspectives on urban sites, tendencies in avant-garde and pop-culture as well as creative economies and practices.

[www.urbanmediaproject.de](http://www.urbanmediaproject.de)

The following images have been taken from short interviews with project partners and guests during the Johannesburg partner meeting in 2013...



© Stefan Horn, Talking Heads, Video stills from Johannesburg and Soweto, 2013

## APPENDIX 2: PARTICIPATING ARTISTS

The following artists will work within the framework of 9UB:

### ANTHONY SCHRAG, GLASGOW

Anthony Schrag (\*1975) was born in Zimbabwe and raised in the Middle East, the UK and Canada. He works as visual artist, sculptor and photographer in the field of participator art, which have brought him to Pakistan, Mexico and China. In addition, he holds a degree in creative writing from British Columbia University in Vancouver.

For 9UB, Anthony Schrag will be working in Johannesburg together with Drama for Life, Wits University.

### ANTJE SCHIFFERS, BERLIN

Antje Schiffers (\*1967) is engaging with her art in the reality of life of different groups of society and how economical, political and social frameworks influence everyday life, both on a local and a global level. To be on the road is part of her artistic method, as well as the exchange of experiences and in-depth collaborations and all forms of trade-offs. By means of her artistic swaps Antje Schiffers aims at questioning value systems and their productions. Her artistic method is based on direct participation yet also works with distanced points of view in order to analyse and to visualise the 'hidden operating systems' of society. Antje Schiffers will work in Cape Town drawing on the extensive networks of CTV.

### ARMIN LINKE, BERLIN AND MILAN

Armin Linke (\*1966) is an artist working with film and photography, combining different mediums to blur the border between fiction and reality. He is working on an ongoing archive on human activity and the most varied natural and manmade landscapes. He is professor at the HfG Karlsruhe and guest professor at the IUAV Arts and Design University in Venice, as well as Research Affiliate at MIT Visual Arts Program Cambridge. During the last few years, Armin Linke has worked in particular on photographic research projects focusing on migration and refugees. During his stay in Durban at dala art-architecture he will cooperate with the local street vendors' organisation.

### ATHI-PATRA RUGA, JOHANNESBURG AND CAPE TOWN

Athi-Patra Ruga (\*1984) explores the border-zones between fashion, performance and contemporary art, producing works that expose and subvert the body in relation to structure, ideology and politics. Bursting with eclectic multicultural references, carnal sensuality and a dislocated undercurrent of humor, his performances, videos, costumes and photographic images create a world where cultural identity is no longer determined by geographical origins, ancestry or biological disposition, but is increasingly becoming a hybrid construct. An utopian counter-proposal to the sad dogma of the division between mind and body, sensuality and intelligence, pop culture, craft and fine art, his works expresses the eroticism of knowledge and reconciles the dream with experience. In the context of 9UB, Athi-Patra Ruge will collaborate with the Jugendtheaterbüro Moabit in Berlin.

### DAN HALTER, CAPE TOWN

Dan Halter's (\*1977) work as an artist is informed by his experience as a white Zimbabwean now living in South Africa. He deals with notions of a dislocated national identity and the dark humour of present realities in Southern Africa. Halter works with ubiquitous materials and the use of local popular visual strategies as a form of expression. This often tends towards the language of craft and curio within a contemporary fine art context. Halter himself describes his art as unfolding within the notions of fabric (cloth, textures, makeup's and material structures) and fabrication (construction, invention, imitation). With 9UB, Dan Halter will work in a multi-cultural urban gardening project on the former Fiat company grounds in Mirafiori, Turin.

MARJETICA POTRC / DANIEL KERBER, LJUBLJANA, BERLIN AND HAMBURG

The art and architecture works by Marjetica Potrc (\*1953) engage with the contemporary city and, in particular, with efficient solutions developed by its inhabitants. Through her installations and interventions, drawings and digital images, Marjetica Potrc reveals, examines and encourages such strategies. Since 2011 she holds a professorship at HFBK Hamburg.

Daniel Kerber is the founder of morethanshelters. He has been working for more than 15 years at the point of convergence of architecture, design and art with a special focus on 'informal architecture' in regions of crisis. His role as managing director of morethanshelters combines the results of this research with his expertise in project management of lightweight building projects. For 9UB, Potrc and Kerber will work together in Soweto with Planact.

TERRY KURGAN, JOHANNESBURG

Terry Kurgan is an artist and curator. Interested in the confluence of public and private realm issues and spaces, she runs an active studio and social sphere practice, working across a diverse range of fields, media and projects. For many years, her work, often produced in collaboration with others, has engaged with the transformation of Johannesburg's inner city. These projects have been sited in spaces as diverse as a maternity hospital, a public library, a popular Johannesburg shopping mall, an inner city park and a prison. Her artistic interest over many years has been in photographs as material for interpretation, and in the complex and paradoxical nature of all photographic transactions. Recently, she has published the book publication of her digital, interactive *Hotel Yeoville* project. During 9UB, Terry Kurgan will work in Berlin with id22.

TASWALD PILLAY, JOHANNESBURG

Taswald Pillay is an architect. His interests stretch across theoretical and applied concerns regarding localities of informal settlement. This has led to his involvement in a combination of projects ranging from informal settlement upgrading initiatives to various architectural workshops and area mapping exercises. Consequently, he has become deeply fascinated by the tough realities of 'informal' and/or township contexts, as well as the vast opportunities they afford in the way of blurring commonly accepted notions of both visual and spatial registers. His thesis, entitled *Bridging the divide: an alternate method of learning*, has therefore served as his entry point into a search for the role of architecture in mediating and fostering a re-familiarisation with discourses on African cityness. During 9UB, Taswald Pillay will work with informal Roma settlements in the northern suburbs of Paris.

RANGOATO HLASANE, JOHANNESBURG

Rangoato Hlasane is an artist, DJ, cultural worker and co-founder of Keleketla! Library, a cultural and creative centre aiming at empowering youth in inner-city Johannesburg through art, culture and heritage projects. During 9UB, he will work with a group of art-activists associated with South London Gallery.

For further information on the envisioned art interventions/collaboration during each residency see the information provided on the 9UB website at <http://urban-biotopes.net>.

## SOURCES AND REFERENCES

This interim report is based on the following sources:

- 9UB application document to the EU Culture Programme Strand 1.3.5,
- 9UB project description and synopsis, in its English version from June 2013,
- Self-evaluation baseline forms,
- Urban Biotopes website: [www.urban-biotopes.net](http://www.urban-biotopes.net), accessed December 20<sup>th</sup>, 2013,
- Personal notes from meetings and telephone conferences with Stefan Horn from urban dialogues Berlin,
- Conversations, personal notes and minutes from partner meetings and special issue workshops,
- Internal discussions of the authors together with evaluation team member Mathieu Hilgers, and
- GIZ internal paper: Gotsch, Peter, Obvious Katsaura, Lauren Ugur, and Nicholas Katsang. 2013. 'An Urban Approach to Safety and Integrated Urban Development in South Africa: Knowledge and Policy Review'.

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We would like to thank all project actors of 9UB for their help in providing information and for participating in the enriching conversations throughout the first year of 9UB. We are looking forward to the operation phase starting in January 2014 with the completion of this interim report.

Alison Rooke and Christian v. Wissel

