

## Embodying the transformation:

*An exploration of the role of art-based approaches in achieving a just and sustainable city through citizen participation in Malmö*

*Rabea Sorka Sophie Tzschabran*

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Supervisor: Maryam Nastar, LUCSUS, Lund University

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## **Abstract**

The exposure of societies to climate change requires cities to adequately respond to increasing environmental pressures while ensuring the well-being of citizens. Here, sustainable urban planning is an important tool. Malmö is an internationally praised pioneer of sustainable urban development; however, it is criticized for deficits in citizen participation. Hence, based on Critical Urban and Right to the City theories, the conceptualization of participatory parity and research on transformative qualities, I test the potential of art-based participation to enhance just, sustainable urban planning. The participatory format integrates photography, theatre, and critical collective mapping. The findings suggest that these serve to reveal the citizens' definition of a more just, sustainable Malmö, benefit the participants' feeling of agency and ensure enhanced procedural justice. Simultaneously, structural injustices and a translation to just practical outcomes remain a challenge. The conclusion suggests that art-based participation is a promising tool whose application should be further explored.

**Keywords:** inclusive sustainable urban development – equity – creative placemaking – experiential learning – community engagement – inner transformation

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## **Abbreviations**

IPCC: Intergovernmental Panel on Climate Change

ICLEI: International Council for Local Environmental Initiatives (Local Governments for Sustainability)

SUP: Sustainable Urban Planning

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“Without radical imagination, dialogue through practice, and the invention of new compasses and tools, we cannot progress and invent the institutions of the future” (Ćurlin et al., 2022, p. 18).

## **1. Introduction**

### **1.1. Just Sustainable Urban Planning**

In 2021, 75 percent of Europe’s population were living in cities, in Sweden, it was even more than 88 percent (Statista, 2023) and the numbers are slowly but steadily increasing. In the face of climate change, the responsibility of cities to mitigate and adapt is growing. The New Leipzig Charter, a key European document for urban development, highlights predictive and preventive policies and plans as a necessary contribution of cities to combatting climate change (European Union, 2020, p. 2). Thereby, the urbanization-climate change connection is bi-directional. On one hand, climate change can accelerate existing or bring about new challenges that urban citizens must face (Dodman et al., 2022; The World Bank Group, 2011). On the other hand, cities are a threat to ecological sustainability beyond their boundaries through their “pronounced influence on anthropogenic heat emissions and surface roughness” (Revi et al., 2014, p. 551).

Regarding the role of municipalities in advancing sustainable urban development, Kotsila et al. (2020) bring into the picture “that manifestations and drivers of injustice are not only seen as a challenge to be addressed by urban sustainability but also – in certain circumstances – as a potential undesirable outcome of efforts meant to accomplish urban sustainability” (Kotsila et al., 2020, p. 6). Among others, key drivers for reinforced injustices are the exclusive access to benefits of sustainability infrastructure, unfit institutional structures, limited citizen participation in urban planning and unquestioned neoliberal growth urbanism (Kotsila et al., 2020). For this reason, it is important to pursue strategies that can prevent unequal development towards just, sustainable societies and urban space.

The IPCC, therefore, emphasizes the inclusion of local knowledge in local leadership to respond to local struggles (Dodman et al., 2022). Similarly, as key principles of good urban governance, the New Leipzig Charter elaborates on first an integrated approach to consider all different and even partly conflicting interests fairly with regard to the “city as a whole, from its functional areas to its neighbourhoods” (European Commission, 2020, p. 6). Second, it stresses participation to engage the general public. Here, the authors state that “[n]ew forms of participation should be encouraged and improved, including co-creation and co-design in cooperation with inhabitants, civil society networks, community organisations and private enterprises” (European Commission, 2020, p. 6). Third, a place-based approach is recommended to contextualize urban strategies so that resources are allocated in

favour of reducing local socioeconomic inequalities. This is why, in this research, I apply arts-based methods in the context of sustainable urban planning (SUP) in the City of Malmö in Southern Sweden.

## **1.2. Research Context: The Need for New Methods of Participation in Malmö**

As an internationally known frontrunner, the City of Malmö has highlighted its ambition to become a leader for sustainable development and climate neutrality (Malmö Stad, 2021b) to face environmental and social challenges. For the future, Malmö envisions itself as “a socially balanced city with good living conditions for all its citizens, driving a dynamic, diverse and responsible local economy, all of which built upon principles of resource efficiency and environmental robustness” (ICLEI, 2023). Nevertheless, despite the increasing redirection of municipal resources towards sustainable urban planning, the city’s strategies and narration are examples of the persistence of a neoliberal paradigm strongly focused on economic means, technological approaches, and construction projects (Holgersen & Malm, 2015, p. 6; Malmö City Council, 2018; Malmö Stad, 2021a). Herein, the municipality’s approach to climate action and sustainable development excludes marginalized and vulnerable communities from planning processes which affects their access to benefits from sustainability infrastructure (Brink & Wamsler, 2018; De Rosa et al., 2022; Holgersen & Malm, 2015). As a conclusion from their studies on Malmö, De Rosa et al. (2022), Brink & Wamsler (2018, 2019) and Herrström (2021) strongly recommend to increase the citizens’ possibility to define their own needs and “to influence their surroundings and quality of life” (Herrström, 2021, p. 27) through greater participation in the form of “proactive (i.e. anticipatory) citizen engagement or ownership” (Brink & Wamsler, 2018, p. 92) to advance just SUP.

## **1.3. Research Aims: Art-Based Approaches to Participatory Sustainable Urban Planning**

This is where my research comes in, following the recommendation of the New Leipzig Charter (European Commission, 2020), and the apparent lack of consideration of contextual knowledge through participation in Malmö’s current planning. I specifically investigate the potential of art-based participatory citizen engagement in the transformation towards just, sustainable urban spaces. The benefits of art-based methods are seen in allowing participants to engage with emotional, embodied, experiential, and more than cognitive knowledge (Galafassi et al., 2018; Heras et al., 2021) and by that “alter our way of being in the world” (Bentz, do Carmo, et al., 2022, p. 688). Scholars emphasize that art can help to imagine, enact and by that experience the prospective transformation (Bentz, O’Brien, et al., 2022; Galafassi et al., 2018; Oomen et al., 2022). Thereby, art-based practices allow participants to relate to sustainability issues “on a personal and emotional level, linking the issue to their own lives and communities” (Bentz, O’Brien, et al., 2022, p. 503). In a further step, this knowledge can be

integrated into urban planning and policymaking. Performing especially can support people “to ‘suspend their disbelief’ and share collective imaginations of political power, authority or, indeed, the future” (Oomen et al., 2022, p. 259). Authors highlight that art can counter power relations and increase inclusivity by offering participants to express themselves in their own voice (Heras et al., 2021, p. 1882). This is why Stripple et al. (2021) describe art as means of “participatory world-building” (p. 87).

To support and confront Malmö’s present strategies in bringing about just, sustainable urban planning, I research the potentials and limitations of art-based participation. By developing and applying such approaches, I centre the perspectives of citizens of Malmö and their role in shaping the future of their city. Hence, the guiding research questions are:

- I. How do citizens of Malmö perceive and define a just, sustainable transformation of their city?
  - a. What is perceived as undesirable and problematic to the current state?
  - b. What is envisioned as desirable future of the city?
- II. What are the potentials and limitations of art-based approaches in ensuring just, participatory urban planning for sustainability in Malmö?
  - a. To what extent can they meet the requirements of recognition, representation, and redistribution?
  - b. To what extent do they nurture transformative qualities for sustainability?
  - c. Under which conditions can their potential be translated into practice?

In addressing these research questions, I first introduce to the previous and current planning and citizen engagement in Malmö. To guide the search for the substance of a just, sustainable city, I elaborate on Critical Urban (Fainstein, 2010; Marcuse, 2009) and Right to the City theories, and explore the concept of parity of participation (Blue et al., 2019) to later examine the potentials and limitations of the developed and applied art-based participatory workshops. Following this, I analyse the workshops’ outcomes and discuss the findings in terms of their support for just SUP. Finally, I conclude on the prerequisites for the potential of art-based participation to institutionalize and translate into practice.

## **2. Setting the stage: The Context of Malmö**

First, this section elaborates on the detailed ambitions of Malmö City regarding sustainable urban development. In a further step, lessons learned from cases of previous participatory projects of the municipality are presented.

## **2.1. Intentions and Ambitions of Malmö Municipality for Sustainable Urban Development**

With attention to the summary of Malmö City's comprehensive plan for sustainable urban planning, a more holistic understanding of sustainability becomes apparent which prioritizes three portraits the city aims to achieve: 'A mixed-function dense, green and close city', 'A regional generator of green growth and employment', and 'The city as a cultural and democratic arena' (Malmö City Council, 2018). The third priority is based on four dimensions: Increasing and improving 1) social spaces, 2) security and equality, 3) a healthy city and 4) encouraging participation (Malmö City Council, 2018). Regarding the access to improved social spaces, a healing of the city's social divisions "by dismantling barriers, improving transport and creating new attractions and spaces for interaction" (Malmö City Council, 2018, p. 7) is emphasized. Furthermore, approaches to tackle the social segregation between neighbourhoods in Malmö are based on "redesigning trunk roads and other main roads into urban high streets" (Malmö City Council, 2018, p. 7) to reduce mental distance. Regarding the aims for improved health in the city, affordable and qualitative housing, green spaces, and recreational areas accessible for all – regardless of age and social background – are emphasized as important variables. In the context of participation, the comprehensive plan aims for people to "feel part of the democratic process and find support amongst their peers" (Malmö City Council, 2018, p. 7).

## **2.2. Malmö's Emphasis on Participation in Sustainable Urban Development**

As a conclusion from its ambitions, it can be stated that Malmö City recognizes the importance of participation within sustainable development. An example that underlines this is that the World Congress of the ICLEI network, when hosted by Malmö in 2021-22, specifically aimed to centre people and an increase of "justice, equity, diversity and inclusion" at its discussions around cities' integrated climate action (Cowan Becker, 2022). Besides, the municipality states that "physical planning can promote participation both in the layout of communities as well as actively encouraging input in the planning process" (Malmö City Council, 2018, p. 7). Nevertheless, it is not indicated in more detail how exactly the municipality attempts to realize this vision. Therefore, the following paragraph gives an overview of the research on previous participation in Malmö.

## **2.3. State of the Art – or not!: Evaluation of Previous Participatory Sustainable Urban Planning in Malmö**

Participatory SUP in Malmö has been relatively limited in its spatial scope to the districts Augustenborg and the Västra Hamn (Boogaard et al., 2020; Månsson & Persson, 2021; Medved, 2017; Oliver & Pearl, 2018; Wickenberg et al., 2022). On the contrary, districts which are most disadvantaged through socioeconomic segregation in Malmö such as Södra Innerstaden, Rosengård, Hyllie, Kirseberga, Fosie (Salonen et al., 2019), are not specifically studied regarding citizens' perceptions. In terms of participatory methods that are applied, approaches vary from technical to more qualitative

participatory engagement (Boogaard et al., 2020; Oliver & Pearl, 2018), although creative methods were only exceptionally used (Gressgård, 2015; Leander et al., 2021). The overall evaluation of participation in Malmö's sustainable urban planning varies between positive (Boogaard et al., 2020), rather critical (Medved, 2017; Wickenberg et al., 2022) and negative conclusions (Gressgård, 2015; Oliver & Pearl, 2018; Wickenberg et al., 2022). Wickenberg et al. (2022) emphasize the necessity to enhance transformational learning and citizen engagement because "methods for community participation were lacking" (p. 9). According to these insights on previous participatory engagement, the city is only partially meeting its self-set requirements to become a cultural and democratic arena and encourage participation for sustainable development, hence improvements are needed.

### **3. Theory on Justice and the City**

To be able to design and evaluate participatory processes for just sustainable urban planning, a critical understanding of justice in an urban context is crucial. Therefore, this section elaborates on theories that define (the transformation towards) a just, sustainable city, and particularizes strategies for justice in participation.

#### **3.1. The What: Defining *the* Just and Sustainable City**

In this research, I employ a critical perspective on just urban sustainability. This provides a meta-level understanding of the link between participatory urban planning and its effect on justice and gives an analytical lens on the data gathered. According to Peter Marcuse, the critical perspective entails a questioning, evaluative attitude towards reality, both "in the sense of negative criticism, but also critically exposing the positive and the possibilities of change, implying positions on what is wrong and needing change, but also on what is desirable and needs to be built on and fostered" (Marcuse, 2009, p. 185). In the aims for radical urban practice, such a critical perspective requires 1) the exposure of root causes of occurring problems and the provision of the problem identification to those who can use it, 2) the proposition of action plans and strategies by the affected themselves on how to achieve identified goals, and finally 3) the politicization of what has been exposed and proposed by actors (Marcuse, 2009).

Based on these prescriptions, two popular, critical perspectives on transforming our cities and societies towards justice that are taken by scholars and activists are of interest – one that demands a systemic change to achieve justice (Lefebvre in Dikeç, 2009; Harvey, 2008, 2012) and another that opts for the pressure for non-reformist reforms to bring about incremental change towards justice (Fainstein, 2010). In her book 'The Just City', Susan Fainstein develops an urban theory of justice for the evaluation of "existing and potential institutions and programs" in the context of urban planning and policies (Fainstein, 2010, p. 5). This contradicts the standpoint of scholars such as Henri Lefebvre

and David Harvey who argue that "acting within the existing capitalist regime of rights and freedoms [...can only result in] mitigating the worst outcomes at the margins of an unjust system" (Harvey 2009, p. 46 in Fainstein, 2010, p. 170).

From a rather revolutionary perspective, Harvey follows the idea of the Right to the City. In this understanding, the search for the just city is connected to the one for the "social ties, relationship to nature, lifestyles, technologies and aesthetic values we desire" (Harvey, 2008, p. 23). By that "it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization" (Harvey, 2008, p. 23). The Right to the City social movement, as the embodiment of the theoretical ideas, defines it as "the right of all inhabitants, present and future, permanent and temporary, to inhabit, use, occupy, produce, govern and enjoy just, inclusive, safe and sustainable cities, villages and human settlements, defined as commons essential to a full and decent life" (Right2City, 2023). According to Dikeç (2009), Lefebvre emphasizes that the envisioned city would not be free of dissensus and contradictions (Lefebvre in Dikeç, 2009) but rather one where the possibility is given for encounters that allow for struggles. Hence, urban citizenship is understood as the identification with the city based on the plurality of its residents (Dikeç, 2009). The principles of such a city would entail justice, sustainability, diversity and democracy with the aim to fully develop "human potentials or capabilities, to all according to their needs, from all according to their abilities" (Marcuse, 2009, p. 193).

Simultaneously, Fainstein sees evidence in the aims of the Right to the City movement, that a radical transformation of cities that strives for an anti-capitalist, just society "in ways that are less than totally revolutionary" (Fainstein, 2010, p. 170) is reconcilable with reforming the existing urban planning towards justice. Fainstein hence attributes a just city the ability to fostering communities, directing resources to projects dedicated to the public good and to enhance equitable distribution, transparency in decision-making, openness for the perspectives of currently excluded citizens and a "lively, diverse, and accessible public realm" (Fainstein, 2010, pp. 183–184).

These approaches to a just city underline that the subject of a transformation and implementation towards the right to a just, sustainable city are its residents themselves. Following the Right to the City movement, it is a collective right including all persons "free of discrimination based on gender, age, health status, income, nationality, ethnicity, migratory condition, or political, religious or sexual orientation" (Right2City, n.d., p. 2) but it is particularly a right of the vulnerable and marginalized communities within society.

Coming from conceptions dedicated to the search of what a just city may look like and who its subjects are, the following approaches the 'how' of a transformation towards just, sustainable cities.

### **3.2. The How: Transforming towards a Just and Sustainable City through Participation**

#### **3.2.1. *Relevance of Substance and Procedure***

In the context of urban planning, Fainstein criticizes that current participatory approaches fail to confront the deeper-rooted power imbalances and overlook the structural inequities within society that impede participatory parity. The author hence counters the "assumption that a just process necessarily produces a just result" (Fainstein, 2010, p. 24), and explicitly emphasizes that the means and end, the substance and the procedure must be thought simultaneously and are inseparable. In a further step, this has the consequence that the mere concern with the fairness of procedures does not necessarily lead to more just outcomes, and vice versa, the achievement of more just outcomes cannot necessarily be inferred from more equal processes (Fainstein, 2009, 2010; Holifield et al., 2017). Only by that, the effects of (historically) unequally experienced realities of citizens that impact the way they, as participants in planning processes, "know their own interests, or at least will discover them through the process of debate" (Fainstein, 2010, p. 31) become addressed. Here, Fainstein refers to Gramsci's elaboration on a hegemonic ideology, where "individuals may be free to express their thoughts to each other yet remain prisoners of existing social relations, institutions, and ideologies that cause them to accept programs contrary to their own long-term interests" (Gramsci in Fainstein, 2010, p. 31).

Hence, in the attempt of bringing theoretical conceptualizations on the just city into practice, we need to dedicate ourselves to both, the substance as in what is desirable and the procedures as in forces and means to define and realize a just city.

#### **3.2.2. *The Structural Level: Justice as Parity of Participation***

Regarding the means of participatory citizen engagement and its potential role in a transformation towards just, sustainable cities, the conception of justice as parity of participation by Blue et al. (2019) provides a solution-oriented toolkit that builds on an integration of Fraser's theory of justice (2004) and Arnstein's (1969) ladder of participation. For Fraser, parity of participation implies that "social arrangements that permit all (adult) members of society to interact with one another as *peers*" (Fraser, 2013, p. 164) are a necessary precondition for just outcomes. Fraser highlights that the three key dimensions of justice, namely redistribution, recognition, and representation are intertwined (Fraser et al., 2004). This implies that parity of participation can only be built on the interplay of all



three: fair procedures, the “distribution of harms and benefits and the processes of recognition that provide a voice to a diverse range of social actors” (Blue et al., 2019, p. 372). Blue et al. (2019) argue that only by drawing on their interplay can “planners address injustice, foster parity, and enable meaningful participation” (Blue et al., 2019, p. 364).

The three key strategies for participation that they elaborate on are:

- 1) To improve recognition: This requires that participation values and recognizes the plurality of perspectives and knowledge instead of prioritizing the dominant ones. Arguing from a perspective on status, misrecognition, disrespect and thereby subordination need to be revealed and prevented from recruitment to processes to make every participant a full member and peer in societal interactions.
- 2) To enhance representation: This requires the democratization of frame-setting and inclusive, fair procedures in a way that captures the perspectives of all relevant people at an adequate scale. It is important to adapt participatory engagement to the contextual “circumstances of specific groups, locations, issues, and cases” (Blue et al., 2019, p. 373).
- 3) To bring about redistribution: Planners are expected to intervene “by supporting and enhancing efforts to redistribute wealth and resources” (Blue et al., 2019, p. 373) in favour of “low-income groups and marginalized communities in planning processes” (Blue et al., 2019, p. 368).

### ***3.2.3. Inner Dimensions: Transformative Qualities***

To enable participation in which citizens are truly empowered and free to express their desires, which Fainstein envisions, a systems-level change is necessary. Here, Wamsler et al.'s (2021) concept of transformative qualities provides a helpful framework for a “systematic consideration of internal dimensions in the political and institutional landscape” (Wamsler et al., 2021, p. 6) to achieve sustainability. Their change model is based on Karen O’Brien’s work on three spheres, who asserts that “the individual and collective ideas about what is just, desirable and sustainable are in turn inherited, formed, transformed, negotiated or fought for in the political sphere and realized in the practical sphere” (O’Brien, 2018, p. 157). Therefore, the emergence of changes at the structural level, such as the move towards just sustainable cities, is made possible by focusing on, among other factors, transformative qualities at an individual, collective, and systems level. These clustered qualities entail:

- 1) Awareness (e.g. presence, attention, self-awareness, self-reflection, emotional processing, capacity to listen and communicate)
- 2) Connection (e.g. compassion towards (human)beings and environment, caring)

- 3) Insight (e.g. perspective-taking, sense-making, relational, equitable, integral thinking, different ways of knowing, hope, optimism)
- 4) Purpose (e.g. activation and reflectivity of one's values, sense of intentions, responsibility, future orientation, meaning-making, sense of equity, solidarity, reciprocity)
- 5) Agency (e.g. sense of empowerment, cooperation, co-creation of meaning, action-taking, passion)

(Wamsler et al., 2021, p. 6)

One way to create an enabling space that may initiate such a paradigm shift necessary for transformation can be art-based practices in participatory engagement to stimulate the above-mentioned transformative qualities (Wamsler et al., 2021).

## **4. Methods**

Linking to the guidance that the transformative qualities and strategies for parity of participation in urban planning offer, this chapter justifies the research design for testing an art-based method. It introduces the workshop design I applied and guides through the methods of data collection and analysis. Additionally, the relevant actors for the study are identified.

### **4.1. Research Design**

The study follows a two-folded research aim. On one hand, it tests an art-based workshop as a participatory method for enhancing the justice of procedures in SUP. On the other hand, it researches the substance of a just, sustainable city as defined by the citizens of Malmö. For this purpose, the study uses a participatory, community-based action research design. By that, the study seeks to prevent traditional research practices which tend to declare the academic researchers as the experts who “extract information from the site and construct knowledge” (Hunter et al., 2012, p. 16). Rather, participatory action research intends to democratize knowledge production in research projects and to allow for the building of relationships between researchers and partner organizations to “enhance the capacities or aspiration of the participants” (Hunter et al., 2012, p. 16).

### **4.2. Relevant Actors**

To avoid shortcomings of a spatially and thematically limited scope and outreach, such as in previous participatory engagement in Malmö, the search for participants was directed at the broadest possible public of residents. Recruiting workshop participants started with a comprehensive search of existing social institutions in Malmö with a specific focus on the districts Rosengård and Södra Innerstaden (Sofielund, Mölllevången, Annelund). As contextual actors, the contacted institutions are embedded in the local struggles and work as hosts of social encounters for citizens. This makes these actors knowledgeable, well-connected partners in reaching the general public. Furthermore, such societal actors may integrate a researcher into the relevant social spaces while creating trust and allowing for

meaningful exchange and respectful, mutual learning (Lenette, 2022). For this study, I contacted several neighbourhood centres (Rosengård Centrum, Rosengård Fölketshus, NGBG, Kontrapunkt), socio-political organisations (Hela Malmö, Flamman, Botildenberg, Scenario 2030, ABF Malmö, Yalla Trappan, Malmöandan, Öppna Malmö), and social movements (Allt åt alla).

Most of the above-listed actors did not reply, rejected a collaboration due to limited capacities (Botildenberg) or did not exist anymore (Kontrapunkt). The organizations which replied positively and were able to support the research are NGBG, Allt åt alla and ABF Malmö (Table 1).

**Table 1:** Overview of missions and self-portraits of relevant societal actors in Malmö.

Institution	Description
<b>NGBG</b>	A non-profit cultural association with the mission to co-create new opportunities for the sustainable future of an old neighbourhood around Norra Grängesbergsgatan, in Sofielund's Industrial Area/ Annelund. The community organizes an annual street music festival and is open year round since 2022 to host a physical space for the local community to meet. It offers shared music instruments for on site use, runs a café and provides its facilities to members' events for free (NGBG, 2023).
<b>Allt åt alla</b>	A social movement whose members fight for equality in terms of housing, climate, workers' rights, feminism, and the Right to the City in Malmö (Allt at alla, 2011).
<b>ABF Malmö</b>	A centre for radical popular education financed by taxes which strives to enable access for everyone in society to benefit from lifelong mutual (re)learning, social change, and faith in the future, is still considering their potential support in reaching participants for my study (Arbetarnas Bildningsförbund, 2023).

These three societal actors officially advertised the events on their social media channels, and they were additionally shared in Facebook groups (International students Malmö, Gratis Saker Malmö, Malmö gäris for women and non-binary persons, Forward Malmö, Sofielund), during demonstrations (Riv Tidöavtalet) and via brochures in public spaces to reach people (9.1.1.). Finally, two workshops with nine participants in total were facilitated; one at NGBG (N=7) and a second one at ABF Malmö (N=2). The composition of the participants was accessed through a survey (n=6) on demographic data and a questionnaire on their self-perception (n=7) to prevent stigmatization.

### 4.3. Methodological tools

The workshop named '*PerForming* our sustainable neighbourhoods' was designed to integrate three major practices: photovoice, theatre and critical collective mapping.

*Photovoice* is a participatory research method to explore, reclaim, process, and influence social reality. Hereby, participants are empowered in their role as co-researchers (Photovoice Berlin, n.d.). Before the workshop, participants were asked to document their local environment as they personally experience and perceive it in their everyday lives. They were asked to take pictures of places or situations following guiding questions (9.1.2.) and to upload them before the workshop. This exercise

was supposed to encourage participants to share stories and to simplify their engagement in group discussions during the workshop.

*Participatory theatre* is highlighted by the Steps Centre (2023) as a tool to “enable researchers and participants to explore, reflect and co-create understanding and knowledge” and to transform power relations. It attributes its potential to “open up spaces for dialogue and understanding between the range of participants” (Steps Centre, 2023). The history of participatory theatre practices as a method goes back to Augusto Boal and his conception of the *Theatre of the Oppressed* in its various practices. In Boal’s work, the role of a *spect-actor* is introduced. With the spect-actor Boal creates a fluidity between audience and performers which enables them to take ownership of the stage and by that change both, their reality and its performed representation (Boal, 2019). Participatory theatre hence “stimulates individual and collective critical observation and representation of reality and inspires transformation” (ImaginAction, 2023). The exercises applied in the workshop build on Boal’s Image Theatre (Farmer, 2014; MacDonald & Rachel, 2000) and the stuck exercise from the Social Presencing Institute (2021).

*Collective critical mapping* is used as a method to visualize peoples’ perceptions of spatial interactions between them and their environment (Flowerdew & Martin, 2005; Giesecking, 2013). Through this praxis, maps as graphic representations of political and social happenings, places and feelings may create a knowledge platform of different realities based on participants’ everyday perceptions and expertise. The maps eventually present the contents of precisely those people whose voices and knowledges were and are traditionally excluded from processes. This turns critical maps into helpful tools for political practice (Orangotango, n.d.). Within the workshop, the scope of the collective critical mapping was the entire Malmö, and as material, a physical print, labels and a legend were provided (9.3.1.).

Additionally, I guided participants through a physical warm-up and a mindfulness practice (*dreamwalk*), where three emotions (happiness, sadness, anger) were stimulated connected to place-based imagination (9.1.3.). Besides, participants were asked to answer a semi-open questionnaire about their personal experience with the methods and the impact of the workshop on them (9.1.4; 9.1.5.).

#### **4.4. Workshop Structure**

For the workshop conception and structure, the toolkit for transformative engagement as designed by Pearson et al. (2018) and the open source material of the Lab for Climate justice, Work and Future (2023) served as orientation. Following *Theory U* – as developed by the Social Presencing Institute to define key components of transformative events - Pearson et al. (2018) introduce five key phases a workshop should consist of:

- 1) *Convening*, to welcome participants in a collaborative atmosphere.
- 2) *Observing* the relevant issues from various perspectives.
- 3) *Reflecting* on values and motivations to gain a plan view.
- 4) *Acting*, to define specific principles for an actualization.
- 5) *Harvesting* the gained insights to formulate an outlook and further steps.

(Pearson et al., 2018, p. 5)

The workshop followed this structure in its design, further details on the content of each phase and the workshop agenda are accessible in the appendix (9.1.3.). In total, including breaks, the duration of the workshop was three hours. In a preceding sign-up sheet, participants could indicate if they needed information material in languages other than English, the workshop itself was held in English.

#### **4.5. Method of Analysis**

The data were documented through audio recordings, observation notes, sketches, photographs participants submitted during the photovoice exercise, a questionnaire and a survey, and the maps that were made. Based on this material, the thesis follows a qualitative content analysis based on (Bryman, 2012; Mayring, 2000). Hence, the data is qualitatively coded and clustered both, according to the thesis' theoretical framework (deductive) and arising themes (inductive).

### **5. Results**

Following Fainstein (2009) and Marcuse (2009), the first section links substance and procedure based on the content of the workshop and is dedicated to answer the first research question on the problems perceived in the present, the envisioned futures, and the proposed change by participants. To answer the second research question on potentials and limitations of the art-based workshop, the section on procedure follows the three dimensions of parity of participation as introduced by Blue et al. (2019). Furthermore, it analyses the effects the workshop had on participants' transformative qualities (Wamsler et al., 2021).

#### **5.1. Linking Substance and Procedure: Citizens Perspectives on a Just and Sustainable Transformation of Malmö**

##### **5.1.1. *The Undesirable in the Present***

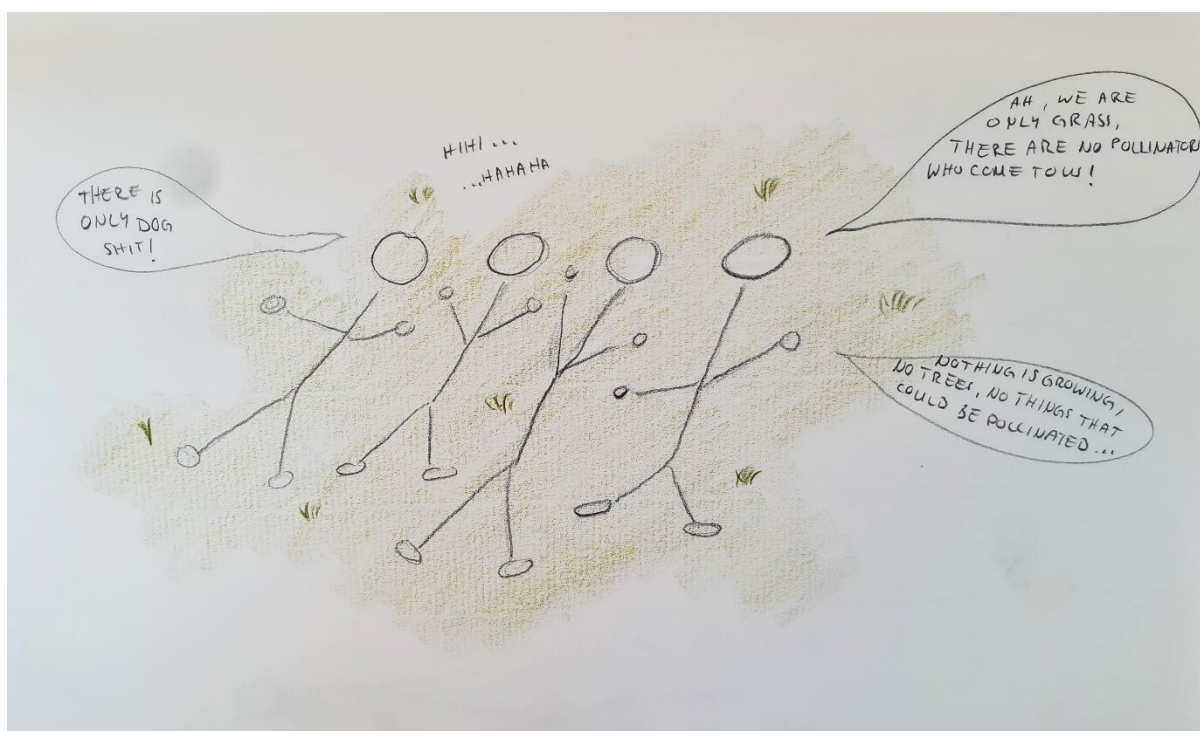
The workshops revealed several dimensions of what the participants perceive as unjust and unsustainable in their experience of Malmö, which are elaborated on in the following.

##### ***Distributive Environmental Injustices***

Based on the data gathered through the photovoice exercise, the first theatre-based exercise and discussions, distributive injustices that the participants perceived and touched upon were related to four environmental aspects.

These are the quality and quantity of green spaces, the quality and accessibility of public transport, the exposure to pollution (air and waste), and the comfort and safety in public spaces.

The green spaces in Malmö were criticized for their lack of biodiversity and generally degraded state. Exemplary, participants in NGBG invited their audience to experience that “there's just too much grass and not enough stuff for nature like animals” (M., NGBG 2023) (Figure 1). Besides, participants expressed frustration about the lack of trash bins in public spaces, mainly parks, which led to the distribution of waste and was associated with a decrease in the quality of public space (Figure 2). Complementary to the critique about the quality of green spaces, participants also discussed the extensive sealing of surfaces as visible in Västra Hamn which they referred to as “concrete jungle” (9.3.2.).

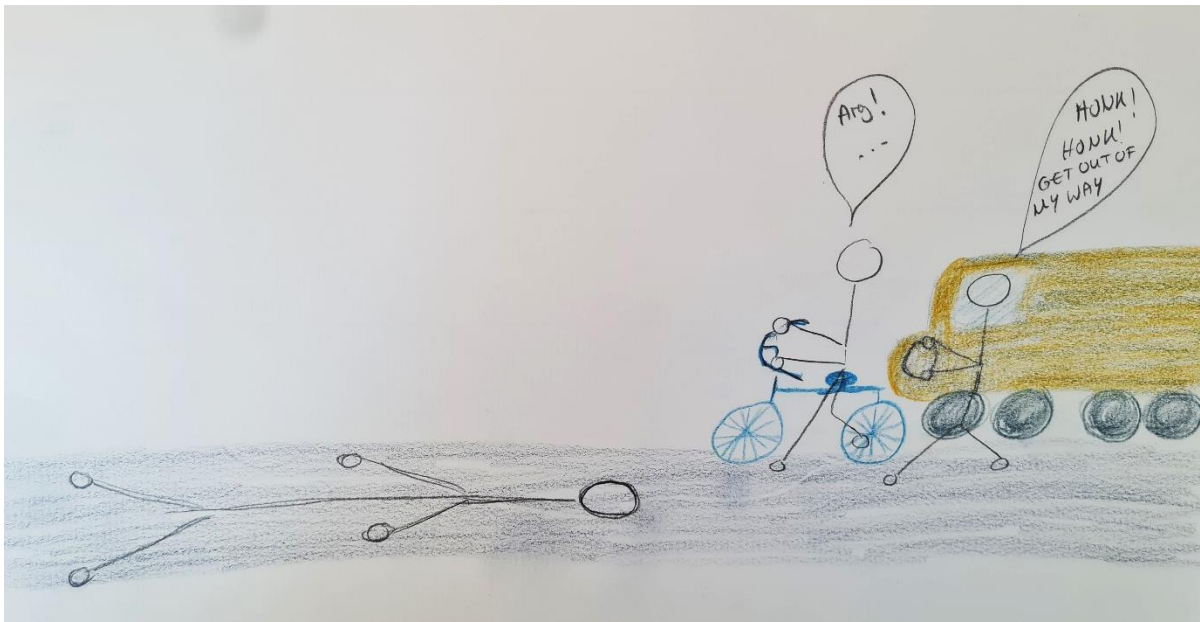


**Figure 1** The lack of biodiversity. This sketch illustrates the group performance of participants in NGBG on the absence of diverse plants and insects and the dominance of lawns. Illustration: Rabea Sorka Sophie Tzschabran.



**Figure 2** The lack of trash bins. This sketch illustrates the group performance in NGBG on the insufficient provision of trash bins in parks and consequential pollution of public space. Illustration: Rabea Sorka Sophie Tzschabran.

The means of public transport available and the experience of commuting through the city were furthermore classified as inaccessible and unsafe. Accordingly, participants in ABF addressed the limited possibility to choose more sustainable means of transport. Similarly, participants in NGBG enacted a situation where the streets and pavements were too narrow to safely be used and shared by cyclists, pedestrians, and buses simultaneously (Figure 3).



**Figure 3** The experience of unsafety as pedestrians and cyclists. This sketch illustrates the group performance in NGBG on too narrow pavements and the rivalry of cyclists and pedestrians with other means of transport. Illustration: Rabea Sorka Sophie Tzschabran.

Furthermore, participants in both workshops mentioned their discomfort with intensive traffic of motorised vehicles on broad roads in the area around Värnhem, where cars are driving with fast speed. This also linked to concerns about the consequences on individuals' health of the resulting air pollution (Figure 4).



**Figure 4** The suffer from air pollution. This sketch illustrates the group performance of participants in NGBG on the experience and suffer from polluted air due to emissions caused by urban traffic. Illustration: Rabea Sorka Sophie Tzschabran.

### ***Socio-economically Experienced Distributive Injustices***

Besides, socio-economically experienced distributive injustices were mentioned by participants. Importantly, participants in both workshops addressed the socioeconomic segregation within Malmö which limits people's spatial and social radius and determines "interactions or non-interactions in the city space" (L., ABF 2023; 9.3.3.). Specific sites where the segregation became visible to participants were Värnhemstorget, Riberborgs Kallbadhus and Västra Hamn. The latter was described as an exclusive area which makes it "problematic to only keep investing and having construction sites only for residential [use...] in that area because [it...] probably might not be very accessible in the end" (U., NGBG 2023). Participants hence concluded that in general, they perceived a lack of spaces where a plurality of people could meet and interact to oppose the division of the city.

### ***Exposed Root Causes of Current Problems***

Beyond describing the distributive injustices that they experience, participants hinted at what they understand to be the root causes of these.

Participants of both workshops perceived themselves in a position where they see little possibility to organize themselves as a powerful civil society to be part of a just, sustainable city, yet the root causes



identified differed. Among participants in ABF, they were related more to the difficulties individuals, or communities face within their own organization to be part of a change. Civil societal movements or projects were perceived to easily fall apart due to too few (human) resources. Additionally, Participants in both workshops expressed a lack of knowledge about municipal plans for ongoing projects where they felt not comprehensively informed. Among NGBG participants, the critique was targeted more to the municipality, when they expressed that “if you don't create the space [for community and social gathering], you keep pushing people into their individualities and by doing that, you actually just keep creating, keep feeding a society that will not evolve” (U., NGBG 2023).

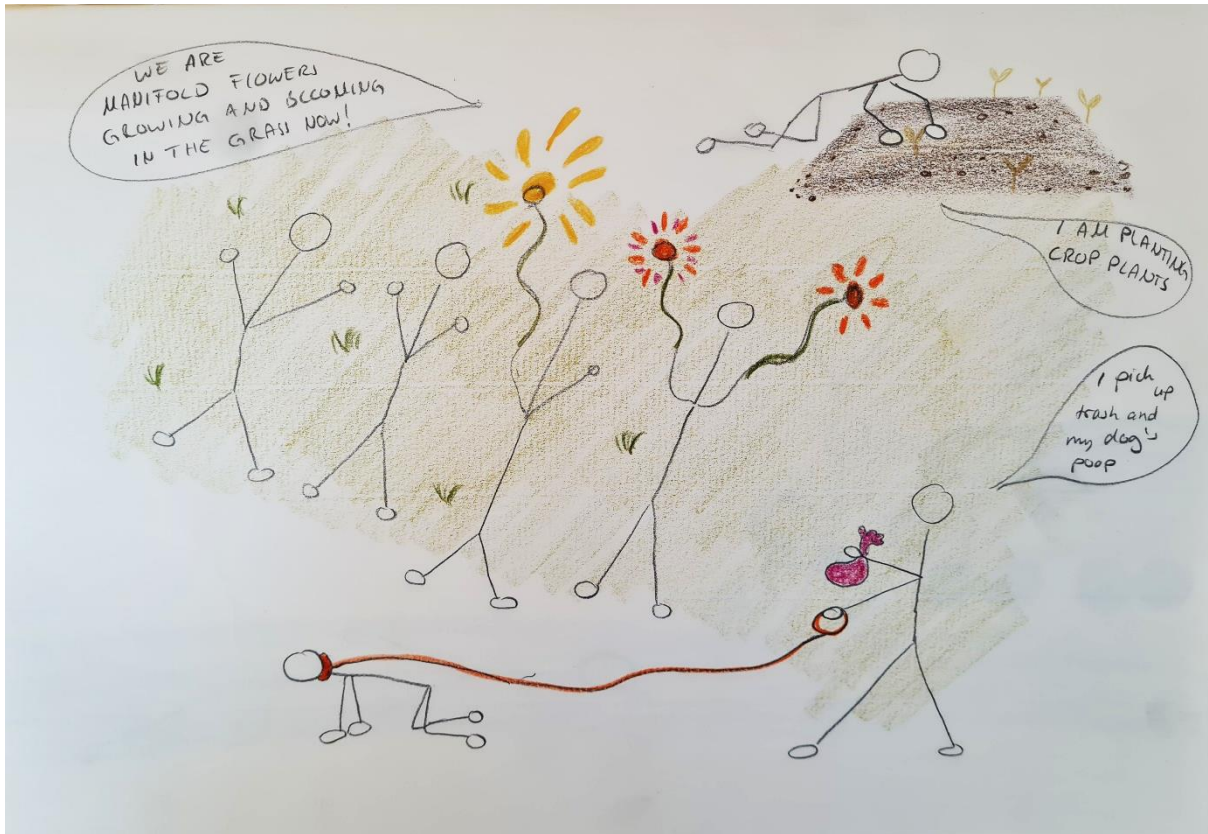
The preceding description of the position the participants saw themselves in already shows that they experience the municipality as an opponent. Exemplary, participants in both workshops recurringly referred to ‘they’, meaning public authorities/ the municipality or even associated a “control system”. One participant, for instance, exclaimed that “[t]hey are just killing the biodiversity” (G., NGBG 2023). Similarly, the municipality was expressed to actively oppose social centres, for example when referring to the former social centre Kontrapunkt, a participant in ABF stated that it was “under attack from the state” (L., ABF 2023) and in the context of being part of a “people movement”, a participant in NGBG described themselves to be “in a fight with the authorities” (J., NGBG 2023). The endeavours of the municipality to create active economic areas were furthermore heavily criticised. Östra Förstadsgatan (9.2.1.) was mentioned as an example of a “dead area” where “businesses keep coming and going” (E., NGBG 2023). Furthermore, participants in both workshops expressed their discontent with a lack of sustainable strategies for abandoned buildings (9.2.2.) and construction areas in their local environments (9.2.3.), long-lasting building processes and a primary focus on expanding residential areas instead of diversifying activities in previously industrial areas (e.g. Västra Hamn). Exemplary, one participant in NGBG explained: “We're speaking, more and more about sustainable renovation of sustainable buildings. But the way it is mostly done here is [...] you just tear down the building” (U., NGBG 2023).

### **5.1.2. *The Desirable for the Future***

Building on the perceived problems, this chapter introduces to the participants’ definition of visions and desired changes following the structure of environmental, social, and economic sustainability.

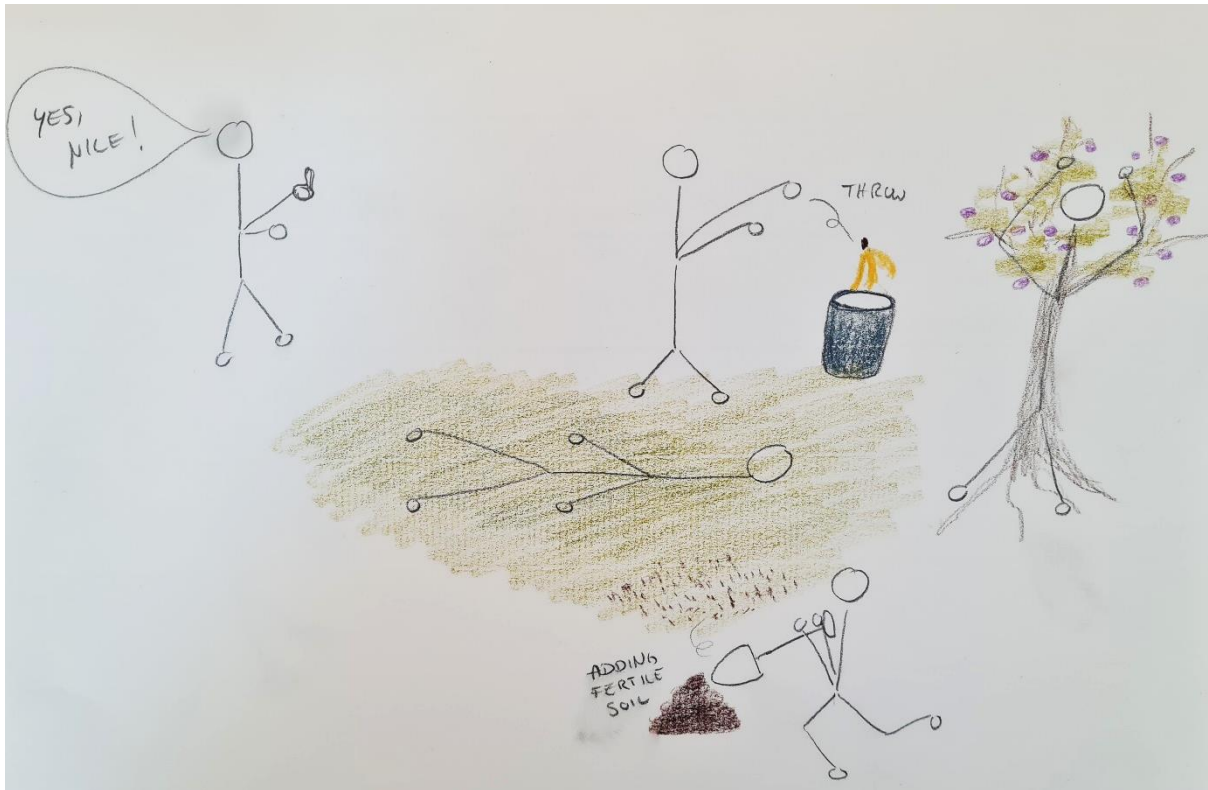
#### ***Defining a Just and Sustainable Malmö***

Envisioned aspects of environmental urban sustainability as brought up in the performances were an increase in biodiversity and the use of green spaces for urban agriculture. A suggested example of an enhanced biodiversity was the growth of flowers (Figure 5) that create a more diverse food source for pollinators in the city.



**Figure 5** Improving biodiversity. This sketch illustrates the intervention for change towards improved biodiversity in urban greenery as made by the audience in NGBG after the group performance. Illustration: Rabea Sorka Sophie Tzschabran.

Examples of how participants in both workshops envisioned the change towards a city with possibilities for urban gardening and agriculture are that they mentioned the addition of fertile soil in parks (Figure 5, Figure 6), the planting of more crop trees and other harvestable food products made available to the general public (Figure 7, Figure 8).



**Figure 6** Improving waste management. This sketch illustrates the changes made by the audience in NGBG after the group performance on the lack of trash bins in parks to improve the waste management. Illustration: Rabea Sorka Sophie Tzschabran.



**Figure 7** Health breaks from work. This sketch illustrates the group performance of participants in NGBG on envisioned work breaks in sunshine, nature and with access to plum trees to improve people's (mental) health. Illustration: Rabea Sorka Sophie Tzschabran.



**Figure 8** Urban gardening in the envisioned social centre Kontrapunkt 2.0. This sketch illustrates a sequence of the group performance of participants in ABF on the envisioned social centre Kontrapunkt 2.0. Apple trees and pumpkins are grown in their garden and available to the public. Illustration: Rabea Sorka Sophie Tzschabran.

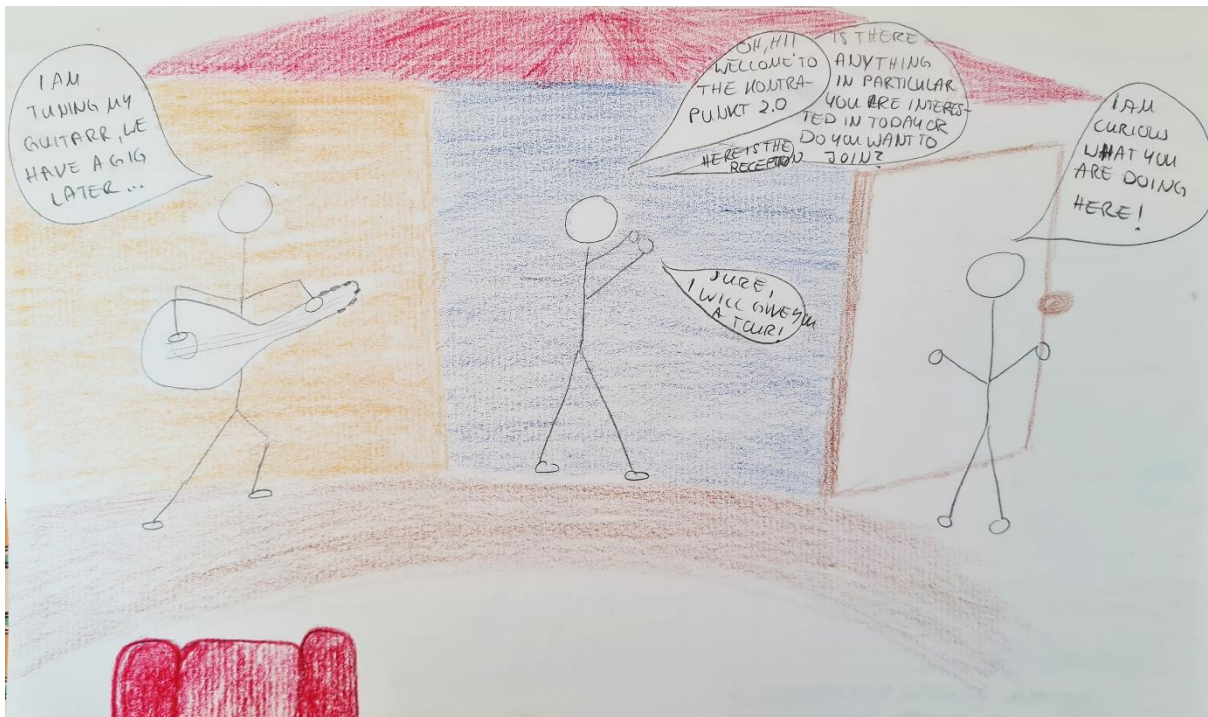
In terms of social sustainability in Malmö, two main visions were enacted in the performances. The first was an urban environment that supports (mental) health and the other was a vision of a place for social gathering and community, which was brought up in both workshop groups.

Regarding the visions of a space for community, both groups highlighted the accessibility of such a place to the general public and emphasized its function in unfolding creativity and practising solidarity. In this respect, participants in NGBG reflected on the meaning of the NGBG social centre to them. After the *dreamwalk* people expressed that they're "here in this fabulous place. [...] This house and the moment we are in here is just like wow" (J., NGBG 2023) and that NGBG was "really awesome" for "beating loneliness" (G., NGBG 2023). The ascribed characteristics that make the place so valuable for people were "having a place to go to and create and have a laugh. And have a coffee and make music and dance. And look at art" (G., NGBG 2023). Consequently, one group performed their vision of an even more publicly accessible, welcoming NGBG centre where the outside fence that encloses the plot of land which they are not allowed to tear down would no longer isolate the community in the neighbourhood but rather be the sign of a more safe and solidary society in the city. They hence showed how the creation of art along the fence could help "transforming this fence into a non-existent fence" and overcome this social barrier (Figure 9) so that a broader community could gain access to "do what they want to do in this magical place" (U., NGBG 2023).



**Figure 9** Making NGBG more accessible. This sketch illustrates one sequence of the group performance among participants in NGBG on the vision of a more accessible NGBG social centre, demonstrated by the opening of the fence through art. Illustration: Rabea Sorka Sophie Tzschabran.

In ABF, the discussions of the participants lead to the wish for a social centre called 'Kontrapunkt 2.0'. In their performance, they ascribed this place the following assets: It would provide equipment to host and attend workshops, a garden for crops, and facilities for music and dance. It would also be a place of encounter and solidarity while being in proximity to other lively public spaces in the neighbourhood (Figure 10, Figure 8).



**Figure 10** Inside the envisioned social centre Kontrapunkt 2.0. This sketch illustrates a sequence of the group performance in ABF on the imagined social centre and its attributes. Illustration: Rabea Sorka Sophie Tzschabran.

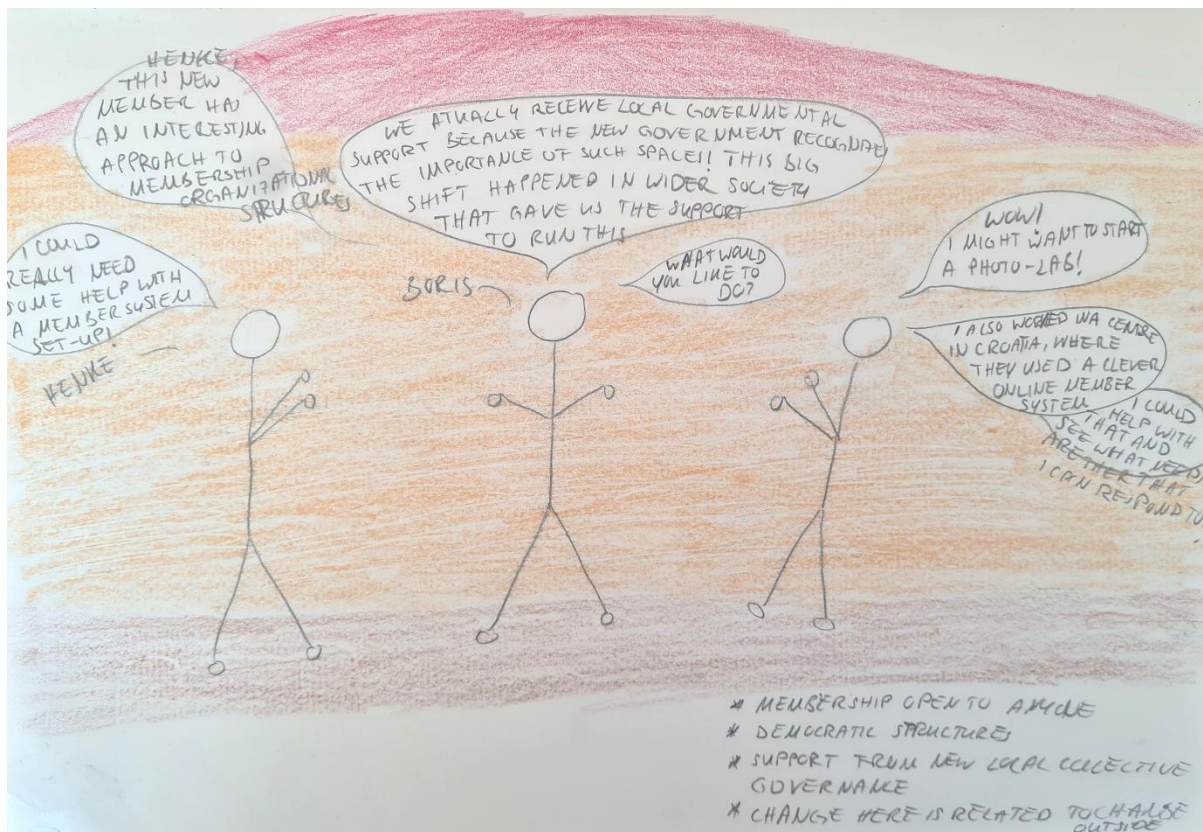
Such a place would fulfil the dream of “another kind of city where [...] everyone has access to what they need” (R., ABF 2023). This is why, in their search for a location for this new social centre during the mapping exercise, the participants also entered discussions about social segregation again and how they would aim to contribute to uniting people by placing the new social centre ‘Kontrapunkt 2.0’ accordingly. They encountered difficulties in finding a suitable location while trying to balance the need for accessibility to a lot of people, which would place their project in the city centre, with the importance of having local community places that people could reach from their homes (9.3.3.).

These thoughts already connect to the imagination of required changes and suggested procedures that participants discussed as preliminary for their visions to be realizable. Hence, these are introduced in the following section.

### ***Transforming towards the Envisioned Just, Sustainable Malmö***

Recalling Marcuse's (2009) principle to reflect on stakeholders' proposition of action plans and strategies, this chapter describes the conditions that participants base their visions on.

Participants addressed that the municipality could actively support them in their projects by providing financing and facilitating legal procedures. Exemplary, they described the municipality as an advocacy and financial support for their interests in the envisioned social centre (Figure 11) but ascribed it limited decisive power. Participants imagined that this prospective municipal support occurred “because the new government recognises the importance of spaces like this” “since the community cares so much” (L., ABF 2023). The increased support for civil society projects was associated to be feasible due to a future form of collective local governing for the city that is closer to the community and a redistribution of wealth by the means of an introduced wealth tax (L., ABF 2023; Figure 11).



**Figure 11** Organizational talks in the envisioned social centre Kontrapunkt 2.0. This sketch illustrates a sequence of the group performance in ABF on the organizational structures within the imagined social centre and on the conditions that enabled its existence. Illustration: Rabea Sorka Sophie Tzschabran.

Among participants in NGBG, legal simplifications to facilitate access to and diversify the use of such spaces were mentioned. Furthermore, discussions arose about the potential of (temporary) transfers of the property management of abandoned places suitable for community projects to NGOs (9.2.2.). This would allow for better maintenance until a final decision by the municipality or MKB (the local housing association) could be made. “It’s called temporary occupation. [...] This is a way of also doing some type of transition” (U., NGBG 2023).

Regarding ideas on how citizens in Malmö could increase their ability to be part of a just, sustainable transformation, they mentioned several strategies. Participants in ABF searched for organizational structures to make the creation and sustainable use of institutions such as a social centre feasible for the community. Hence, participants in ABF discussed the possibilities to share responsibility effectively through (paid) membership which in the NGBG community is already an established structure. Herein, they saw a way to establish a democratic decision-culture based on member assemblies but still referred to the necessity of a change on higher political levels. Therefore, they highlighted the importance of funding to pay full-time workers in such institutions instead of basing the future community work solely on volunteerism.

## **5.2. A New Procedure: The Art-based Workshop and the Transformation towards a Just Sustainable Malmö**

Having explored what visions of just sustainability the workshop was able to draw out, this section assesses to what extent the workshop enabled a just participatory process.

### ***5.2.1. Parity of Participation and Redistribution: Inclusivity in the Workshops***

Following the criteria that Blue et al. (2019) list to enhance redistribution in urban planning, it is especially relevant to reach lower-income groups and marginalized communities of society as participants. In the workshops, most participants were positioned in a low economic class: One ascribed themselves a socioeconomically privileged status, six participants were employed, three were students and two defined themselves additionally as activists (survey and questionnaires).

Related to the desired increase in representing the interests of marginalized communities, the composition of the workshop groups testified to a relative plurality in genders and nationalities. Three participants identified as non-binary, two as female, two as male, and one as agender (survey and questionnaires). Two participants held Swedish nationality, five were Europeans and one had non-European citizenship. Three of the participants assigned themselves a non-migratory background (survey and questionnaires). Nevertheless, it is important to remember that the identification with a certain identity, following Fraser's elaboration on recognition, cannot per se be taken as a measure for justice in their recognition and status in processes. This is why the following chapter investigates to which extent the participants of the workshop may have experienced recognition as peers in their interactions based on the status model.

### ***5.2.2. Parity of Participation and Recognition in the Art-based Workshops: Participants' Status as Peers***

As Fraser et al. (2004) emphasize, the enhancement of the recognition of people in participatory engagement can be assessed by investigating their status as peers in social interactions. The participants' statements regarding the opportunity to communicate themselves, listen to others and feel heard after the workshops indicate that at least in those three aspects, participants saw themselves as peers in their interactions. All participants either agreed or strongly agreed with the statements: "I was able to share my thoughts with the other participants during the workshop" (9.4.4.), "I got to hear and see other peoples' experiences and perceptions on the issues" (9.4.5.) and "the other participants listened to my ideas and thoughts" (9.4.6.) during the workshop.

Furthermore, as a response to the challenges in recruiting participants and in preventing reinforced misrecognition and subordination (Blue et al., 2019), preparations to host a welcoming, safer space for a plurality of interested participants were made. A prior familiarization of four weeks was valuable to experience the NGBG centre and its members during events and meetings. Thereby, loose ties based



on mutual understanding, trust and respect were strengthened and helped a partial integration into their community. Starting from here, most participants were able to enter the workshop sessions with curiosity, positive excitement, confidence, and interest (questionnaires). Similarly, a prior introduction to the facility's self-portrait during Zoom meetings with the ABF contact personalized the relationship and embedded the event more in the local context.

### **5.2.3. Parity of Participation and Representation in the Art-based Workshops**

In response to the suggestions made by Blue et al. (2019) to improve representation in participation, the following focuses on the accessibility of the workshop. The feasibility (hindering and enabling factors) of the workshop design and internal decision- and discussion structures among the participants are investigated. These aspects are analysed based on responses to the questionnaire and observation notes.

#### ***Experienced Feasibility of the Workshop Design: Challenges and Benefits***

The following section dedicates itself to the feasibility of the workshop concept as it was designed. It is thereby subdivided into hindering and enabling factors for engagement in the procedures and draws on feedback the participants gave as well as on observations throughout the process.

As participants were mostly unfamiliar with the creative methods used, challenges arose at different points in the process. Examples are, that three participants in NGBG needed a more detailed repetition of the theatre exercise instructions and a participant in ABF described that they sometimes found it difficult to interpret instructions because of their abstraction. Furthermore, the time commitment challenged several participants, hence the photovoice was experienced as too demanding and only comprehensively accomplished by three out of nine participants. Two participants were negatively confronted with the requirement of physical ability in terms of mobility and eyesight regarding the *dreamwalk* and the mapping exercise.

Simultaneously, even though the participants' experience and confidence in practices of imagination and art-based exercises varied across the scale (9.4.3.), no one reported that they encountered major obstacles or discomfort while experimenting with the creative methods. Only two participants replied that they felt challenged by and a little bit restrained to follow the theatre exercises.

On the contrary, several enabling factors and benefits were facilitated by the workshop concept.

Participants gave feedback on how the respective exercises supported them and were helpful tools to think and express themselves. In terms of the photovoice, participants attributed it the ability to express oneself richer than with words. They also described how it "makes visible everyday obstacles, importance, possibilities" (questionnaires). Regarding the theatre exercises, participants highlighted that they encouraged them to quickly get into the content and to not only visualize but experience other people's narratives. This enriched their mutual understanding. Furthermore, participants

mentioned how they brought “up the emotions related to the topics” and that it was a way to trespass imagined boundaries. The mapping exercise was experienced as a supportive tool to make thoughts and talks more concrete, to summarize and unite individual into group ideas and by that create common sense. It also helped to embed the workshop experience into a global and broader perspective. Participants highlighted that the flow of the exercises, their variety and the smoothness let them perceive the event as entertaining and refreshing. Regarding the possibility to communicate and engage deeper with the exercises and discussions, they appreciated the small group size.

### ***Decision Structures and Group Dynamics: Challenges and Benefits***

This section investigates another relevant dimension of representation, namely the discussion and decision structures during the workshop. Therefore, an analysis of supportive and impairing group dynamics for the participants’ ability to interact as full partners with equal chances to express their diverse worldviews and knowledges or reframe issues is necessary.

As a prerequisite to increase the chance for everyone to be heard and to express themselves, both during the check-in and reflections, each participant was given the (voluntary) opportunity to express themselves one after the other. Apart from that, to increase equality in terms of fairness in speaking time, it was scheduled per participant.

Nevertheless, despite the instructions to give time for each group member in discussions to contribute one’s own content, subgroups sometimes entered more open dialogues and consequently, individual dominations in speaking time occurred which made it harder to ‘take the floor’ for some individuals than for others. Besides, individuals with more confidence took on the lead in theatre exercises and directed other participants on how they could perform the scenes. This occurred in both workshops.

Simultaneously, supportive group dynamics were observable throughout the discussions and theatre exercises. By taking over the lead in a communal sense, one participant in NGBG helped others to understand exercise instructions by repeating them in other words and summing up common denominators. Hereby, this participant played a key role in knowing some of the participants, so that they could be seen as a mediator and gatekeeper.

Besides, the observations also reveal that decisions were generally made in a collaborative manner. Exemplary, despite two participants in NGBG had a relatively low share of time they spoke, the ideas they mentioned in discussions (lack of trash bins, importance of sunshine and mental health) were represented or even formed the main storyline in their performed theatre scenes (Figure 2, Figure 7) in the end. In principle, decisions on what to perform in the theatre exercises were mostly based on collaborative experimentation within the groups, with an attempt to combine the range of perspectives of the participants, rather than on deciding exclusively for and against each other’s ideas.

Overall, these observations lead to the conclusion, that the group dynamics are highly dependent on the participating individuals' characteristics and habits in social interactions which hence can overrule the power of given instructions which intend to design more fair procedures to enhance representation.

#### **5.2.4. Transformative Qualities: The Effect of the Workshop on Participants**

This chapter aims to investigate more specifically, which transformative qualities were nurtured during the workshop based on creative participation to later elaborate on the effect their potential nourishment can have on parity of participation. The following sections are based on the transcribed discussions of participants and their answers to the questionnaires. Little material fell explicitly under the category connection, which is why there is no separate chapter for it.

##### ***Awareness***

Throughout the workshop, the experiences of an expanded awareness were seen to benefit the participants in expressing themselves in their own voice because of a reinforced connection to themselves as well as due to gained trust in their conversations as peers.

Participants' statements suggest that they reflected on their ability to connect to their emotions and experienced emotional processing during the workshop. Related to the photovoice and *dreamwalk*, on one hand, they communicated, that places evoked emotions in them. At the same time, they were aware of the influence one's personal circumstances, own emotions or individual previous experiences can have on the connotation of public spaces with emotions but that this does not necessarily mirror what other dwellers feel towards them. Many of the participants particularly expressed difficulties in identifying places or moments where they felt angry, they shared a variety of personal memories regarding the feeling of sadness in public spaces in Malmö whereas memories of happiness were rather linked to private spaces in their daily lives.

Furthermore, the *dreamwalk* and photovoice stimulated reflection. In NGBG, one participant explained that the questions arising guided the search for reasons and conditions why they feel in a certain way towards places. Similarly, in ABF, one participant expressed how it felt valuable to emphasize an emotional perspective on places since they tend to think about the answers politically and that these exercises set more into focus imagining and listening to their own feelings. One participant shared that the variety of exercises enabled them to "just standing up into presence" from being tired before (R., ABF 2023).

##### ***Insight***

Regarding the nourishment of insight, participants expressed that the workshop made them feel hopeful and optimistic and participants appeared to practice increased perspective-taking.

This becomes apparent in that the theatre exercises offered them new ways of thinking and relating when participants, for example, portrayed non-human beings (e.g. trees, animals, grass) or objects and attributed them a voice (Figure 1, Figure 4). Besides, during the theatre exercises, participants tried to empathize with and visualize experiences which were not necessarily their own. Here, they also achieved to make exclusive and individual experiences more tangible for everyone because they were able to invite their audience to the scene and brought it to life and this supported mutual meaning-making and relational being (Figure 9, Figure 4, Figure 7). When participants were invited to share their feedback, they said that the performed visioning supported looking into the future more hopefully.

In this sense, the exercises of the workshop can be argued to have contributed to the participants' integration of a plurality of ways of knowing which again supports the experience of parity of participation.

### ***Purpose***

During the workshop, participants were able to activate the perception of purpose by addressing and reflecting on their values and by increasing their sense of intentions, responsibility, and equity.

The workshop seemed to generally offer participants a space to reflect on and feel supported in their longing for community and social spaces. Furthermore, participants were able to detect these intrinsic values and needs also as drivers for their concrete suggestions and wishes for a just, sustainable Malmö. Especially in their performed visions, participants hence drew on their identified values to portray another reality that they wanted to see realized in the future.

In this context, participants also articulated and set intentions. Regarding the identified value of community and social centres, they highlighted that it was meaningful to contribute to the establishment of a place like NGBG and that they would want to multiply similar places in the future. Another intention was shared by three participants in ABF and NGBG when they elaborated on their wish to get interested in, gain more knowledge about and strengthen their relation towards their city as a space where they aim to have a say. They for example expressed: "I want to [...] absorb all of [t]his knowledge about the city because it's the city I live in and I usually dig into the cities I live in and I didn't with Malmö" (U., NGBG 2023). Another example is that the workshop "felt like a relationship therapy with Malmö" because before they "had little hopes for it as a space" (L., ABF 2023) and therefore did not become (politically) involved into a community or feel ownership over the place. Participants also formulated their wish to be part of the solution to realize a more just, sustainable city. Besides, the majority expressed that thinking about sustainability in Malmö is important to them and that the workshop even strengthened this importance (9.4.2.).

Thinking of the workshop's potential to embrace "participatory world-building" (Stripple et al., 2021), the aforementioned positive effects on the feeling of purpose suggest continuing with an investigation of the transformative quality agency.

### **Agency**

The feeling of an increased agency can be described as a sense of empowerment and manifest in cooperation, co-creation of meaning and action-taking (Wamsler et al., 2021). Those transformative qualities were present and supported by the workshop in multiple ways.

From the answers to the questions if participants are motivated and felt empowered to participate in the shaping of Malmö before and after the workshop (9.4.1.), a change in the sense of motivation over the workshop was witnessed. Regarding the feeling of motivation before the workshop, one participant strongly disagreed, one disagreed, three participants positioned themselves in the middle of the scale and two strongly agreed. When asking this question after the workshop, no participant strongly disagreed anymore, one participant disagreed, another positioned themselves in the middle, one agreed and four participants strongly agreed.

Besides, the feeling of empowerment also appeared to participants in the sense of being able to transcend the boundaries that reality imposes through imagination during the theatre exercises (Figure 11, Figure 9). One participant in ABF exemplary reflected that the performing made it easier for them to enter the experience of their wishes and visions because they based these on the imagined outer system change that they understand as a prerequisite. A participant in ABF also expressed that since they stopped believing in something positive happening, it was a positive surprise to experience the imagined utopia and a participant in NGBG similarly shared their excitement when saying "So it's happening. As [...] in real time. It's happening tonight" (E., NGBG 2023). Besides, the imaginary action-taking also translated somewhat to real life when participants referred to concrete plans they had or to their role in already being part of the change and solution. One participant in NGBG exemplary invited participants to join a non-official tree planting action during the weekend, where they wanted to plant crop trees throughout Malmö.

Nevertheless, in the comparison between the theatre and the mapping exercise, a negative aspect on empowerment stood out. While several participants in NGBG mentioned that it made them happy to perceive a high number of positive labels that they put on it (9.3.2.; 9.3.3.), in ABF, one participant stated that they experienced the mapping exercise as a relatively harsh confrontation with the reality in opposition to the previously imagined and enacted visions and that in the search for a potential location for a social centre 'Kontrapunkt 2.0' during the mapping, the hopelessness and disempowerment returned. This perceived discrepancy between a sense of empowerment during the envisioning performances and the realization of the reality afterwards underlines the importance of

theatre exercises in offering people to know and learn from the inside and to temporarily experience imagined spaces that are linked to inner values. Hence, when deriving the thereby experienced sense of empowerment, it may be possible to practice expanding it to reality and to nurture this quality to transform also in real life.

Finally, it can be concluded that by nurturing the participants' (sensitivity for the) feeling of agency and its prerequisites, the workshop had a positive impact on pinpointing and countering power relations which is a fundamental necessity towards parity of participation in sustainable urban planning.

### **Summary**

To summarize the findings, it can be stated that transformative qualities in mainly four categories were to some extent stimulated by the workshop; a dominant impact lies on agency and purpose whereas the nurturing of connection was least observable. In both workshops, most references to purpose could be traced back to the second theatre exercise and the final reflections. Regarding the appearance of moments of awareness and insight, in NGBG they are rather detectable in the discussions after the warm-up and the first theatre exercise, while effects on awareness and insight among the participants in ABF culminated in the second half of the workshop during the second theatre exercise and the final reflections.

## **6. Discussion**

This chapter embeds the results in the theoretical elaborations of Fainstein (2010), Marcuse (2009) and the Right to the City on a just city, the steps towards parity of participation, as suggested by Blue et al. (2019) as well as the effect of transformative qualities (Wamsler et al., 2021) - nurtured through art-based participation - on sustainable urban planning. Against the broader background of a transformation of SUP, the prerequisites for participatory, art-based approaches to develop their potential for a just, sustainable city in practice are discussed.

### **6.1. A Citizens' Definition of a Just Sustainable Malmö**

In the search for the definition of a just, sustainable Malmö through a citizens' perspective, the findings highlight two main aspects of envisioned scenarios: Participants expressed their desire for the expansion of public spaces that facilitate community life and social gathering and their wish for better quality and increased access to different types of urban greenery. The participants' definitions of a just sustainable city are therefore similar to several objectives of the City of Malmö, namely the aim to increase and improve social spaces, equality and participation. Nevertheless, significant criticism towards the municipality was at the forefront: participants called for more repurposing of buildings for the benefit of the community instead of demolition and construction. This opposes Malmö's neoliberal and green growth approach to sustainability as introduced in the beginning.

Regarding the transformation towards their vision of a just, sustainable city, participants articulated three major claims, namely the necessity of a systemic change, the strengthening of their agency and the provision of public places for encounters. This resembles what Fainstein included in her definition of a just city as a “lively, diverse, and accessible public realm” (2010, pp. 183–184). Besides, the participants’ demand for a systemic change echoes Harvey’s understanding of the Right to the City as one to change ourselves (2008). Throughout the workshop, participants clearly expressed their interest in being part of the transformation towards a more just and sustainable Malmö which reminds of the definition of urban citizenship as the formation of identification with the city (Dikeç, 2009). To empower their agency, participants referred to existing and envisioned civic organizational structures in the city which resembles what Harvey describes as collective power (Harvey, 2008).

However, participants recurrently perceived themselves as opposition to the municipality. These findings indicate the need, which reflects Marcuse’s (2009) critical perspective on urban planning, for public agencies to work more closely with action plans as proposed by the affected themselves.

The fact that these claims are at the core of the workshop outcome can be understood as a mandate for the testing and implementation of new, art-based participatory approaches to renovate sustainable urban planning in Malmö towards a just city.

## **6.2. Potentials and Limitations of Art-based Participation in Urban Planning for Just Sustainability**

To answer the question about the potentials and limitations of art-based participatory methods in ensuring just SUP, the discussion of the findings follows the principles of redistribution, recognition and representation (Blue et al., 2019). It also sets the creative methods into context with their ability to expose root causes (Marcuse, 2009) and to create an enabling environment for transformative qualities (Wamsler et al., 2021). Finally, it is discussed under which conditions the potential of art-based participation in planning can translate into practice.

### ***6.2.1. Exposing and Addressing Root Causes through the Art-based Workshops***

The participants of the workshops were able to identify the root causes of occurring problems by criticising and questioning broader injustices, socio-spatial constraints, and power relations inherent to the current sustainable urban development. This is crucial for just participation since it allows to work with participants’ differences instead of silencing them by the assumption of equality as per Fainstein (2010). Arts-based methods for participation therefore, in this case, fulfil the promise to enhance the so-called knowing from the inside and by that to reveal new ways of thinking and being (Bentz, do Carmo, et al., 2022; Galafassi et al., 2018; von Heijne & Paul, n.d.). Herein, the workshop demonstrated the potential for participants to partly free themselves in the expression of their own

will despite structural disadvantages that may prevent those affected from knowing and representing it in planning processes.

However, participants were still limited by their surrounding structures in communicating their own will which affirms Fainstein's (2010) concern that participants are not free from contradicting their own interests. To counter this, Blue et al. (2019) and Fainstein's (2009) recommend the redistribution of wealth and economic resources as condition for parity of participation. However, this remains unaddressed by the workshop and hence determines its limitations. In contrast, it can be argued that the redistribution of resources must be at the forefront of the municipality's ambitions for SUP and should be advocated by the planners (Blue et al., 2019).

### ***6.2.2. Recognition in the Art-based Workshops***

Regarding the potentials and shortcomings of the workshop to enhance recognition, first, the difficulties encountered during the search for participants and their consequences are discussed. Despite the establishment of social ties, the promotion of the event in public space at demonstrations and in social institutions and the search for support through existing social centres and actors in Malmö to gain participants, the response rate was very low. Both social centres and participants mentioned their limited capacities in terms of time as constraining reasons. Hence, it is necessary to think about possibilities for further diversification of strategies on how to reach the public and to make such participatory approaches more accessible to everyone.

Nevertheless, the group compositions in both workshops were relatively diverse in terms of gender and nationality which stands out particularly positively regarding the small group sizes and resembles what Blue et al. (2019) refer to as acknowledgement of differences. On the other hand, the workshop groups did not encompass a plurality of realities in terms of the socioeconomic status of participants. This provokes the question – in the case of an extended scope and increased group diversity – to what extent the status as peers could be secured or if the risk of injustices that impede participants to raise their voice as full partners would be amplified. An implementation of this workshop format in Malmö's sustainable urban planning would hence require further measures to guarantee the participants' recognition despite their potentially conflicting worldviews.

### ***6.2.3. Representation in the Art-based Workshops***

Regarding the workshop design's adaptation to the participants contextualities, the art-based exercises reached them in their appreciation for creative methods despite previous unfamiliarity, in the value they see in Malmö as their home and the meaningfulness to be part of its sustainable transformation. Herein, the workshop succeeded in improving representation in participatory urban planning as per Blue et al. (2019). Another potential which the workshop revealed was that by offering a variety of creative exercises, it invited participants to share their knowledge and raise their voices in their



preferred way of expression which, as Blue et al. (2019) elaborate, is important for enhanced representation because it acknowledges diverse worldviews and knowledge in participatory procedures.

On the other hand, the workshop revealed the reinforcement of exclusion in several ways. Participants needed to have a certain physical ability and mobility which challenged them unequally. Besides, a subjectively experienced lack of clarity in the instructions led to misunderstandings and uncertainty which paves the way for inequalities and subordination among participants. Furthermore, both the skills of the facilitator to host a safer, inclusive, and respectful space and the effect of participants' characteristics on the discussion and decision culture were experienced to influence representation. Together, these are seen as constraints of the workshop format to establish and preserve a status of participants that enables them to meet as peers.

#### ***6.2.4. Transformative Qualities and the Art-based Workshops***

It can be concluded that the exercised workshops served as enabling environment by nurturing especially two categories of transformative qualities: purpose and agency. The workshops' positive effect on these supported participants in their aim for a just, sustainable Malmö which they based on the prerequisite of empowerment in their role as active citizens, the support by the municipality in their aims and the capability to make decisions more self-determined. Consequently, the workshops' contribution to nurturing transformative qualities, once implemented in Malmö's sustainable urban planning, could systematically institutionalize the participants' values and knowledge about what is just, desirable and sustainable into the municipality's political landscape and on a policy level of SUP which is what O'Brien (2018) and Wamsler et al. (2021) assert important. Eventually, this would do justice to Fraser's claim to evaluate and consequentially transform those social structures and institutions which create and foster injustices and impede people to interact as peers in society (Fraser et al., 2004).

A focus on the interdependency of the three dimensions of participatory parity and transformative qualities leads to the conclusion, that the art-based participatory workshop may be – to a certain extent – a beneficial tool for just SUP. Nevertheless, since the full implementation of the Right to the City “presupposes equity, distribution of resources and democratic control” (Venturini et al., 2019, p. 79), it can only be achieved if institutional and systemic change are realized.

#### ***6.2.5. Translating Art-based Participatory Urban Planning into Practice***

The previous elaborations on the potentials and limitations of the art-based workshops as a tool for just sustainable urban planning raise the question, of to what extent and under which conditions this can translate into practice.

First, as Blue et al. (2019) underline, planners are in charge to legitimize a plurality of framings and meanings which the workshop was able to draw out, making it a suitable method for feeding just sustainable planning processes. Furthermore, art-based methods should not be merely instrumentalized but require a shift in mentality from planners towards participatory urban planning to overcome resistance to change on an institutional level. Exemplary, Wiberg (2022) suggests “[w]hen urban planning is in many ways driven by efficiency and goal management, art can [...] open up other ways of relating to society” (p. 403). If municipal institutions genuinely want to involve artistic methods in urban planning processes “it is not advisable to simultaneously enter into a logic requiring quick, concrete successful results” but rather “to invite frictions, uncertainties, and failures, which can help raise new questions and perspectives” (Wiberg, 2022, p. 403). In a further step, this implies understanding and working with visions, not as an ultimate goal that needs to be reached but rather as a catalyst to motivate actions in the present (von Heijne & Paul, n.d.). This refers also to O’Brien (2018) when they express that “[p]olitical empowerment can be facilitated, for example, through transformative learning processes and transdisciplinary research that contribute to new narratives and stories about change” (O’Brien, 2018, p. 157).

Besides, the degree of citizens’ power in decision-making is central to the impact that participation can have on the practical outcomes of SUP. For an implementation of the interests of citizens in sustainable urban planning strategies and projects, a diversification and redistribution of the ultimate power in structuring the procedure, deciding on, and adopting plans supports achieving citizen control as per Arnstein (1969) and Blue et al. (2019).

To conclude on conditions for the translation of more just procedures into practice, I recall the Right to the City in the sense of collective power (Harvey, 2008) which requires a systematic change in the political, economic, and societal systems beneficial to sustainable rather than capitalist and neoliberal urban development (Brenner et al., 2009), where the slogan “Cities for people, not for profit” (Brenner et al., 2009, p. 182) is at the centre of political goals. Here, one solution as brought up by workshop participants and discussed among scholars is the communing of urban space to collectively appropriate, govern, and organize “the social and physical environment to achieve sustainable satisfaction of individual and community needs” (Bieniok, 2015). Once established and recognized by public agencies, urban commons could become important “‘bottom-up’ initiators for and within urban participatory planning processes” (Müller in Dellenbaugh, 2015, p. 149) and gain standing as legal partners. Nevertheless, in this respect, it is important to also highlight the inherent risk of overly imposing responsibility on them. Reflecting the difficulties in the process of the workshops in this study, De Tullio highlights that “participation is a costly activity, requiring time and capital, hardly affordable for some people” (De Tullio, 2022, p. 165) or social actors. In this regard, De Tullio emphasizes the responsibility of for example European policies to not only “serve commons by

enabling bottom-up recognition and participation” (De Tullio, 2022, p. 166) but also by providing the necessary resources, legal institutionalizations and financial support, as also mentioned by the workshop participants.

## **7. Conclusion**

In this paper, I argue for an approach to justice in sustainable urban transformations which builds on the integration of participation and art-based methods as the invention of new compasses for future urban planning. By emphasizing the citizen's perspective in defining a just, sustainable city, their Right to the City is brought into focus. Through identifying the potential and limitations for art-based participation to enhance justice in future sustainable urban planning, I ultimately intend to provide insights into the *how* of just and sustainable urban transformations. The application of the workshop *‘Performing our sustainable neighbourhoods’* in two districts of Malmö City illustrates the potential of art-based citizen engagement to acknowledge and recognize citizens’ experiential and embodied knowledge on sustainability in a local context, to increase the feeling of agency and purpose among participants, to enhance their interaction as peers and to narrate and imagine new pathways for change. The insights from this case confirm the assumption that arts-based participation can make a significant contribution to enhancing just, sustainable urban development. Via critical, normative, and problem-solving research, I furthermore contribute to the goals of sustainability science (Jerneck et al., 2011). Nevertheless, we must also acknowledge where art-based participatory formats are limited in their application, such as the transferability to a large scale and the dependence on redistribution of economic resources to advance justice. Further research is needed, both on the feasibility of art-based participatory formats in sustainable urban planning on a larger scale and on the potential for just outcomes in practice. Specifically, future research should initiate and investigate long-term applications of art-based participation in sustainable urban planning at the interface of public agencies and local communities. Such research is well situated in the field of sustainability science as it requires an interdisciplinary and transdisciplinary perspective and approach to the complex interplay of normative objectives and practical applications in pursuit of just sustainable transformations.

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## 9. Appendices

### 9.1. Informational material and workshop description

#### 9.1.1. Workshop brochure



**Workshop**

When:  
29<sup>th</sup>  
March

Where:  
ABF  
Malmö

Do you live in Malmö?

Then you are the expert!

Come to this workshop to draw out your vision of what a sustainable Malmö could and should look like based on art, theatre practices and mapping!

Sign up here:

NO EXPERIENCE NEEDED!  
\*Participation for free

SCAN ME

The graphic features a central illustration of a cityscape with buildings and trees, overlaid with the text 'PerForming our sustainable neighbourhoods' and 'a theatre-based workshop'. To the right, event details are listed. Below the illustration, a QR code is provided for registration, with a 'SCAN ME' button underneath it. The background is a light teal color.

#### 9.1.2. Instructions to the photovoice exercise

Hej and welcome to this creative space!

With this photography exercise, you are asked to document your neighbourhood as you personally experience and perceive it through self-taken pictures with your smartphone or a similar device following this set of 3 questions. Little descriptions and stories can be added when you upload the pictures.










Please upload your pictures here ([LINK](#))

These instructions guide you through the exercise:

A brief summary of how we can understand sustainability in urban spaces:

When we think of sustainability, we want to ensure that we practice environmental care, realize social well-being and exercise economic interactions in a way that supports these two and that respects the limits of resources we use (environmental and social). Like this, we aim to fulfil the needs of current generations without compromising the needs of future generations.

Concrete examples of what is often being talked about regarding urban sustainability are:

-  Green spaces and their attractiveness and how easy it is for people to use them
-  Hot temperatures during summers and how to protect citizens from stress and health consequences
-  Quantity and quality of bike lanes and pedestrian walks
-  Opportunities for people to grow, harvest or purchase fresh, local vegetables and fruits
-  Availability of public transport to reduce CO2 emissions
-  Pollution and quality of housing, air and water
-  Accessibility and adequacy of public spaces, facilities and infrastructure and for whom
-  Reflections on how safe we feel in public spaces
-  Where we spend time to relax and enjoy and....

...this list can go on and on...

Within this workshop, I specifically want to invite YOU to now share what comes to your mind if you think of your city from a perspective on sustainability.

With this in mind, take one picture for each of the following sentences in your neighbourhood. Which is a place/ object/ situation/ infrastructure...

...that you perceive as problematic, unsafe or negative.

...that needs change or care according to you.

...that makes your neighbourhood liveable in your opinion.

If you feel comfortable, please add notes on which feelings, emotions or memories are tied to the picture(s) you have taken.

Small hint: Please avoid capturing others' peoples faces in your pictures without asking them for their consent.

### 9.1.3. The five phases of the workshop

Workshop Phase	Description of content	Material or instructions
<b>Convening</b>	At the beginning of the event, the participants were invited to look at each other's pictures and exchange their thoughts by narrating through their photos in an 'exhibition'. At the common beginning, all participants got the chance to introduce themselves and share in which mood they arrive in a check-in circle. This should give the word a first time to every participant and allow them to get comfortable in the space. Then I introduced to the aim and purpose of the workshop.	<ul style="list-style-type: none"> <li>• Posters with instructions</li> <li>• Partition with photovoice pictures</li> </ul>
<b>Observing</b>	The exchange of initial perspectives and an introduction to the research aim formed the base. As a next step, participants were guided	Instructions dreamwalk: "Close your eyes. I will go through the three emotions happiness, sadness, anger

	<p>through a physical warm-up exercise where we walked in different paces experimenting with various movements through the room. A mindfulness practice (dreamwalk) followed, where three emotions (happiness, sadness, anger) were accessed in connection to memories of places in Malmö. This dreamwalk is meant to break habitual patterns of thinking of topics with more unconventional approaches to subjectivity and the ability to listen to oneself and introduce emotional knowing.</p>	<p>with you. When I announce the emotion, you are invited to feel it and fall into it as a play. Keep your eyes closed, move or stand still, use the floor or whatever feels good to you to express the emotion. You can start introverted and just sense it, make facial expressions, and then get bigger in your external expression if you feel comfortable to do that (with voice, body,...). As an inspiration to know what you feel the respective emotion about, you may think of your pictures and places in the city that might reveal this feeling in your inner. But don't overthink, just see what comes up in yourself. We start with Happiness. Change to Sadness. Now it is Anger."</p>
<p><b>Reflecting</b></p>	<p>Throughout the workshop, several reflection sessions were offered to the participants to debrief and share what they experienced and thought after each workshop exercises. This included reflections on their values and active listening.</p>	
<p><b>Acting</b></p>	<p>In this phase, participants started from discussions in subgroups to reflect on places they find problematic. Based on these discussions, they enacted situations through image theatre practices and performed them to the other group. The audience thereby gets the chance to be the spect-actor with the responsibility to change problematic situations as presented for the better. Furthermore, as part of this phase, participants enact their visions and bring to life their imagination of more just, sustainable urban spaces in Malmö in their improvisational performing.</p>	<p>Instructions to the first theatre exercises:          "The following exercise is about expressing your thoughts about certain places, situations as an image using your bodies. We will therefore form groups. In your group, you will be first asked to talk about a problem that you encounter in Malmö's public spaces, each person has one minute to share a problem. As a help, think back of your or others' photographs. Then you get to decide as a group on one problem that you want to perform for the other group. You will have 5 minutes to come up with an image as a group and rehearse it. Then you present it to each other"</p> <p>Instructions to changing as spect-actors:          "Now, everyone from the audience is invited to suggest how the situation could be changed from a problem to something better, what could be added, taken away, transformed and you interact with the image, build on to it with your own body or move people gently and tell them what they represent now. Give instructions, the performing people try to be flexible and to</p>

		follow the instructions and to adjust accordingly”.
<b>Harvesting</b>	This phase is initiated by the collective critical mapping exercise, the accompanying discussions and the collection of all thoughts that have been touched upon during the workshop. The subsequent questionnaire invited to individually reflect on the main takeaways and in a final joint feedback session people could again share how they felt.	<ul style="list-style-type: none"> <li>• Pens, post-its, printed map, printed labels, legend</li> </ul> <p>Instructions to the mapping exercise:  “Now, visualize the city as you mapped it already in a physical and mental way with your expressions of thoughts, feelings and images, I invite you to come together around this map and to collect your insights from the photography exercise, the theatre practices and the discussions. Can you locate situations, feelings, thoughts on the map? I have printed out labels for places that are meaningful to you, that are problematic and that need change. You can write on post its if you have some place-specific thoughts, descriptions etc. and you can take your pictures and situate them around the map”.</p>

*This table gives an overview of the workshop agenda and is a description of what the five workshop phases following (Pearson et al., 2018) contained in the applied workshop.*

**9.1.4. Questionnaire design**

- 1) What do I take away from this workshop?
- 2) If you think about the three main activities, in which way did they make you think about topics that were brought up? (Photography, theatre exercises, mapping)
- 3) Describe in one word how you felt...

...in the beginning of the workshop:

... during the workshop:

...and now:

- 4) When you decided to participate in the workshop:

What motivated you?\_Which doubts did you have?

Feedback regarding the feasibility and structure of the workshop:

- 5) What felt relatively easy for you during the workshop?
- 6) Did you encounter challenges throughout the exercises? In which situations?

Answer with I strongly disagree - I strongly agree:

- 7) I was able to share my thoughts with the other participants during the workshop.
- 8) The other participants listened to my ideas and thoughts.
- 9) I got to hear and see other peoples’ experiences and perceptions on the issues.

- 10) I am motivated and feel empowered to participate in the shaping of Malmö. (Before the workshop and after the workshop)
- 11) I have experience with expressing myself through arts ((non)-professionally).
- 12) Art is meaningful to me.
- 13) Thinking about sustainability in Malmö is important to me. (Before the workshop and after the workshop)
- 14) Which privileges do you hold? (white, cisgender, socioeconomic, able-bodied, non-migrant, heterosexual,...)

#### **9.1.5. Survey design**

What is your age?

How long have you been living in Malmö?:

Which gender do you identify with the most?

- Female
- Male
- Non-Binary
- Transgender
- Agender
- Prefer to self-describe
- Other
- Prefer not to answer

Current main occupation (e.g. studying, unemployed, paid working, activism...)

Which nationality(ies) do you have?



### 9.1.6. Exemplary consent form

#### Consent Form

Name of the workshop leader/ interviewer: Rabea Sorka Sophie Tzschabran  
Contact information: Phone: +4915757317703; Email: ra8585tz-student.lu.se

##### Purpose of the study

I have asked you to participate in a workshop as part of a master thesis which I carry out in the last term of the International Master Program in Environmental Studies and Sustainability Science at the University of Lund in Sweden.

The workshop will be focused on how you, as a citizen of Malmö, perceive, experience, and know your local neighbourhoods and what your vision of a sustainable Malmö looks like.

Besides, with the workshop I aim to research if and how creative methods for participation and citizen engagement based on photography, theatre and critical mapping can support a more just, sustainable transformation in the urban context of Malmö.

All information is confidential and will not be revealed or associated with your name unless you agree to it. If you do not want to answer a question or participate in an exercise you do not need to, and you can leave the room at any moment.

Do you consent that I can use your answers for my thesis project?

Yes  No

Do you consent that I can use your self-taken pictures for my thesis project?

Yes  No

Your answers may be associated with your name or kept anonymous, depending on your preference. Please tick one of the following boxes:

I accept to be identified by name in the results of this research.

I accept to participate in the workshop on the condition that I will not be identified by name in any of the results of this research.

I want to record the discussions to transcribe the conversation and analyse the results. The file will be stored safely and deleted latest when I hand in the thesis (May 8<sup>th</sup> 2023).

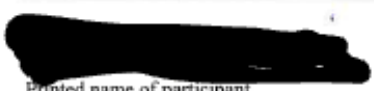
Do you consent to having discussions during the workshop be sound recorded?


Yes  No

I want to take pictures of you while doing the theatre exercises to analyse the results. The file will be stored safely and deleted latest when I hand in the thesis (May 8<sup>th</sup> 2023).

Do you consent to having pictures taken during the workshop?

Yes  No

  
Printed name of participant

  
Signature of participant

Date

23/03/2023

## 9.2. Images from photovoice exercise on problematic places and places for change

### 9.2.1. Östra Förstadsgatan



Image taken by E.: Description: "You see how lifeless this area is...and this is this on a normal Thursday in the middle of the day."

### 9.2.2. Saturnhuset



Image taken by U.: "Abandoned for decades, hard to renovate but an interesting place full of heritage that could be transformed in cultural space with the right investment or make a park, but NOT residential buildings. It is at an important crossroad."

### 9.2.3. Construction site Kirseberga



Image taken by R.: "A former allotment space/community garden close to Östervärn station, used before a lot by locals walking their dogs, people picking fruit etc. Maybe 3 years back the space was prepared to build on, but nothing happened so far. Feeling sad, people couldn't use it these years. Seems there's a lot of empty spaces like this in the city, possibly created by planning structures."

## 9.3. Maps

### 9.3.1. Mapping Instructions, Legend and Labels

Mapping exercise – goal: a map of Malmö based on YOUR personal experiences.

- 1) Use the labels to locate the places you think of or talked about



Problematic



Meaningful/ Liveable



Change

- 2) Add post-it notes with little descriptions.
- 3) Where would you locate your photovoice and performance images?

### 9.3.2. Map NGBG



*This Image shows the collective map of NGBG participants. They highlighted important and problematic places and such where they wanted to see change according to the printed labels. Additionally, they added post-it notes describing the places as well as their pictures from the photovoice exercise. Photo: Rabea Sorka Sophie Tzschabran, March 23, 2023, Malmö.*

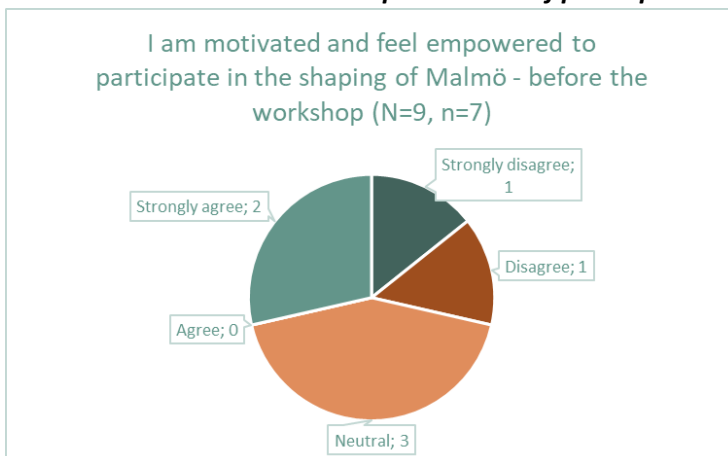
### 9.3.3. Map ABF



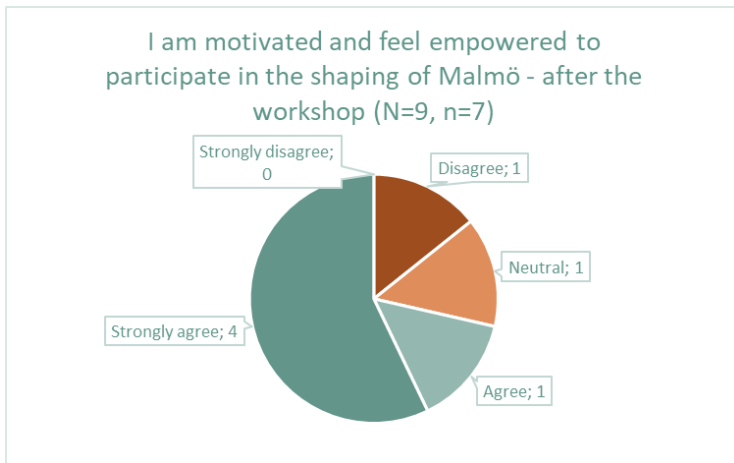
This Image shows the collective map of ABF participants. They circled their personal radius of their everyday life and highlighted important and problematic places and such where they wanted to see change according to the printed labels. Additionally, they added post-it notes describing the places. Photo: Rabea Soroka Sophie Tzschabran, March 23, 2023, Malmö.

## 9.4. Answers from questionnaire

### 9.4.1. Motivation and empowerment of participants before and after the workshop

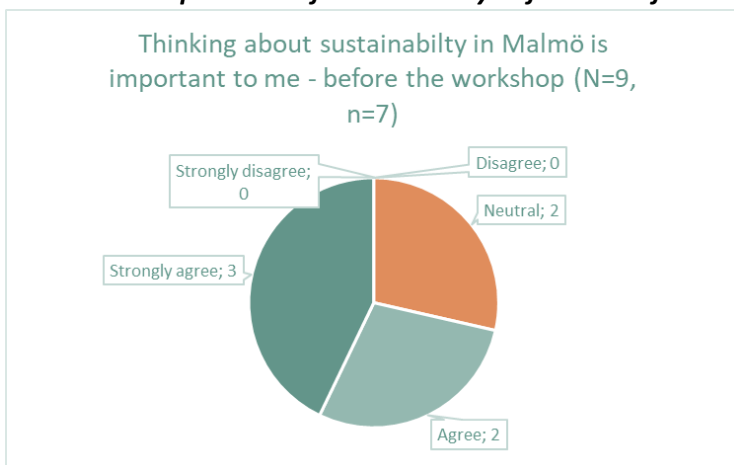


This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Soroka Sophie Tzschabran.

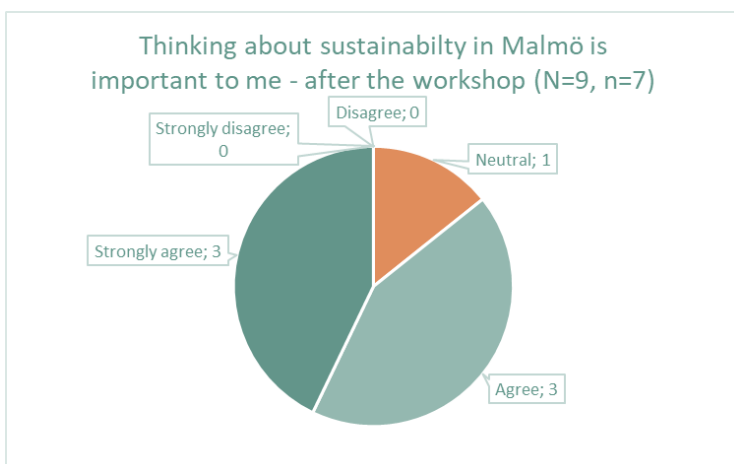


This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Sorka Sophie Tzschabran.

#### 9.4.2. Importance of sustainability before and after the workshop

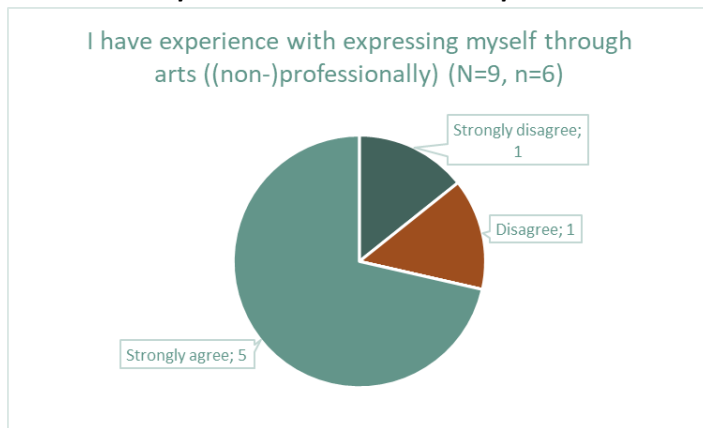


This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Sorka Sophie Tzschabran.



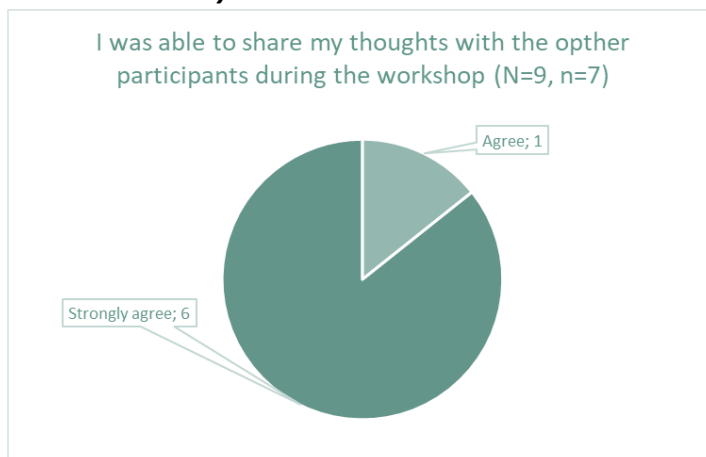
This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Sorka Sophie Tzschabran.

### 9.4.3. Experience with art-based expression



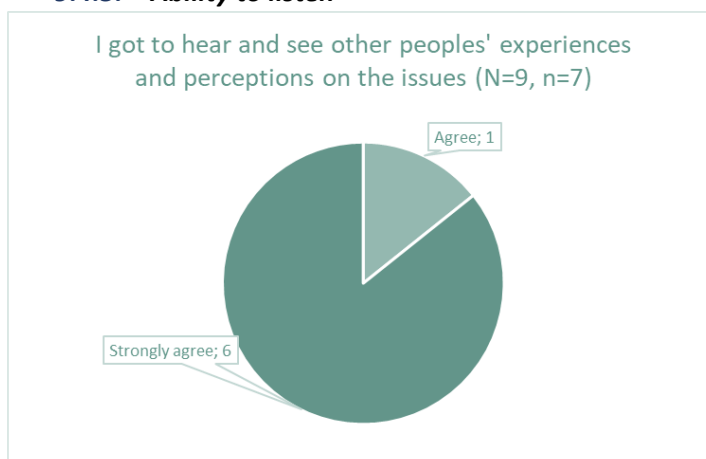
This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Sorka Sophie Tzschabran.

### 9.4.4. Ability to communicate



This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Sorka Sophie Tzschabran.

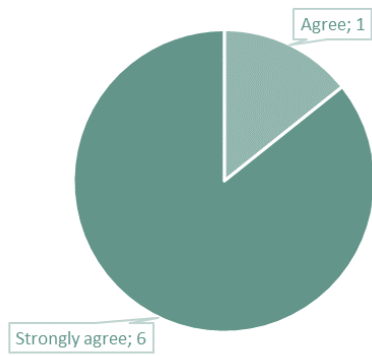
### 9.4.5. Ability to listen



This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Sorka Sophie Tzschabran.

#### 9.4.6. Perception of being heard

The other participants listened to my ideas and thoughts (N=9, n=7)



This graph illustrates the participants' (N=9) answers to the questionnaire. Source: Rabea Sorka Sophie Tzschabran.