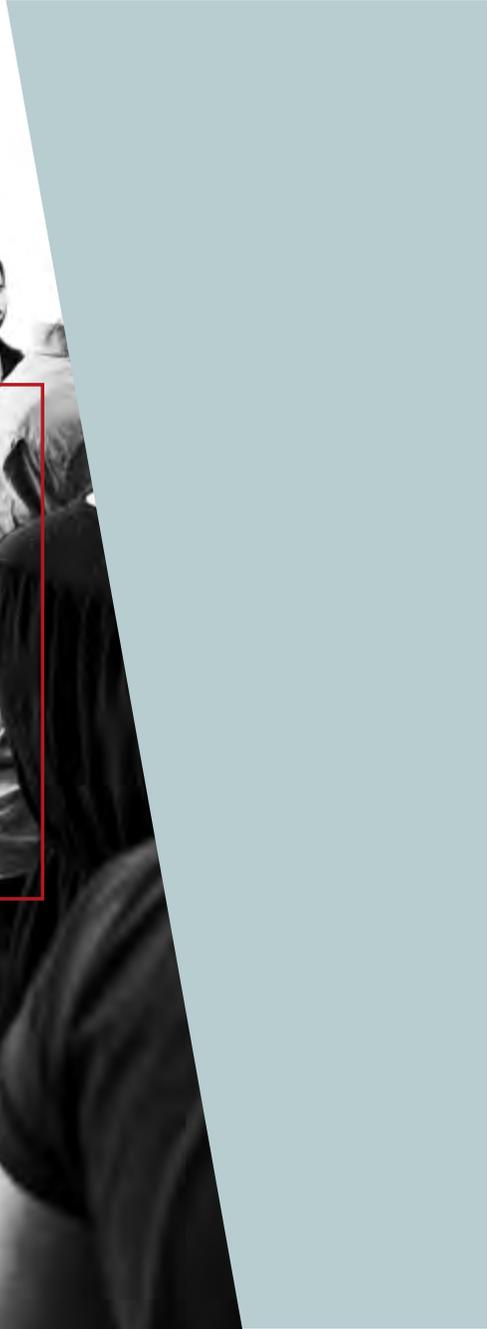


C ULT URAL SPACES FOR ACT IVE CIT IZEN S

a short read
on a few public
spaces in (north
macedonia's)
culture



CULTURAL
SPACES
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This book was produced in 2017/18,
and all documents and sources cited
refer to the period up to 2018



INTRODUCTION
or
BOOK
OF WORK



CULTURAL SPACES FOR ACTIVE CITIZENS

Developing models of specific public spaces for the community

“Cultural Spaces for Active Citizens”¹ is a project by the organization “Lokomotiva” – Center for New Initiatives in Arts and Culture – Skopje, in partnership with “Faculty of things that can’t be learned” (FRU) – Bitola/Skopje, and in collaboration with “Loud Textile Worker” – Shtip, “Freedom Square” – Skopje, and “Theater Navigator Cvetko” – Skopje. The project was realized within a timeframe of 15 months (May 2017 - July 2018), and was directed towards developing new models for managing and using public spaces through inclusion and integration of the civil sector and the citizens in the local communities. Namely, by creating and implementing specific methodological approaches and activities, the project aimed to raise questions about and regarding the public space, the space in culture and art; or, more specifically, its function, practice, governance, i.e. its use by the professionals in the field of culture and the citizens. These seemed to be urgent issues because several spaces were active at the time, either managed by these organizations or in close cooperation with them, and what existed as a background, but also as a certain local experience and knowledge about and for public spaces in culture, was only the inert institutional sector. Therefore, within the timeframe of this project (as organizations-partners in the project, we have been dealing with this matter for many years before, both individually and through joint initiatives and activities), we directed our action towards the following four spaces: “Kino

¹ <https://kulturniprostori.zaaktivnigragjani.blogspot.com/>

Kultura” – project space for contemporary performing arts and contemporary culture in Skopje, the cinema of the Railway Residential Building in Skopje, Officers’ House in Bitola, and KUC “Textile” in Shtip.

Within the frames of the fifteen-month focused and dedicated work, through working groups and public activities, we developed a specific approach for every space in accordance with the context, the history and the purpose, the current condition of the space (from the aspect of ownership, function, governance, and program), and the significance for the community, both the professional and the wider local community of residents and users. This specific approach involved work on a model of governing, organization, and program in the spaces with an established basic structure and way of functioning (“Kino Kultura” – Skopje), or development of identity and plan of use (the cinema in the Railway Residential Building – Skopje), or advocacy public action with recommendations for use (Officers’ House – Bitola), as well as reflection on a possible model of functioning (KUC “Textile” – Shtip).

The partners and the collaborators within the project worked together on the activities related to the four spaces through joint action with the other participants involved in the processes (representatives of the civil society and the institutional sector), and in cooperation with the wider community of active citizens, professionals in the field of culture, and the wider public.

In this way, we strived to improve the working conditions in these spaces, the conditions for cooperation, for co-governance, and for the creation of contents for and from the civil sector through culture. These activities enabled us to highlight contents and topics covering relevant socio-political issues, among which the role and the treatment of the civil sector and the need for its inclusion in the public policies.

Through these four spaces: “Kino Kultura” – Skopje, Railway Residential Building – Skopje, KUC “Textile” – Shtip, and Officers’ House – Bitola, as well as the specific approaches to their development, we tried to create an inclusive, critical, and deliberative public sphere that is built through participatory processes. Public space is mostly understood only as a spatial category, but it is, above all, the place in which the social capital, contents, relations and stories are fostered; it is where the discourse or the public sphere is developed.

In **“Kino Kultura” – Skopje**, one of the most important independent spaces for contemporary culture and art in Macedonia, we organized an international conference which created the environment, space and discourse for a wider

reflection on the issues regarding the governance of the public contents in culture. Furthermore, we worked on developing models for governance of the program and the space (development of the “Protocol for Collaboration with the Civil Society within the Open Space Program Line”, strategic planning, building new contents with the communities and the civil space, enabling working conditions of cultural workers, and so on), i.e. inclusion of new partners, the civil sector, and the community. The development of “Kino Kultura”, as an idea, above all, and also as a model of new public space that will contribute to building the public sphere (through its content, forms of established partnerships with the constituents and interaction with the citizens), is realized through an analysis of the context and the legal framework of public and cultural policies, research of existing practices and models, as well as through work with professionals (domestic and international) in the sphere of culture, the institutional sector, and the civil society as collaborators in the development of the model. In other words, the international conference “Modelling Public Space(s) in Culture” enabled us to build a platform around the topics of creating cultural policies, models of institutions, or exchange of ideas, knowledge, and established practices. As a continuation of the conference, we released the publication “MODELLING PUBLIC SPACE(S) IN CULTURE Rethinking Institutional Practices in Culture and Historical (Dis)continuities”, which continues to explore and reflect the models of public spaces in culture and the context within which they are created. “Kino Kultura” is a unique approach and model which is reformed with its growth and development from an idea, through a project space, to a civil platform that aims to point out and intervene in the socio-political context and public sphere through contemporary culture and art.

In the **Railway Residential Building – Skopje**, we affirm processes of building a community of citizens through using a part of the shared space, i.e. the cinema, with the primary intention of creating the culture of the community. In this process we also involved professors and students from the faculties of architecture and fine arts, and together we developed architectural solutions through a student contest on how a space (the cinema in the Railway Residential Building) can include, i.e. function for the needs of the residents of the residential complex, but also from the representatives of the local cultural community. We opened a debate with the mayor of Center Municipality, with architects, cultural workers, residents of the building and the wider community, in relation to the possible ways of use of the Railway Residential Building.

With **KUC “Textile” – Shtip**, we made a plan on how to develop the space, what strategies to use for its further development; how to unite, strengthen,

and represent the community of the textile, leather, and shoe workers, how to employ cultural activities for this community to become aware and fight for its labor rights, and how to reinvest its economy through social entrepreneurship.

Through the **Officers' House – Bitola**, we initiated a dialogue with the central and the local government and we advocated processes of participatory democracy in culture, i.e. re-modelling the spaces for culture through inclusion of the stakeholders and the citizens in building the possible models of use of this space, as part of AKTO Agora within the AKTO Festival for Contemporary Arts in 2017.

“Cultural Spaces for Active Citizens” evolved from the experience of the regional project “Dissonant (Co)Spaces”², through the process of which we developed new methodological approaches in building a specific governing model of public spaces in culture, based on an approach that includes all stakeholders, and through which we acquired knowledge that we wanted to expand, but also to disseminate. The produced knowledge and experience in processes of commonly creating a specific model of governing of “Kino Kultura” enabled us to extend and multiply them by including the other three spaces. These spaces exist or are created with the aim of activating the citizens in the joint creation of the public discourse through dealing with issues or problems related to the community. These spaces always include the stakeholders, the users, and, of course, the policy creators from the central and the local government. We insisted on jointly created policy frameworks which enable the existence, protection, and the public function of these spaces. Starting from “Kino Kultura” and the example of creating processes of inclusion of all the concerned parties, that is, building specific processes and methodologies, through the community at the micro level as a residential complex (Railway Residential Building – Skopje), and the community as a local core of residents in a city with violated labor rights of the textile workers (KUC “Textile” – Shtip), to the community of citizens active in the protection of a public institution, monument of culture and important historic and social landmark of the city (Officers' House – Bitola), the partners of the project consider and coordinate activities which include all the stakeholders, so that together they come to a change in the community that will improve the life of the citizens.

² <http://lokomotiva.org.mk/dissonant-co-spaces/about-the-project/>

The main connective tissue of all the activities is the presentation of culture as a resource, i.e. a social, creative, and political factor of change. The activities are also unified by the idea of involvement, whereby different groups of stakeholders join together to develop and implement the activities as individual steps towards achieving positive social change.

The activities related to the Railway Residential Building in Skopje involve the members of the House Council, the residents of the building, the artists from the city, and the Center Municipality, with the aim of activating a city neighborhood as an urban core of residents familiar with the history and the sociological structure of the community and interested in improving the quality of life in the community through cultural practice. KUC “Textile” in Shtip, provides a space for work and joint action of civil activists and workers in the development of a practice of trade union action that advocates both the labor rights and the cultural rights of the workers, and also explores the cultural practices typical of the past large textile companies in public ownership (an activity developed in 2018). “The Officers’ House” in Bitola activated many citizens, informal civil initiatives (“Bitola is not on sale”), NI Institute and Museum Bitola, and the Bitola Municipality, with the aim of keeping the Officers’ House in public ownership with public function, available for use to the artists and the cultural workers, and open for the citizens.

This project was a process for us, a process through which we began to build sustainable social communities and in which culture as a developmental resource in society made them more powerful, more united, and more solidary.

Ivana Vaseva, Violeta Kachakova, Biljana Tanurovska-Kjulavkovski

List of activities

„CULTURAL SPACES FOR ACTIVE CITIZENS“

Space for Contemporary Performing Arts and Contemporary Culture

KINO KULTURA Skopje

International conference
Kino Kultura
- Space for Contemporary Performing Arts and Contemporary Culture
12 - 14 October
2017

International conference "**Modelling Public Space(s) in Culture**". The aim of the conference was to offer theoretical perspectives and reflection on the use and development of the "public space" as a physical location that creates social relations, and the "public sphere" as a set of attributes contributing to the formation of the public discourse. The conference covered a series of lectures, presentations, and discussions with the direct involvement of 40 local and international participants.

Releasing the publication
Kino Kultura
- Space for Contemporary Performing Arts and Contemporary Culture
10 May
2018

Releasing the publication "**MODELLING PUBLIC SPACE(S) IN CULTURE Rethinking Institutional Practices in Culture and Historical (Dis)continuities**", which continues to explore and reflect the models of public spaces in culture and the context within which they are created. The publication contains sixteen articles and three case studies on the following spaces: "Kino Kultura" - Macedonia, "Pioneer City" - Serbia, and "Motel Trogir" - Croatia. The authors of the articles come from the former Yugoslavia, Europe and beyond, from diverse professional spheres - sociologists, scholars, academics, cultural workers, independent researchers, cultural policy experts, art and culture theoreticians, artists, activists, cultural managers, etc. The publication was released in May 2018, and promoted in a public presentation accompanied by an open discussion in "Kino Kultura".

Kino Kultura
- Space for Contemporary Performing Arts and Contemporary Culture
2017/2018

Continuous meetings of the Advisory Body and the working group of Open Space "Kino Kultura" composed of representatives of the civil society active in the field of culture, art, youth, human and labor rights, to develop a "Protocol for Collaboration with the Civil Society within the Open Space Program Line".

Kino Kultura
- Space for Contemporary Performing Arts and Contemporary Culture
2017/2018

Activities from/for the civil sector realized in "Kino Kultura" - Open Space. About 70 different collaborations realized: theater performances, educational, residential, and production activities in the area of contemporary dance and performance, literary festivals and promotions, concerts, conferences, debates, artistic research, promotions, publications, film festivals, programs for children and people with special needs, programs for actualization of gender and LGBT issues through cultural and artistic practice, etc.

Bitola, Hotel Theater
14/15 April
2018

Long-term planning and sustainability of the project with a focus on long-term development of a model for "Kino Kultura", moderated working meeting with participation of project partners and collaborators, "Lokomotiva", FRU, "Theater Navigator Cvetko".

List of activities

„CULTURAL SPACES FOR ACTIVE CITIZENS“

Bitola OFFICERS' HOUSE

Bitola
2017

Continuous meetings of the working group on the Officers' House, researching the situation regarding the property of the Officers' House in Bitola, recommendations for the space and its use, and a proposal for a public action as part of the AKTO Festival in 2017. Members of the working group: representatives of "Lokomotiva", FRU, "Freedom Square", NI Institute and Museum Bitola, Bitola Municipality, and the citizens initiative "Bitola Is Not On Sale".

Park of the Officers' House Bitola
2 September, 2017
2017/ 2018

Public action to preserve the Officers' House in Bitola, AKTO AGORA public discussion on "What kind of an Officers' House do we need?", as part of the AKTO Festival for Contemporary Arts in Bitola. Among the participants in the discussion were the current Minister of Culture, an expert guest from Croatia, MPs of the Assembly of R. Macedonia, and members of the Commission for Culture, members of the Council for Culture of Bitola Municipality, cultural heritage experts, members of the independent cultural scene in Bitola, Skopje, Tetovo, Struga, and, of course, citizens of Bitola interested in this issue.

Park of the Officers' House Bitola
2 September, 2017
2017/ 2018

Presentation of case study - "Motel Trogir" by Nataš Bodrožić, organization "Loose Associations" Zagreb. The presentation was realized as part of the discussion "What kind of an Officers' House do we need?", within the AKTO Festival for Contemporary Arts in Bitola.

*List of
activities*

„CULTURAL SPACES
FOR ACTIVE CITIZENS“

Skopje

RAILWAY RESIDENTIAL BUILDING

Railway
Residential Building
Skopje
15 July, 2017

Workshop for creating identity for the Railway Residential Building, led by an architect (Dejan Ivanovski) in collaboration with the project partners and collaborators - FRU, "Lokomotiva", and "Freedom Square", and with the participation of the members of the building's House Council.

Railway
Residential Building
Skopje
2017

Development of plan of use for the Railway Residential Building space. The first part of this activity was realized in 2017, through continuous meetings with members of the House Council of the Railway Residential Building Skopje.

Railway
Residential Building
Skopje
1/2 October, 2017

Performative-research project "If Buildings Could Talk", realized in partnership with the Center Municipality, as part of which an interactive performance and an artistic program was realized in the Railway Residential Building Skopje.

Railway
Residential Building
Skopje
June, 2018

Development of plan of use for the Railway Residential Building space. The second part of this activity was realized in 2018, as 1/ Call for student competition in May 2018, for design solution proposals for a new interior space concept (dream space) of the cinema in the Railway Residential Building in the center of Skopje, and 2/ Public event "Active Cinema for the Community", consisted of: Exhibition of the design solutions - project proposals by young architects who applied at the student competition, Awarding certificates to all participants in the competition and awards for the 3 best solutions, as well as discussion on the "Plan of Use of the Railway Residential Building", in the presence of the mayor of the Center Municipality and several collaborators from the civil sector.

*List of
activities*

**„CULTURAL SPACES
FOR ACTIVE CITIZENS“**

Shtip

KUC "Textile"

Hotel Oaza,
KUC "Textile", Shtip
12-14 March, 2018

Meeting between the partners "Lokomotiva" and FRU to evaluate the activities realized in 2017, establish a detailed plan for the implementation of activities as part of the project in 2018, and a working meeting with the collaborator "Loud Textile Worker" to plan the activities related to KUC "Textile" in 2018.

KUC "Textile", Shtip
May/June, 2018

Development of a strategic plan for KUC "Textile" through moderated work with a guest expert - Ivan Toromanovski and the members of "Loud Textile Worker".

KUC "Textile", Shtip
7 July, 2018

Lecture by Chiara Bonfiglioli (Italy) on "Red Springs: Structure of the Feeling of Textile Workers after Yugoslavia", and presentation of the strategic plan developed for KUC "Textile".





KINO KULTURA

space for contemporary
performing arts and
contemporary culture



7

7



INTRO DUCTION

“Kino Kultura” is a building in the center of Skopje, a second degree monument of culture and a space with rich collective memory and history of the culture and the urban life of the city.

The building is a significant architectural and cultural heritage of the city and its people. It was built by the Kostikj brothers in 1937, as one of the first private city cinemas in Skopje. Since its establishment, for more than 50 years in continuity, “Kino Kultura” has been functioning as a cinema space with a rich film program organized as a private business of the Kostikj family, or as a public activity at the time of Yugoslavia, organized by the “City Cinemas” – Skopje film company.

With the arrival of the 90s and the period of the transition, “Kino Kultura” failed to transform to the conditions and needs dictated by the transition that brought reforms in the market, the institutions and their role. Moreover, the new technologies and the availability of film art through video shops inflicted an additional blow to cinema screening. With the Law on Denationalization¹ of 1998, the building of “Kino Kultura”, which was taken from the owners during the time of Yugoslavia, was returned to the private ownership of the inheritors of the Kostikj brothers, who were not in a position to maintain the space and its public function. Consequently, from the end of the 90s to the end of 2015, the space “Kino Kultura” was closed, inactive, and in poor condition.

In one of his articles published on the online portal “Okno”, Macedonian journalist Zvezdan Georgiev writes about “Kino Kultura” as a space of tremendous significance for the Macedonian and the city culture, and symbolically relates its inactivity and decay after the 90s to the condition of the Macedonian culture at the time:

It is not, therefore, only a cheap metaphor to claim that the decay of the cinema “Kultura” also brought on the decay of the Macedonian culture. Because, if anything can be said to rightly bear its name, then it is precisely the cinema “Kultura”, a kind of a film university, and thus, a university of life in general.²

For several years back, representatives of the citizens association “Lokomotiva” – Center for New Initiatives in Arts and Culture, and the Association for Theater and Educational Activities “Theater Navigator Cvetko” have been actively searching and negotiating for a cultural “conquest” of a new, public, independently organized program and socially relevant space. A space in which they would be able to develop their programs in the field of contemporary performing arts and contemporary culture, and in which they would develop, support and advocate for the needs of the wider cultural and artistic community through cooperation with representatives of the civil society. In 2015, this partnership team managed to (re)activate part of “Kino Kultura” as a project space for contemporary performing arts and contemporary culture, through a rental agreement with the owners and with the support received from the Center Municipality. As of December 2015, “Kino Kultura” regained its public

¹ Published in the “Official Gazette of RM” no. 20/98

² Georgiev, Zvezdan. 2013. „Kino Kultura” (<https://okno.mk/node/30692>)

function. Driven by the need for a space in which a contemporary expression and an independently organized program would be developed, today “Kino Kultura” is a place for creation, presentation, as well as reflection on key social topics through art and culture. A space which is highly needed in the context of non-existent, independent cultural spaces that carry out a public function.

The space of “Kino Kultura” and the organization and management of its program are developed by the co-founders and in collaboration with the partners, towards developing a suitable model through conducting research and analyses of past work experience. It was precisely this segment that was put in the focus of the action related to “Kino Kultura”, within the project Cultural Spaces for Active Citizens. Elaborated into specific activities as part of the project, the work carried out in 2017 and 2018 encompassed developing the “Protocol for Collaboration with the Civil Society within the Open Space Program Line”, organizing the international conference “Modelling Public Space(s) in Culture”, editing and releasing a publication as a collection of articles on the topic of “MODELLING PUBLIC SPACE(S) IN CULTURE Rethinking Institutional Practices in Culture and Historical (Dis)continuities”, and launching the process for strategic planning of “Kino Kultura”.

HISTORI OGRA PHY

The initial projects for the construction of the building known as “Kino Kultura” (according to documentation from the Archive of the City of Skopje) date back to 1933. There are assumptions that this may be the first building in Skopje that is planned and projected as a cinema from its very beginning, so, it is also designated as a “cinema-theater” in the project documentation.

There is a document which confirms that in 1933, the company “Jovan and Nikifor Kostikj”³ submitted an application to start a procedure for obtaining a construction license for an object intended as a “cinema-theater”, on a parcel of today’s location on Luj Paster street no. 3, which belonged to the owners of the company.

In 1941, the company “Jovan and Nikifor Kostikj” ceased to exist. In the war period that followed, the building was managed through the joint company of the Kostovi (Kostikj) brothers, registered under the name of “Uranija”.

The first project for the building was designed by the Russian architect Ivan Artemushkin in 1933, when the procedure for obtaining a construction license was started.

In 1936, the required documentation was completed in accordance with the applicable legal regulations, standards, and provisions, and a building permit was obtained. The project by which the building was executed was signed by the architect Kiril Zhernovski.

The ceremonial opening of the building took place on March 1, 1937, under the name of “Uranija”. From its opening in 1937 and up until 1945, the building

³ In 1923/24, Jovan Kostikj opened a retail business.

Somewhere around 1930, he also included his brother, Nikifor Kostikj, in the business.

From then on, the company was ran under the name of “Jovan and Nikifor Kostikj”.

was managed as part of the Kostovi family business, and it was the pride of the company and the family.

The films were screened by trained projectionists using the latest equipment purchased from Germany. The quality program of licensed films purchased from production and distribution houses such as “Metro-Goldwyn-Mayer”, “UFA”, “Paramount Pictures”, “20 Century Fox”, and “Avala Film”, increased the attractiveness and the mass attendance of the film screenings.

During the Second World War, the screening room continued to work with a film program of regular and propaganda character taking place under conditions of occupation and strictly defined rules. The films could only be purchased from Sofia. Contracts were made on a package of films in which they received one to three attractive films for the audience along with seven to nine propaganda films which they were obliged to screen for a certain number of times during the contract period. This format of work was the only one that guaranteed the survival of the Kostovi family business, whose members were then representatives of the young bourgeoisie. The propaganda films were screened during unattractive hours at unattractive terms, as part of the morning cinema program or in the early afternoon.

After the end of the war, a decision by the central authorities of Yugoslavia proclaimed all cinemas as buildings of culture of special importance to the state, as spaces for the propaganda of the new social order. As such, every last one of them in Macedonia was nationalized under the same scheme – by charging the business owners as guilty of cooperation with the enemy, and a forced statement that the buildings are given to the state.

In 1945, the building got the name “Kino Kultura”, and as a state-owned building it belonged to FIDIMA – the first filming institution, whose director at the time was Blagoja Drnkov. Later, “Kino Kultura” became part of the “City Cinemas” – Skopje film company. This company of special public interest had a Worker’s Council composed of 24 people (of which 12 – members of the internal structure of “City Cinemas”, and 12 – members of state institutions, media, etc.). From the information obtained from Aco Dukovski⁴, “City Cinemas” – Skopje had around 100 employees, distributed in the city cinema network of 18 screening rooms on the territory of the city of Skopje. Of the total number of employees, about 20 people were part of the space “Kino Kultura”. “City Cinemas” – Skopje functioned as a self-sustaining structure that managed to cover all costs in relation to the work and the program of the screening rooms only through ticket sales, without any participation of state or private funds.

After the 90s, “City Cinemas” – Skopje remained a public company because it did not receive a privatization permit. Due to the impossibility to maintain ticket sales for covering the costs, in the newly emerged conditions of transition, “City Cinemas” – Skopje ceased its activity.

⁴Dukovski was the director of “City Cinemas” – Skopje from 1984/85 to 2003 when he resigned from the position. The central office of “City Cinemas” – Skopje was in the building of “Kino Kultura”.

The space of “Kino Kultura”, its functioning and program

In accordance with the principal function of a cinema theater, from the very beginning the central space of the building “Kino Kultura” is conceived and realized as a main cinema hall with an entrance hall and two gallery halls on the first and the second floor, connected with lateral stair cores. Besides the main cinema hall, there are other spaces in the building that have been functioning as cinema halls with a specific film program at different periods of time. Several years before the 1963 Skopje earthquake, the building was converted by adapting the basement to open the children’s cinema “Bambi”. In the 80s, “Bambi” cinema became “Manaki” cinema with new program content. In the 90s, an intervention on the second floor, on the frontal part to the façade, as well as the commercialization of the office spaces, started off the “Cinema” coffee bar, while the gallery hall on the first floor was reconstructed into the “Paradiso” pocket cinema. Later, the “Cinema” coffee bar was closed down, and part of the ground-floor was rented for commercial activities (retail, café, and other).

Today, “Kino Kultura” contains the following spaces: the main cinema “Kultura” with two gallery halls on the first and the second floor; the basement or the former “Manaki” cinema, the former “Paradiso” pocket cinema, the office space on the first and the second floor, and the café space, with a total area of about 1.160 m².

Research process (context, legislation, and concerned parties) and reflection on developing a model of “Kino Kultura”⁵

The possible model of governance and organization of a given space, in this case – a new public space in culture – depends on the context in which it is being developed, that is, the socio-political conditions, the current cultural policies and the stakeholders directly involved in its development, management, organization, program making, and financing. Drawing from the need to establish a model based on participatory governance, the precondition for its development was to research the conditions and answer the following set of questions: Who are the stakeholders involved?, How are responsibilities delegated among the stakeholders?, What is the governing structure?, How are decisions made?, How are the different stakeholders involved in the process of decision-making?, How is communication among different stakeholders ensured and sustained?, Who owns the infrastructure?, Who is using the infrastructure?, What are the contractual terms and relationships between the owners and the users of the infrastructure?, What are the ways of using the infrastructure?, How many stakeholders are directly and indirectly involved in the use of the infrastructure?, What are the internal rules and regulations of use of the infrastructure?, What is the typology of the infrastructure?, What is the main purpose of using the infrastructure?, What are the ways of engaging the wider cultural and social community in the activities of the space?, What are the methods of planning the development of the infrastructure to enable further program development?, What are the safety aspects of using the infrastructure?, and other.

⁵ Adapted from the Report prepared by Ana Žuvela, mentor of the workshop on developing a model of “Kino Kultura”, realized in Belgrade, on April 28-29, 2017, [Workshop Kino Kultura, Report and Recommendations – Key questions, pp. 3,4].

Considering the answers to the above questions, the existing documents related to the space and the conducted theoretical analysis of the new models of management, the bases were established for the development of “Kino Kultura” as a space for contemporary performing arts and contemporary culture. This process was aimed to help in defining the three basic levels of functioning: management level, organizational level, and program level. These three levels unite a multitude of involved or potential stakeholders: from the owners of the space, through the partners renting and using the space, to the rest of the collaborators and potential users (representatives of the civil society, artists, private companies, and other), the local authorities and the local community/ audience.

The principal goal is to develop a sustainable model of a new public space in culture as a concept that would function both as part of the existing space and as part of another potential space that would satisfy the basic needs for its functioning and program implementation.

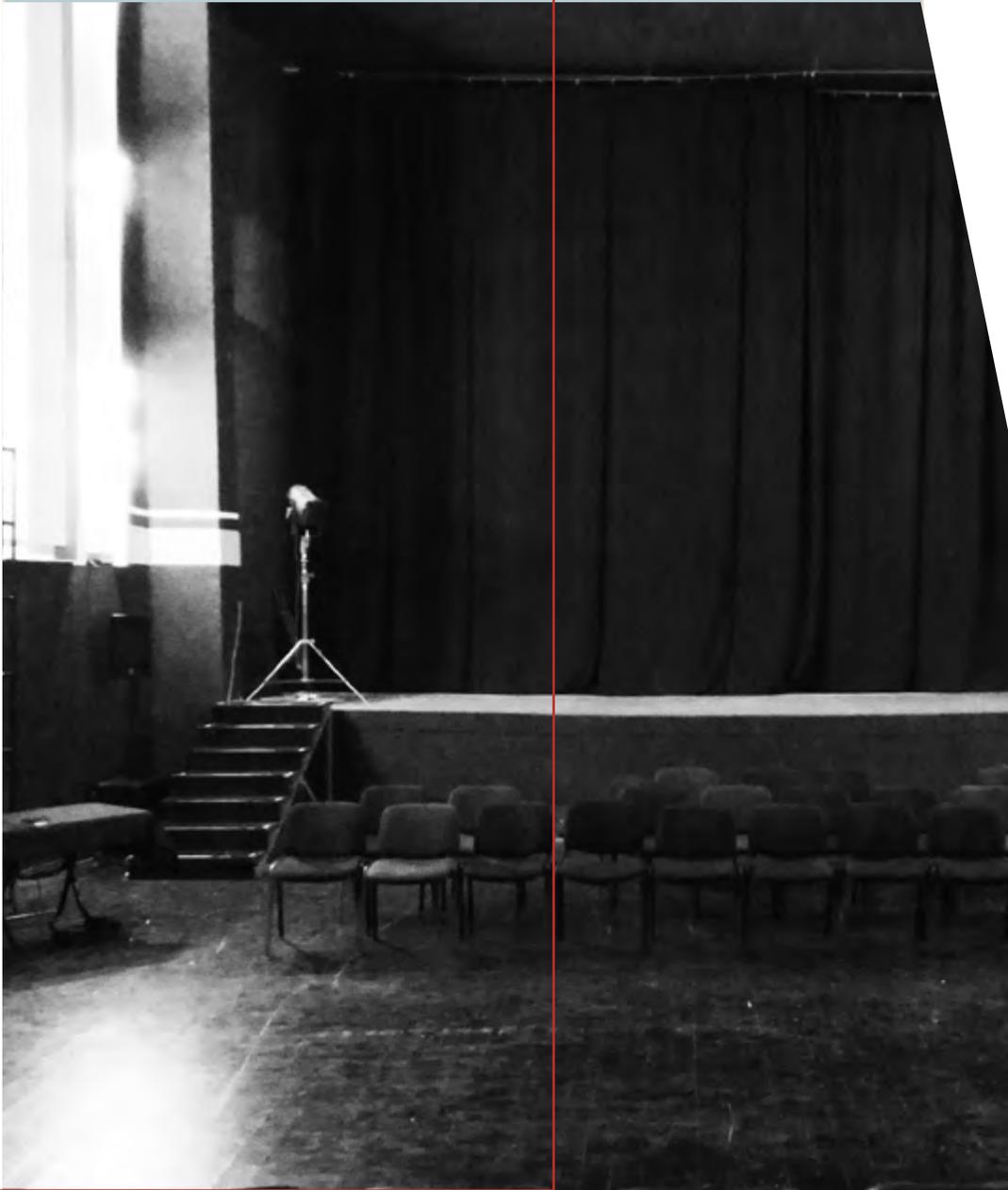
In 2015, “Lokomotiva” and “Theater Navigator Cvetko” reactivated part of the space, including: the main cinema hall, the entrance hall, and the office on the first floor, by which “Kino Kultura” started functioning as a project space for contemporary performing arts and contemporary culture. The space of the main cinema hall was renovated and adapted for a multifunctional purpose. Besides film screenings, one of its basic functions is that of a space for contemporary performing arts (theater and dance), but also a space that enables and supports the implementation of different cultural contents.

The current situation of the project space “Kino Kultura” can be considered from a legal/contractual, program, and operational aspect.

From a legal/contractual aspect, the part of the space managed by “Lokomotiva” and “Theater Navigator Cvetko” is rented from the current owners of the building (10 people with a different share of ownership) and regulated by two consecutive rental agreements, of which the second one is a 5-year contract, valid through 2020. The rental agreement is signed between the owners of the building and “Theater Navigator Cvetko”, while “Lokomotiva” and “Theater Navigator Cvetko” have signed a contract between them for management and program collaboration. The main financial partner supporting the idea for the development of “Kino Kultura”, as well as its basic operational functioning as a project space is the Center Municipality.⁶ Municipal support is received annually on the basis of a project grant, which implies submitting a new project application to the Municipality every year. In addition, the partnership team is actively working on providing additional financial resources through different grant programs, donations and sponsorship at a local, national and international level, to support the functioning of the space and its further development, both in terms of the program and in terms of a new model of public space in culture. This comprehends the existence of a contractual public-private partnership,

The current situation of the project space “Kino Kultura” can be considered from a legal/contractual, program, and operational aspect

⁶ <http://opstinacentar.gov.mk/>



taking into consideration all stakeholders – the partnership team, the owners of the space, and the Municipality, with the possibility to include other public and private stakeholders as potential partners in further sustainability and development of the model and the functioning of “Kino Kultura”.

From an operational aspect, the team that is realizing the overall work in “Kino Kultura” is comprised of five people, representatives of “Theater Navigator Cvetko” and “Lokomotiva”. The main partners invest a significant amount of their time and work on financial and operational maintenance of the space and coordination of the programs realized by the collaborators, thus affecting a smaller scope of work in the development and realization of its own program. In future, this type of work should be replaced with a stable operational structure of employees, which would enable the necessary and quality governance and operational maintenance of the space, as well as management and coordination of the overall program. Therefore, the main partners advocate for and work towards a better support for “Kino Kultura” by the public funds at a national and local level, they apply for infrastructural support and donations that would improve the spatial and technical capacities, and they develop strategic partnerships that would support both the program and the operational level of “Kino Kultura”.

From a program aspect, “Kino Kultura” is a unique space in terms of its structure and program orientation. A space with a distinct program in the sphere of contemporary art and culture, with an emphasis on performing arts, but also content developed in collaboration with the wider community, within which it is reflecting on current social conditions. “Kino Kultura” is an open space for collaboration which provides freedom of speech and diversity in expression. The program involves many Macedonian and international partners, networks and projects, which include research and use of models of collaboration among artists, cultural workers, theoreticians, critics, representatives of the community, and others. This creates opportunities for developing an audience, as well as for networking of related organizations, partners, and users of the programs. “Kino Kultura” is a positive example of a space in private ownership, managed by private (non-profit) cultural stakeholders, with a public function.

The basic program frame of “Kino Kultura” is comprised of 4 program lines: Theater Navigator and Lokomotiva (as programs developed by the main partners in relation to performing arts (theater, dance, and performance), Open Space (program developed in collaboration with other organizations from the independent cultural scene and the wider civil sector, individuals and informal groups), and Together (program for animation, education, and creative development of the wider community). Theater Navigator and Lokomotiva are curated programs, while Open Space and Together are programs open for suggestions and not regulated by a process of selection or defined by aesthetic criteria or curatorial concepts. The activities realized in “Kino Kultura” include theater performances, contemporary dance and performance, workshops for professionals and citizens, conferences, artistic research, residences,

educational programs, different types of festivals, book promotions, concerts, and other.

**Activities
related to
“Kino Kultura”
realized within
the project
Cultural Spaces
for Active
Citizens**

In order to test the possibility of participatory management of a program segment in “Kino Kultura”, the main partners created an Advisory Body composed of representatives of the civil society active in the field of culture, art, youth, human and labor rights, with a mandate to develop a “Protocol for Collaboration with the Civil Society within the Open Space program line”. The Protocol covers two principal types of collaboration: 1. Partnership collaboration – developing a space for critical reflection on social issues based on strategic and long-term development of the program supporting the operational – human, technical, and financial aspect of the space, and 2. Collaboration with the wider civil sector – organizations, informal groups, and individuals dealing with culture and art, with socio-cultural themes and topics concerning the development of the civil society, democracy, and human rights; interested in supporting and being part of the space, and realizing part of their activities in it. The “Protocol for Collaboration with Other Users” was additionally developed, having the principal aim to enable the use of the space by other people and entities not included in the categories defined by the “Protocol for Collaboration with the Civil Society within the Open Space Program Line”, but able to support the economy of the space and its functioning. These Protocols regulate the use of the space outside the scope of the program lines Theater Navigator and Lokomotiva. They provide a defined, transparent, and democratic approach in the development of the programs for collaboration with the wider community, which would enhance the already established strategic partnerships and also create new long-term ones. The Protocols are the result of joint work relying upon the principles of democracy, equality, solidarity, participation, respect for diversity, transparency, social responsibility, and care for others.

The international conference “Modelling Public Space(s) in Culture”⁷ took place in “Kino Kultura” from October 12-14, 2017. The aim of the conference was to offer theoretical perspectives and reflection on the use and development of “public space” as a physical location that creates social relations, and “public sphere” as a set of attributes contributing to the formation of public discourse. At the conference, the public spaces were reviewed and discussed through two different aspects: 1/ Revisionism and creation of the history of culture and institution, and 2/ Reflection on the need for new models of public spaces in culture. The topics were covered in separate thematic sections through a series of lectures, presentations, and discussions with the direct involvement of 40 local and international participants. The conference program was organized by “Lokomotiva” in collaboration with the partners (local and international) representatives of the civil sector, with the participation of professors of cultural policies, cultural workers, theoreticians of culture, anthropologists and sociologists in culture, artists, directors of cultural institutions, and the Minister of Culture of the Republic of Macedonia.

⁷ Conference Modelling Public Space(s) in Culture, Skopje, 12-14 October 2017, Kino Kultura, <http://lokomotiva.org.mk/conference-modelling-public-spaces-in-culture-skopje-12-14-october-2017/>

8/ 19.00 КИНО КУЛТУРА

BOOK PROMOTION

modelling public space(s) in culture

rethinking Institutional Practices in Culture
and Historical Discontinuities



The publication “MODELLING PUBLIC SPACE(S) IN CULTURE Rethinking Institutional Practices in Culture and Historical (Dis)continuities”⁸ continues to explore and reflect in the field of models of public spaces in culture and the context within which they are created, as part of three thematic axes:

The first one, “Re-Assembling the Institution of Culture”, offers articles that analyze the idea of institution and instituting, cultural policy and its relation to institution, and critically reflects on participation as a method in management.

The second one, “Collective Instituting: Between the ‘No longer’ and the ‘Not Yet’”, contains analyses and theoretical articulation of “destituent” spaces, thoughts on commoning – its genealogy and meaning, as well as proposal of artistic and curatorial practices as a methodology for reformation of the public space.

“Archaeologies of the Future” is the third thematic axis that is being developed in the realm of history and memory by examining (media) images, in particular those creating historical narratives, but also building (or replacing) personal and collective memory.

The publication contains sixteen articles and three case studies for the following spaces: “Kino Kultura” – Macedonia, “Pioneer City” – Serbia, and “Motel Trogir” – Croatia. The authors of the articles come from the former Yugoslavia, Europe and beyond, from diverse professional spheres – sociologists, scholars, academics, cultural workers, independent researchers, cultural policy experts, art and culture theoreticians, artists, activists, cultural managers, and others. The publication was released in May 2018 and promoted with a public presentation and an open discussion in “Kino Kultura”.

In April 2018, the process for developing a strategic plan for “Kino Kultura” was initiated in Bitola, to be implemented from 2019. The strategic planning included: analysis of “Kino Kultura” from an artistic, spatial, and financial-developmental aspect, analysis of the program collaboration between the founders (“Lokomotiva” and “Cvetko”) and the partner “Faculty of things that can’t be learned”, defining the vision, mission, strategic partners and stakeholders. The second phase of the planning as a long-term process will continue in October 2018, to define the model of space, its program concept and uniqueness, the expectations from the collaborators and the users of the space (including the audience), the model of management, the model of financing and its PR, image, and visibility.

The current situation and its analysis is a basis to develop a possible model for “Kino Kultura”. Defining the model should go hand in hand with addressing existing challenges:

- long-term provision of a building/physical space, in which “Kino Kultura” would function (after the expiration of the contract with the owners)
- setting up a new partnership consortium or a co-management structure with

⁸ “MODELLING PUBLIC SPACE(S) IN CULTURE Rethinking Institutional Practices in Culture and Historical (Dis)continuities”. 2018, publisher “Lokomotiva” – Center for New Initiatives in Arts and Culture – Skopje. The publication is a collection of articles edited by Tanurovska-Kjulavkovski Biljana, Bodrožić Nataša and Kachakova Violeta. Link to the electronic version for free download, <http://lokomotiva.org.mk/wp-content/uploads/2018/05/PUBLICATION-2018Digital.pdf>

the inclusion of new partners to the current team “Theater Navigator Cvetko” and “Lokomotiva”; defining the possible partnership and/or co-management relations with public partners (central/local authorities and financiers) and establishing relations with the business community as possible supporters of the model, and

- setting up a legal entity “Kino Kultura” whose organizational form will depend on the model of public space to be applied and the established partnership and/or co-management relations.

Recommendations for possible model of “Kino Kultura”

The positive legal regulations in Macedonia partially support the development of new models of institutions in the field of culture.

The Law on Institutions⁹ allows not only for establishing public and private institutions, but also establishing a mixed institution which has as its co-founders a public partner (the Republic of Macedonia, the City of Skopje, or a municipality) and a private partner (domestic or foreign legal or natural person). On the other hand, the Law on Culture of the Republic of Macedonia¹⁰ allows only for establishing private and public institutions, but not a mixed institution within which a model of public-private partnership could be applied. This means that in the field of culture, the legal norm does not support mixed institutions or public-private partnerships (PPP), which calls for an imperative change and synchronization with the Law on Institutions.

It is possible to implement PPP in the field of culture only through the Law on Concessions and Public-Private Partnership¹¹, where PPP is defined in a wider framework as collaboration between the public sector (the central or local government) and the private sector with the aim of providing funding, construction and/or reconstruction, operation (management and use), and maintenance of infrastructure and/or providing public services which represent the “exclusive right” of the public partner.

The application of this Law towards creating a new model of institution in culture in the form of a civil public-private partnership offers two possibilities: 1/ Institutional PPP through establishing a mixed institution, for instance by a municipality and a citizens association, and 2/ Contractual PPP, for instance a “management contract”, where a public institution entrusts the performance of an activity of public interest to a citizens association.

In line with these possibilities, the partners and co-founders of “Kino Kultura” as a project space for contemporary performing arts and contemporary culture (“Theater Navigator Cvetko” and “Lokomotiva”), in collaboration with the Center Municipality, plan to start a joint research process within which the right modality will be found for the development of “Kino Kultura” as a legal entity and public institution developed on the basis of a civil public-private partnership.

⁹ “Official Gazette of the Republic of Macedonia” No. 32/2005 and 120/2005

¹⁰ “Official Gazette of the Republic of Macedonia” No. 31/98, 49/2003, 82/2005, 24/2007, 116/10, 47/11, 51/11, 136/12, 23/13, 187/13, 44/14, 61/15, 154/15 и 39/16

¹¹ “Official Gazette of the Republic of Macedonia” No. 6/12, 144/14, 33/15 и 104/15



Space to come with the
team to allow for the individual



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The following has been used in the preparation of this text: re-edited parts from written and unpublished materials from the research for the project Dissonant co-spaces, from Biljana Tanurovska-Kjulavkovski, from the article “Kino Kultura – Project Space for Contemporary Performing Arts and Contemporary Culture”, authors Tanurovska-Kjulavkovski Biljana and Kachakova Violeta, as part of the publication “MODELLING PUBLIC SPACE(S) IN CULTURE Rethinking Institutional Practices in Culture and Historical (Dis)continuities”, pp. 116-137; part of the report “Workshop Kino Kultura – Report and Recommendations” by Ana Žuvela, web posts and consulted legal regulation downloaded from the web page of the Ministry of Culture of the Republic of Macedonia (<http://www.kultura.gov.mk/index.php/legislativa/2011-03-04-10-39-07/287-zakon-za-kulturata>) and the web page (<http://www.pravo.org.mk/>).

Violeta Kachakova





THE OFFICERS' HOUSE - Bitola

(for) a culture for change

2



The Officers' House, i.e. the House of the Army in Bitola, is an architectural building of history, city memory, personal stories and reminiscence, a space which prompted several different initiatives and actions in the past years. Their aim was to preserve or revitalize the building, and put it in the function of culture.

This building is a cultural-historical monument of the Republic of Macedonia whose construction began in 1911, or at the time when the Bitola vilayet was governed by Abdul Kerim Pasha. The Balkan Wars and the First World War started soon after, which is why the building was completed in 1919. The building was known as the Seraglio of Kerim Pasha, and was conceived as a synthesis of a palace and a fortress, while according to the "Moresque" elements, decorations, and other, the architecture points to buildings constructed during the Ottoman rule in Bitola. The building was used by the various armies changing on the territory of Macedonia (Turkish, Bulgarian, Yugoslavian, Macedonian), and from the sixties to the eighties of the 20th century it was intended for the officers and generals of the Yugoslavian army. The luxurious chandelier, which was part of the main ballroom, is also known as part of the interior of the space. This chandelier, brought from the Officers' House to Skopje after the 1963 earthquake, among the rest of the interior elements, as well as other spatial features, was untimely preserved and neglected.

After the reformation of the Army, i.e. the establishment of the Army of the Republic of Macedonia (ARM), the army left the building in the beginning of the nineties of the 20th century, after which the building did not have another function. At this point, after much turmoil, the Officers' House is in the power of the local self-government which should start renovating the building, as decided in 2017 by the decision of the Government of the Republic of Macedonia.¹

After ARM left the building, it was used as a space for filmmaking and certain events, among which the AKTO Festival for Contemporary Arts, but its function was not determined, i.e. there is still no decision on its sustainable use.

This building represents urban memory for the citizens of Bitola, to which they are also tied by personal stories. It is of great significance for the citizens of Bitola, but also for Macedonia, and there were several citizen actions for its preservation.

Actions for preservation of the Officers' House Bitola

In 2016, the Government of the Republic of Macedonia, non-transparently, with the support of the Bitola Municipality, made a decision for the sale of the Officers' House in Bitola, for which an electronic auction was scheduled at the Ministry of Finance on 19 February, the same year. The announcement did not state the purpose, i.e. the function of the building, but only the obligation of the buyer to reconstruct the lower part that would be allocated to the Bitola Municipality to be used as a registry department. The citizens of Bitola felt that such non-transparent contract – behind closed doors, threatens the cultural

¹ <https://www.slobodnaevropa.mk/a/28930863.html>

heritage, and they felt that it is disgraceful to have a building which covers an area of around 2000 meters with the accompanying buildings, on sale with a starting price of only 900,000 euros.

The citizens reacted against this decision through many statements and actions by citizens associations, informal groups, and other, among which the initiative to collect signatures to demand the invalidation of the Government's decision for the sale of the Officers' House in Bitola.² The initiative was raised by Toshe Ivanovski as a civil activist, who was supported by the association for culture and art "Machina". The initiative took place under the motto "Stop the sale of history and national heritage", according to one of the media.³ There were other initiatives as well, such as the initiative "It is about us": We, the people of Bitola, have drank ink, to have blue blood!", which prompted petitions and reactions calling the mayor of Bitola at the time, Taleski, to speak out on the sale of the Officers' House.⁴ What these civil initiatives were advocating for was not to privatize the public space, in this case a monument of culture as well, in a non-transparent way, as stated by Article 51 of the Law on Protection of Cultural Heritage – "The cultural heritage of special significance in state property is not to be transferred".⁵ Namely, these initiatives demanded for decisions on the use of public spaces to be made in transparent processes, through deliberative democracy where the citizens will decide on the function of this, but also of other private spaces. Deliberative or "consensual democracy" is used towards emphasizing participatory governance, which will be further discussed in the text below. Consensual or deliberative democracy, as part of the area of political science/research, deals with improving the process of collective decision-making.

² <http://www.ohridsky.com/2016>

³ <https://daily.mk/vesti/potpisi-protiv-prodazba-oficerski-dom-1>

⁴ <https://www.mkd.mk/makedonija/politika/za-nas-se-raboti-nie-bitolchani-sme-piele-mastilo-za-da-imame-sina-krv>

⁵ Law on Protection of Cultural Heritage. "Official Gazette of RM" no.: 20/04, 71/04, 115/07, 18/11, 148/11, 23/13, 137/13, 164/13, 38/14, 44/14, 199/14, 104/15, 154/15, 192/15, 39/16, 11/18, <http://www.kultura.gov.mk/index.php/legislativa/2011-03-04-10-39-07/288-zakon-za-zastita-na-kulturnoto-nasledstvo>

Several actions extended their demands with the aim of raising public awareness about the significance and responsibility towards public goods, the use of public space as a community resource, and other. Among the initiatives, there was also a law proposal – Law on Proclaiming the Old City Core of Bitola for Cultural Heritage of Special Significance – by Valentino Dimitrovski, art historian. The aim of this law proposal was to stop the malversations made around and through the Law on Protection of Monuments of Culture, such as deletion of certain buildings for the purposes of their privatization, or awarding certain buildings with "buildings of significance", with the aim of covering the crimes related to the processes of their construction and using them to build the solid neo-nationalistic positions of the government in power at the time.

After the numerous actions, the Government of R. Macedonia removed the proposal for the announcement, but the Officers' House remained to be a target for the "urban mafia" because the status of the building remained unresolved.

The case with the Officers' House raised a number of issues related to the public spaces in Bitola, and in the country. However, its function, although informally

Why CSAC for the Officers' House, why AGORA as an advocacy process?

in conversations there was the idea for it to become a space in the function of culture, was never in any way publicly emphasized, expressed, i.e. its function was never concluded.

Considering that "Cultural Spaces for Active Citizens" can cover or give some directions in relation to this space, and also because the partner in the project – "Faculty of things that can't be learned" has been organizing the AKTO Festival for Contemporary Arts for more than 10 years in Bitola, we decided to use such public format to organize AKTO AGORA, a public debate, where we will raise the question: "What kind of an Officers' House do we need?"⁶

We felt that this type of a public debate would be a continuation of the started discussions, proposals, and initiatives, and provide an answer on multiple levels of the issue related to the fight of the citizens for the public good. The aim of this debate was to give an insight into two important issues: a) protection of this building and its surroundings – contact zone – as a cultural heritage of special significance and b) opinion on several governing models for this space.

The context for discussion was used to advocate the need for reformation, i.e. reconstruction of this space into an infrastructure place, a building for culture.

In essence, this debate referred to the issue of how much are we as citizens aware of the significance of the common good, the public space, of that which belongs to us all, and what do we do for such public good to be protected and used for the citizens?

The structure of the agora, that is, the circles of re-examination, in and out of the circles, enables discussions from a different perspective regarding the problem, a space for polemics, suggestions, and reflections.

This agora was one of the processes of deliberative democracy, i.e. processes of building an approach of participatory governance. Being aware that there is no single model of participatory governance, we felt that in this process we would only initiate questions regarding the importance of encouraging processes in a transparent creation of a shared agenda, as a first step towards participatory decision-making in modeling common spaces and institutions.

Considering the crucial work by Sherry R. Arnstein⁷ where the author provides a basis and an insight into participatory governance and its significance, she provides an overview of the differences between "citizen control" and "manipulation", emphasizing the importance of finding a model in which the citizens will profit, and not the other party; we chose this format to emphasize that participatory governance strictly refers to sharing the authorizations in the processes of decision-making.

Re-emphasizing that there is no single model, the basis of participatory governance is in the redistribution of power with the citizens and their inclusion in determining how to share information, what are the objectives of the policies,

⁶ <https://www.mkd.mk/kultura/akcijata-za-revitalizacija-na-officerskot-dom-vo-bitolagi-obedini-bitolchani>

⁷ Arnstein, Sherry R. "A Ladder of Citizen Participation," JAIP, Vol. 35, No. 4, July 1969, pp. 216-224, available at <https://lithgow-schmidt.dk/sherry-arnstein/ladder-of-citizen-participation.html>



how to distribute tax resources, and other. Namely, participation is a means by which citizens can cause significant social reforms, or as Arnstein says – “participation without redistribution of power is an empty and frustrating process for the powerless”.

What we have tried through this AKTO AGORA is to open this question, i.e. to emphasize the importance of quality, and not declarative processes of participation, which undoubtedly depend on the level of development of democracy, the system of values at the basis of the social order, and the tradition of planning in any country.

What can be expected is that these processes are possible in the developed democratic countries, i.e. that the participation of stakeholders is encouraged in these countries, and these processes are a precondition for the development and implementation of strategic plans - documents for the development of a particular topic, idea, and other.

Having in mind that such processes are nascent in our country, we felt that such a discussion could give them visibility, and also offer the citizens tools for their participation.

The discussion covered examples from the neighborhood, namely “Motel Trogir” from Croatia, the history and past actions regarding the Officers’ House, the cultural and historical significance of this monument of culture, as well as the possible models of managing this space in the function of culture.

Why advocate a participatory model of culture in Macedonia?

Macedonia is still a young democracy where in the process of transition many non-transparent processes took place, which culminated with the past government that developed the practice of making decisions ‘behind closed doors’, where the power was increasingly centralized and politicized.

Such preconditions prevent the establishment of a basis for the development of participatory processes of governance and policy making. The period of a centralized and controlled state lasted for a long time and manifested into a divided society, pay backs, hate speech, disrespect, non-quality, inequality, inadequacy, unprofessionalism, jealousy, greed, emblemism, clientelism, etc.

On the other hand, such society also created a part that is aware of the other, of the need, help, solidarization, association, ethics, emancipation, empathy, the common, the public, the critical...

A post-traumatic society needs support in the revalorization of the system in which the civil is built, that is, institutions which support values created against the trauma and the division. Opening the processes of decision-making and restoring the awareness towards the public good, participating in the processes of building and developing the common is part of the revalorization of the system and the institutions.

In this process, the professionals and the citizens will establish models of managing the social resources and culture - a decentralized governance which would establish autonomy of the institutions and development of the processes.

What model of managing the Officers' House is possible?

According to the Law on Institutions, in the Republic of Macedonia, there are three models of institutions in culture, which include: *public, private, and mixed institution*.

What we advocated at AKTO AGORA is the inclusion of all the actors in the process of developing a model according to the methodology of participation, by which a model of a mixed institution will be created. This model comprehends a *public-private partnership, i.e. public-private (citizen or civil) partnership*. By law, the private sphere also includes the citizen, i.e. the civil sectors which have different functions, where one is profit oriented, while the other is non-profit oriented, among other, and therefore, these models should be distinguished as public-civil and private partnerships.

In other words, organizations differ, above all, in the production of public contents and in the purpose of such production, which can be sharing, development and inclusion of the public, or with the primary objective of achieving market growth, or profit. There are certainly private institutions whose primary objective is not profit, but according to their legally determined role, they are aimed at achieving private, and not civil objectives or goods.

Public-citizen or civil partnership represents a joint and collaborative action and a dialogue between the public and the citizen sectors, with the aim of achieving a better quality, more efficient, and more effective management and use of the public resources. This model differs from the conventional and traditional approaches because it includes the actors in the management processes. The distribution of management responsibilities, as well as the quality connection between the civil sector and the public representatives leads to the establishment of new relations, systematizations and modeled structures, processes of organization and use of public resources.

The common, i.e. defining the common good among the stakeholders is the primary point from which to further develop the model of this partnership. The cooperation may also be established on the basis or at the request of the public or the civil sector, while relations and responsibilities are defined by statute or agreement. Namely, the long-term contractual cooperation is also defined, by which all partners are obliged to demonstrate quality in carrying out their previously defined tasks. The partnership strengthens all the parties involved, while these models may rest upon different laws, such as: Law on Concessions and Public-Private Partnership, Law on Culture, Law on Local Self-Government, Law on Institutions, and they can also take different forms, different duration and intensity.



These models help to build the ‘common’, which in the contemporary political and social discourse, as a concept (commons), occupied the place between the private sector and the public, and represents an alternative of increasing the commodification and the privatization of the resources and the services, through advocating management and use of resources without direct impact on the market or the state.

The models of mixed institutions do not fully include the concept of ‘commons’ because state influence is still present. It is the management model where we find similarity, or relation. Namely, the community, the resources, and the regulation, or the management model is placed in the function of governing by the user community and the actors, being managed with the resources bottom-up, unlike traditional models that are managed top-down.

There are different models of mixed institutions, i.e. civil public-private partnership, and every model has its own set of rules or defined relations of all stakeholders in the delegation of responsibilities and tasks. Some of the models include: *Model of hybridization, Model of joint management, Model of collaborative management, Model of extended collaboration, and Model of public culture*.⁸

The title of the last model above is inspired by the concept of “new public cultures” by Vjeran Katunarić (The Faces of Culture 2007), which comprehends, among other, creating new models of management and financing in the public sector, as well as finding new forms of collaborative relations between the public and the civil sector in culture. In fact, this model implies transformation of the existing centralized model of managing the public cultural institutions and establishing democratized governing structures. The inclusion of representatives of the organized civil sector and citizens in the governing boards would ensure the participation of different participants in the governing structure.

Katunarić’s concept of “new public cultures” advocates for decentralized resource governing in culture, which strives towards distributing the decision-making power among the stakeholders, and which implies an overall decentralization in our case. It also implies transformation of the models of cultural policy, from a centralized governance of culture by the minister of culture, to a decentralized co-governance by professionals through “Art and Culture Committees” as governing, and not advisory bodies. That is, de-partisation and decentralization of culture through increased inclusion of professionals in managing culture.

The efforts towards decentralization of power and reforming the governance structures is a long-term process which requires the advocacy of all stakeholders in the field, as well as the users.

Participatory governance and institutions based on participatory governance are established in order to effectuate changes in the context in which they develop.

Will we take a step further, and are the efforts and the advocacy for new models of governing culture possible?

⁸ Vidović, Dea. Priručnik: Uradi sam – DKC (page 61-73) in Prema institucionalnom pluralizmu: Razvoj društveno-kulturnih centara, Radni skup Zagreb, 12–14. 11.2015

⁹Vidović, Dea and Ana Žuvela. 2018. "Key terms and concepts for understanding participatory governance in culture". In: Do it Together. Kultura Nova Edition Practices and Tendencies of Participatory Governance in Culture in the Republic of Croatia. Edited by Dea Vidović, Zagreb, 22.

"Great efforts are invested in the processes of experimenting with new participative methods in order to connect various stakeholders in these new governance models and institutional formats. In these processes, civil society organizations attempt to improve relations and communication models between public authorities and citizens, which represents one of the key elements for developing a better quality of democracy"⁹, as stated by Žuvela and Vidović in the publication dedicated to models of cultural institutions in Croatia managed by the principle of participatory governance.

The advocacy for modeling the Officers' House in Bitola, under this principle, is an example which we hope will be implemented in the future in a specific and contextually relevant model.

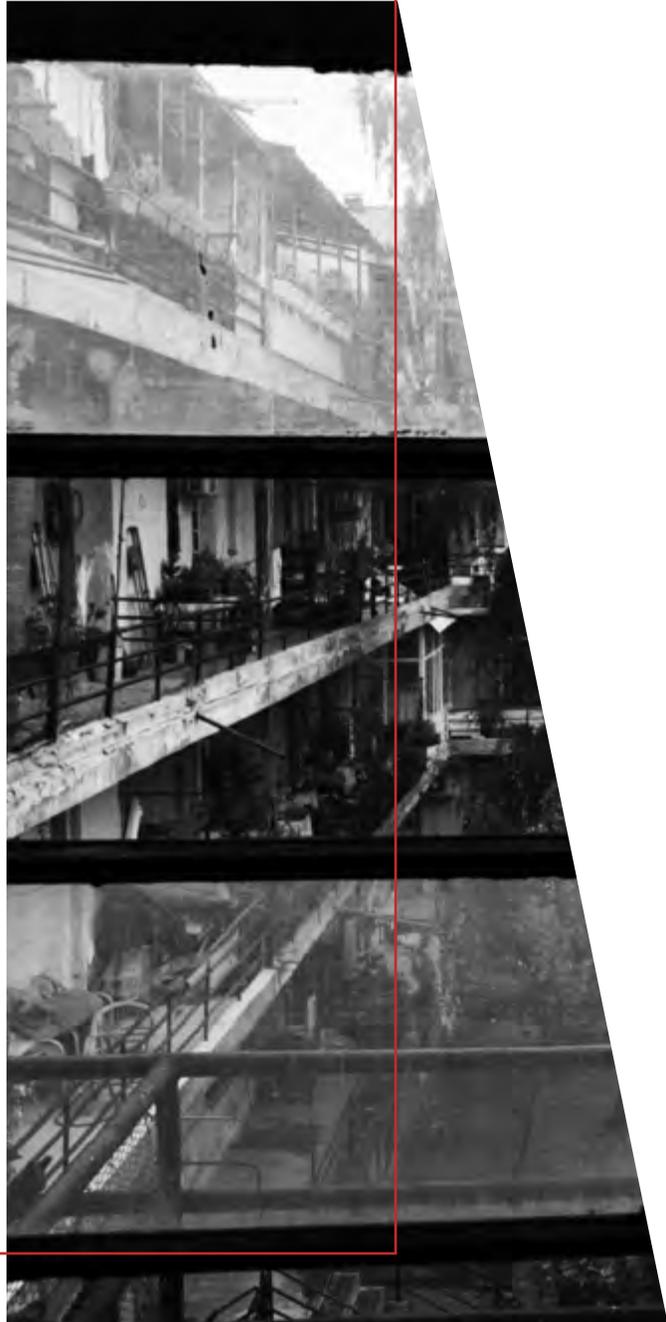
To that end, the process of participatory governance that began with AKTO AGORA should proceed in continuity.

Biljana Tanurovska-Kjulavkovski

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This text has used materials from AKTO AGORA, unpublished draft texts by Vlatko Delovski and Odisej Jovanovski, as well as other noted literature.





3

THE CINEMA IN THE RAILWAY RESIDENTIAL BUILDING

an invisible public space



3

CULTURE AS A MACHINE¹ FOR LIVING IN



PAST - WHAT DOES THIS BUILDING REPRESENT?

The multifamily residential building Railway Colony was built in 1946 by the architect Mihail Dvornikov, at the same period when Le Corbusier was building the Unité d'Habitation in Marseille, 1947-1949².

It is important to emphasize that the architectural conception of this building is organized in a closed perimeter block with an inner atrium yard and common connected terraces defining the basic typology of the object, which should define and initiate collective housing through the spatial concept.

Besides the residential units, the architectural concept also includes public spaces that the residents were able to use and share together (nurseries, laundry rooms, inner common yard and a common cinema).

The cinema represents quality architectural public space covering an area of approximately 150 m² and a ceiling height of approximately 7 m. The architectural features of the cinema enable this space to be used for multipurpose cultural activities that should be, above all, in the function of the local community.

It is the cinema that represented the most specific part of this building for us.

It has been used for film screenings and meetings of the building's residents and the House Council.

The cinema was operating until the early 1970s. Different social and historical content films were screened, but the cinema was primarily intended for the building's residents.

Since then, the cinema has been incidentally used for various events, mainly recording music videos and films, but it was not until the several projects launched by our organizations (FRU and "Lokomotiva") that it was used in a wider (public) interest.

¹ A house is a machine for living in: Le Corbusier. [1923] 1986. "Towards a New Architecture".

HISTORY - CONTEXT - WHAT HAVE WE DONE FOR THIS BUILDING SO FAR?

The idea to work on the cinema in the Railway Residential Building emerged from the work on the project IBCT ("If Buildings Could Talk") in the period between 2015 and 2017.

"If Buildings Could Talk" began as a regional project (Skopje/Belgrade/Zagreb) to open, explore, and use new forms of common capacity building for a multidimensional discovery of the past, present, and the future of a given public space, as well as its historical and political significance in a particular local context, with the aim of strengthening and activating the connection/dialogue with a specific community. Furthermore, through the use of contemporary artistic approaches, this project strives to contribute towards raising the awareness of the role of art and culture in the social context and the importance in actualizing and creatively resolving social-political issues. This idea emerged directly from the several years of collaboration and mutual interest of the organizations/partners: FRU – "Faculty of things that can't be learned" from Skopje, "Shadow Casters" from Zagreb, and "Supervizuelna" from Belgrade, principally with the aim to create a strong, flexible, inspiring, creative dialogue and discursive space/framework for joint creation, exchange of knowledge, and

² Konstantinovski, Georgi. 1998. "Graditelite vo Makedonija". Tabernakul, Skopje, 198.







social action in the field of interdisciplinary performing, anthropological-urban and socially engaged research of space.

This idea was initially supported by the Balkans Arts and Culture Fund, and it involves research on the following buildings: the Railway Residential Building in Skopje, the Belville Residential Complex in Belgrade, and the Penkala - Moster factory in Zagreb, as well as workshops with residents and students, architects, planners, and everyone interested in these issues in the period from October 2015 to September 2017. As part of this project, many different activities have been realized so far in direct collaboration and communication with the residents, i.e. the House Council of the Railway Residential Building, where an exhibition titled "Collective Decision" was also organized with several art collectives taking part, among which: Svirachinja, Skopje; KULA, Skopje; the Elements art group, Bitola; Mirjana Boba Stojadinović, Belgrade; Vladan Jeremić and Rena Rädle, Belgrade; Ivana Ivković, BADco., Zagreb; Nada Prlja and Daniel Serafimovski, Skopje; "Cultural Elevator" project, Jelena Pašić and Matija Kralj, Zagreb.

A lecture by Vedran Horvat from the Institute of Political Ecology in Zagreb was also held, both events as part of the POP UP AKTO Festival for Contemporary Arts in Skopje (23-28.09.2016), organized by FRU.

In October 2017, the event titled IF BUILDINGS COULD TALK took place in the Railway Residential Building, organized as a panel discussion and a performative-research project.

This was a multilayered and a multidisciplinary project involving a research process in the form of a performance by the artist Filip Jovanovski in collaboration with the architect-researcher Dejan Ivanovski, as well as a conference and a publication, all curated by Ivana Vaseva.

The project "If Buildings Could Talk" represents the creation of a performance work with the building, and not for the building, which is the key component in the production of such work. This project, among other, aims to demonstrate the ability of art to include in its action, to be socially aware, and to build advocacy processes as part of the art form, and not to have a representative function only.

By including residents (mainly long-time residents) directly in the process of working on the script, the project made a blow up of a life in an artistic context (theater festival, Youth Open Theater).

Life became a scene in which the contradictions of history, memory, and the fiction added in the script, tried to draw the audience into the significance and the value of this neglected residential complex.

The project "If Buildings Could Talk" was part of the festival "Youth Open Theater" in Skopje, within the accompanying program, and it is in collaboration with the project "Cultural Spaces for Active Citizens" in partnership with "Lokomotiva" – Center for New Initiatives in Arts and Culture.

Another important event for the inclusion of the local community, which we realized in the cinema, is the event **ACTIVE CINEMA FOR THE COMMUNITY**.

The idea of this public event, which took place on **23 June 2018 in the screening room of the Railway Residential Building**, was to present the work realized as part of the project “Cultural Spaces for Active Citizens”, in relation to the Railway Residential Building in Skopje.

The positive experiences from this event enabled us to create a program and advocacy framework that would determine our future steps in the process of work in/for this space.

The event consisted of the following activities:

1. Exhibition of design solutions – project proposals by young architects who applied at the student competition for submitting design solution proposals for a new interior space concept (dream space) of the cinema in the Railway Residential Building in the center of Skopje;
2. Awarding certificates to all participants in the competition. Awarding the 3 best solutions. The awards were given by the members of the jury: Dejan Ivanovski – architect, Slobodanka Stevcheska – fine arts artist, and Maksim Naumovski – architect;
3. Video collage – presentation of photos and videos of activities realized as part of the project “Cultural Spaces for Active Citizens”;
4. Discussion on the “Plan of Use of the Railway Residential Building” in the presence of representatives of the Center Municipality and several collaborators.

The different types of activities incorporated in the one-day event (from a students’ exhibition to a discussion with the mayor of the Center Municipality) covered a wide range of common interests of the wider local community. This event was yet another successful mechanism of engaging more parties in the process of advocacy and reviving/strengthening this local community with a focus on the common public space – the cinema.

ACTION - Why are we working in this building?

Why are we working on this project/space? Mostly because of its politicality, and not just because we like the space (it is architecturally “pretty”).

This space is important to us because it enables us to deal with and re-examine the functioning mechanisms of the power of collectivity, which in the case of this space was determined by the architecture of the building itself.

It is in this direction that we have focused the objectives and methods of work in the research itself, strengthening the residents’ interrelations.



We believe that no donation to redevelop the building is possible unless it is primarily the residents who are aware of the potential of the architecture of the building itself and of the way in which they should cooperate with their community of residents to truly have a better quality of life.

In addition, the interest in working in the cinema of the Railway Residential Building arose after several months of research on several important objects/buildings in Skopje which reflect the spirit of community expressed through the city's modernist architecture. These buildings included the student dormitory "Goce Delchev", the City Trade Center, and the Railway Residential Building, as architecturally-politically potent in their own way.

We chose the Railway Residential Building because we believe that it incorporates all the architectural aspects of the selected buildings, creating a single whole of housing and multifunctional public common space.

Modernist architecture, as part of a global tendency in the middle of the past century, was an important point in re-thinking the values upon which the city of Skopje has been built (especially after the 1963 earthquake).

Above all, these include the values of COMMUNITY, SOLIDARITY, THE RIGHT TO A CITY, which were forcibly taken away in the past decade and more.

In the past decade, it is precisely these values upon which the city has been built that produced many social clashes along the line of what is national, and what is international culture? Which culture should prevail? Is it the culture where public space and interest should be immanent in it (architecture in this case) or the culture of capital that is entitled by its rapid growth to forcibly take away the right to a city (the example of the "Skopje 2014" project)?

"Our" space represents one of the rare examples of protecting (and rightly so) the right to a city, the right to public space.

Therefore, choosing this space and its value in the modernist context in which it is created (the Railway Colony), was a unique urban example of public (sharing) space with a content of CULTURE, which should incorporate within activities for and with the local community.

It is no coincidence that the architect of this building designed this space as part of living, and not as an addition to service contents which are not directly related to the needs of the residents.

Instead of more apartments (as would be an expected approach today), Dvornikov left a WIDE space for CULTURE.

This approach in designing the building demonstrates the role of (modernist) architecture in the creation of common life (architecture in the "function" of social housing), and moreover, through the aspect of culture, which is something rare in today's capitalist system of construction of LIVING spaces that have profit as the sole interest, disregarding the public contents.

It is difficult to create a community/collectivity in isolation from the context in which such community functions.

In a city built/dictated primarily by capital, it is difficult to maintain such unique, uncertain space, which is perhaps one of the greatest reasons for the dysfunction of the collective itself.

This danger, when the interest of capital leads the way (private against public interest), is one of the greatest challenges in working to re-establish the function of the quality of social housing and public life in this building.

What is happening today?

The space of the cinema, not only as a symbolic reminder of the values of the socialist system (where solidarity was an immanent part of life and work), but also as a physical remnant of a time, gives us an opportunity, upon the foundations of the decayed political system, to rethink the mistake(s) and draw experiences on how and why collectivity should be created today.

The change of the political order at the beginning of the 90s of the past century led to the privatization of the apartments in the building, as well as the inner yard and all the rest of the sharing spaces which include the cinema.

Now, this “common” space is “disintegrating”/being equally parceled out to as many parts as it belongs to, and these are the 74 owners of this building.

The space belongs to everyone and to no one at the same time.

What’s the use of a common space when we neither have the idea nor the resources to sustain it? Isn’t it reasonable that the double height of the cinema space turns into a residential space, which could get a high price if sold to new residents in the city center, and thus, solve the actual problems of the building which has been falling apart for a while now?

What’s the use of an active culture in a building that is falling apart? How would culture contribute to improving life in this building? What’s the use of a free public space when there are no living conditions?

When the roof is leaking, the windows leak air, the façade is in a disastrous state, the cinema is full of pigeons, each apartment maintains/upgrades the terrace for itself?

These are perhaps among the key questions of how and why to further continue in collaboration with this local community, which should once for all define the common interest(s). On the other hand, our task (of the civil society) is to try to show that community culture (as projected by Dvornikov) should be an inseparable part of living and governance, and not of the possibility to create new capital, and that only then will the cinema/public space attain its meaning and need to exist for the benefit of the community, which is obviously losing or lacking the interest to maintain what is common.

These questions are a challenge for the future steps that we, as representatives of the civil sector, should precisely articulate towards the different stakeholders in the social life (public institutions, civil society, independent formal and informal groups and individuals).

FUTURE - what further steps do we take with this building?

One of the main challenges is to reflect on what needs to be done with this common space designed with all the high qualities of a public space (sufficient height, width, and lighting), which is standing empty and at any given moment could be used by a construction investor that puts profit before quality of life.

The challenge is to find a sustainable mechanism of cooperation among the citizens, the authorities, the professional community, so that in the future this space could be emancipated, and not produce micro/particular value (that is, renting the space to enable only repair of gutters, draught-proofing some windows, and nothing more).

How to achieve this result within all the realities we've been facing for a while now?

Most of the residents don't get along with each other very well, which is certainly influencing the articulation of the problems and the functioning of the building. Collective living was once defined by other factors (another political system, different management of the building), and now, there is a desire (often nostalgic longing) for a former life in a completely different system, when the community which is currently living there (inherited apartments) has no sense of recognizing the potential of the common, which results in the building FALLING APART (both physically and on the collective level).

In this sense, one of the main lines of our cultural-artistic initiative is initiating/awakening/mediating the relations among the residents, to encourage activities that would enable us to create a partnership relation of a new type/model of management (principally of the cinema).

Indeed, everything that I/we have done with the residents so far is in partnership, spending days sitting and talking together, building trust for the potential of rebuilding the collective.

The building has been defined by the architecture/typology, which comprehends, above all, common sharing of activities, habits, responsibilities, life, brought out through the common spaces of the building itself, then the yard connecting the building with the public space and the public (passers-by), and the cinema (a semi-public space for shared activities). Such functioning of the architectural model has only been possible through the management model which directly affects the maintenance of collectivity.

The management model should be the key (political) parameter to strive towards, with the aim of systematically preserving the model of collective housing.

The management issue is precisely where the residents are stuck today, having three enthusiasts managing (caring for as much as they can) the entire building (COMMUNITY OF OWNERS OF RESIDENTIAL BUILDING BORKA TALEVSKI 26), without any fees or compensation, or a system that would allow the sustainability of the collective.

Therefore, one of the key aspects that should be carefully addressed in the future includes the mechanisms and forms of managing this space.



In addition, the conclusion drawn from the several-years-long process of work is that in order for this space to continue functioning in its community and remain public, it has to be in direct cooperation with the public institutions that need to take care for the public interest.

We cannot let this space turn into a private space that would “live” from rent only. Therefore, one of our tasks (of the civil sector and the residents’ community) is to have this space recognized as a public one by the local authorities.

In this direction, in cooperation with the Center Municipality, we proposed creating a working group as part of the project Active Spaces of the Community for Civil Change, which would include representatives of the residents, the municipality, and the civil sector.

This working group would aim to be an in-between zone between the needs and desires of the residents and the actual capabilities of the institutions, in order to include the public resource in resolving/regulating the problems in the building.

Initially, the work of this working group is divided into two phases, the first being focused on restoring the necessary parts of the cinema, so that it can become physically functional, whereby it will be put into operation through programs and in cooperation with the wider civil sector.

The second phase is regarding the process of applying for full restoration of the building’s façade. This process is conditioned by administrative and legal procedures, so it should involve more experts from different sectors in the municipality to prepare the application and the required documents to be submitted to the Center Municipality.

We hope that this working group’s process of functioning, which would address legislation while also creating program contents, would succeed in re-articulating the need for strengthening collective living (with a focus on culture) in the community itself, and thus, provide an example that strengthening collectivity to the advantage of a better quality of life is possible.

Filip Jovanovski

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4

C.A.C. TEXTILE - Shtip

Cultural Art Center



4



The firm position that culture and art shape and build society, and that their autonomy does not neutralize their politicalness is, in fact, the central thought upon the beginning of the Cultural Art Center “Textile” (KUC “Textile”) in Shtip. Culture and art in society can, among other, improve, make it visible, or change the quality of life, that is, the need for quality of life and space, on a political and economic level, manifested in the physical reality, but also in the mental microcosm, through collective action, participation, and engagement (and not the other way around, i.e. the society using them for economic and political power).

¹ Steyerl, Hito. 2011. “Politics of Art: Contemporary Art and the Transition to Postdemocracy”. In: *Are You Working Too Much? Post-Fordism, Precarity, and the Labor of Art*, Edited by Julieta Aranda, Brian Kuan Wood, and Anton Vidokle, Sternberg Press, Berlin, 33.

Although Steyerl is mentioned here precisely because of the particular connection that she makes between the shock workers in Soviet Russia and today’s precarious artists, what is still different in this context is that the workers in industrial Yugoslavia in particular, those who were proclaimed as shock workers, received a different treatment at their workplace due to the different treatment in the socialist order and had more freedoms and rights, and therefore, benefits such as social housing, free healthcare within the frames of the factories, holidays, and so on. However, she is mentioned here because this relation can be applied to today’s workers in the private companies and firms and the precarious independent cultural workers and artists.

More information on the cultural and artistic life in the factories in socialist Yugoslavia can be found in the text “Red is our flag that proudly flutters in the wind: The cultural emancipation of the workers and the labor culture in the “Astibo” fashion industry in Shtip in the 70s and the 80s of the 20th century” by Ivana Vaseva, in the publication “We Have Built Cities for You: On the contradictions of the Yugoslav socialism”, Center for Cultural Decontamination, 2018.

In this direction, art and culture have often treated topics and issues of relevance in the socio-political context, fantasizing of a different world; they have tried at a representative level to portray the harsh reality, but on the other hand, they have also been more engaged in finding ways to bite into, to penetrate into the conservative-patriarchal and corruptly shaped context, and set things in motion.

The deindustrialization in the post-socialist societies, or the privatization of the public spaces for work and for leisure in capitalist conditions, have led to disunited workers with no faith in the social good, exploited and reduced to numbers and labor. On the other hand, these processes have also influenced the development of the artistic context, which at the time of the cognitive capitalism shares a similar way of life, especially for those who act in the non-institutional context and live in precarious and deeply uncertain conditions.

In this regard, the viewing of politics in the field of art as a place of work within the frames of the non-institutional sector but also the viewing of politics in the field of the private sector as a place of work, have found their merging point. Hito Steyerl makes a similar comparison stating that artists in the post-democratic societies such as the ones today in the devastating capitalism, i.e. their work resembles that of the shock workers in the Soviet Union because, as she notes, “Strike or shock work is affective labor at insane speeds, enthusiastic, hyperactive, and deeply compromised”.¹

This is the starting position for the formation of the KUC “Textile”. However, what this text will further unfold is the follow-up of the events, the answering of the needs within the frames of building in partnership and exchange of experiences, in the conditions and circumstances in this country.

Therefore, the focus of this text is not the economic growth of the industry, or its falling into post-socialist deindustrialization, i.e. “more efficient” use of the resources through their allocation into the service sector instead of the industrial sector, but it is the situation in which the workers themselves are found – underprivileged, oppressed and marginalized, as well as the need for community and mutual support, in particular with the artists or the cultural workers. This is also the direction of the joint work between the textile workers and the cultural workers – at a level of exchange of knowledge and bringing their position to awareness within the frames of the division or the distribution of labor in the KUC “Textile”.



CULTURE FOR SOCIAL CHANGES

Brief history

This general idea was initially developed within the frames of a wider initiative of the organization “Faculty of things that can’t be learned” (FRU) from Bitola/Skopje, titled “Culture for civil changes”². The idea of this project was to use the parameters of collective work, cooperative learning, and critical analysis and discussion, for the artistic thinking and production to go beyond the frames of the “world of art” and expand into life itself – stimulating everyone who is part of the collective to critically view and act upon the social reality.

In such a context, on 1st July 2016, the Cultural Art Center “Textile” was officially formed in Shtip, and the establishment of this center is the artistic project by Filip Jovanovski in cooperation with Kristina Ampeva, Goran Trajkov, Denis Ampev, Elena Trajkov-Arseva, Laze Arsov (at the time united in the organization “The Silent Majority” in Shtip, later rebranded and enhanced into the “Loud Textile Worker”) and Kristina Kostova, Kristijan Panev, Vladimir Lukash, the curator of the project Biljana Tanurovska-Kjulavkovski and the expert collaborator Ivana Vaseva.

This artistic project, which was based on a one-year research by Filip Jovanovski in Shtip, and a cooperation of a local group, resulted in a two-week program comprised of discussions on labor rights and forms of trade unions, workshops for children, discussion meetings, music events, and other, through which it tried to encourage a platform for reflection and sharing of experiences, and create relations as aesthetic and social forms.

The idea for establishing such a particular center emerged from the very need in the disunited and dispersed context of Shtip, where in the strict conditions of the private textile confections the workers (mainly the female workers, as the textile industry employs more women than men) do not have an opportunity to meet, to share their thoughts and find ideas how to change the situation they live in together.

Jovanovski, starting from his conscious position of an artist, and thus, a cultural worker, together with his collaborators from the art world, on a level of solidarity also based on respect, together with the textile workers from this local context and their supporters, opened this center for the needs of the textile, leather, and shoe workers from the city, as well as the country. In this case, a socially engaged work created relations and relationships that were previously difficult to establish in the local context, and gave visibility to a marginalized category of textile workers in eastern Macedonia. Through art and culture or within the frames of the contemporary artistic production, the problems of this group of workers became visible, thoughts were prompted on how to unite their problems and seek the right approach in changing the conditions and the ways in which they work.

Today, KUC “Textile” is a cultural art center in Shtip, which is located on the Sutjeska street No. 59, and which acts through the organization “Loud Textile Worker” and its collaborators with the aim of organizing activities in cooperation with the workers and the local organizations, institutions, and individuals in the

² See
www.aktto-fru.org
for more
information

³ See <https://glasentekstilec.wordpress.com/>
<https://www.facebook.com/glasentekstilec/>

direction of treating issues in relation to the labor and human rights in the textile, leather, and shoe industry in the country³.

Many actions and projects took place within the frames of the two-year functioning of the KUC "Textile", including workshops for children, workshops for human and labor rights, trade unions, book fairs, concerts, exhibitions of paintings, humanitarian actions, forums, debates, the festival POP UP AKTO for contemporary arts in Shtip, collaborations with individuals and with the Friedrich-Ebert-Stiftung in Macedonia, and a number of other activities in which active participation was also taken by the workers from the textile, leather, and shoe industry; and the annual program "Tekstilijada" also commenced, which is created by and together with the workers in these industries. Within the frames of the KUC "Textile", after 25 years, a symbolic march and gathering of 400 textile workers from across eastern Macedonia also took place.

Furthermore, in collaboration with the Helsinki Committee for Human Rights, within the frames of the project titled "Legal reinforcement of the textile workers for self-advocacy", the KUC "Textile" offers free legal aid to the workers for their legal education and advice in solving problems at their workplace through self-advocacy.

So far, there was also a successful strike in Kriva Palanka, and there are also reports by workers across Macedonia and complaints to relevant institutions for solving violations upon workers' reports.

CULTURAL SPACES FOR ACTIVE CREATORS Towards developing models of specific public spaces for the community

⁴ In 2016, KUC "Textile" was repeatedly the target of attacks by unknown groups of people, i.e. the windows of the space and the panel were stoned and broken.

⁵ See <https://kulturniprorstorizaaktivnigragjani.blogspot.com/> for more information.

The turbulent social and political context of the past period in the country, among other things, also called into question the long-term persistence and existence of many non-institutional spaces, and in the case of the KUC "Textile", this happened on the mark of the one year of its existence.⁴ This situation required a more strategic thinking and commitment to the development of an appropriate model and/or approach for managing this socio-cultural center, its expansion (spatial and content) for its functioning, which would be built together with the community and the youth for their needs and the processes important for them in cooperation with the wider public and civil sector.

Therefore, this new one-year action titled "Cultural spaces for active citizens"⁵, through partnership collaboration with the organization "Faculty of things that can't be learned" (FRU) and "Lokomotiva" – Center for New Initiatives in Arts and Culture from Skopje, was aimed at joint action towards positive social change, as well as increased visibility and strengthening the cooperation, exchange of knowledge, content and information in the civil sector through culture, and recognition and increased participation in support of these spaces of and for the community.

The idea was, and still is, for the KUC "Textile" to grow into a model for the local community or a center for the community, which would enable and employ creative-artistic, but also legal-economic content, primarily created by and for



Куц - Текстил

Мисија: КУЦ Текстил да биде водечки културно ,уметнички, информациски и комуникациски центар преку кој ќе делува како иницијатор, организатор и реализатор на активности кои се јавуваат како потреба во општеството, а притоа овозможувајќи слободен пристап до културата и уметноста.

the textile, leather, and shoe workers, in order to provide extensive visibility of the current problems so as to solve them, and thus, greater effects in the social functioning.

Recognizing the urgent needs not only of the KUC “Textile”, but also of the partner organization “Loud Textile Worker”, within the frames of this action strategic planning was being prepared for the next three years and for the two entities under the mentorship of Ivan Tormanoski, as well as presentation of the results of the planning, reinforced with a lecture on the topic of “Red Strings: Structure of the Feeling of Textile Workers after Yugoslavia” by Chiara Bonfiglioli from Italy, on 7th July, in the KUC “Textile”.

Within the frames of the lecture, Bonfiglioli presented her extensive research of the specific gender theoretical framework titled “structure of feeling”. This framework is developed by the experiences and the example of the textile workers during the socialist industrialization, as well as the ways in which it is retained after the deindustrialization in the form of nostalgia for the socialist well-being, mainly shaped by factors such as gender, class, and generation, as a way of resistance to the ongoing devaluation of the industrial labor and the growing social inequalities.⁶

The event enabled the audience and the collaborators to understand the two main strategic directions of the “Loud Textile Worker” in view of the social entrepreneurship and the trade union struggle, all of which was presented in the space of the KUC “Textile” through creative cultural and artistic projects, principally created by and for the workers themselves. One of the main axes of the KUC “Textile” is also the manifestation/event “Tekstilijada”, which first started to take place in this space within the organization of the “Loud Textile Worker” in 2017. “Tekstilijada” is an event that promotes creative-cultural content produced by workers, but also a number of debates, discussions, and workshops with the policy makers, local actors, and the workers.

The action “Cultural spaces for active citizens” instigated a model for the KUC “Textile” that will reinforce this critical public space where the needs of the workers are advocated, as well as the need for their support and inclusion in the creation of the public policies, which represents a symbolic and physical return of the public space in the ownership of the citizens. In addition, this process of work also encouraged consolidation of their practices and values such as openness, transparency and accountability, which will intensively have a more far-reaching development of positive social change.

⁶ See <https://weavingsocialism.wordpress.com/> for more texts by Bonfiglioli.

What next?
ACTIVE
SPACES OF
THE
COMMUNITIES
FOR CHANGE
Sustainability
and greater
reinforcement

The process of the collaboration between the organizations “Loud Textile Worker” from Shtip, “Faculty of things that can’t be learned” (FRU) from Bitola/Skopje, and “Lokomotiva” – Center for New Initiatives in Arts and Culture from Skopje, also continues in the future within the frames of the three-year initiative “Active spaces of the community for civil change”⁷. The success of the previous actions, which is reflected in the established good collaboration among all the involved partners, collaborators and participants, as well as their ability to jointly create models for managing public spaces and contents for the constituents and the citizens, and their significance in the development of the socio-cultural space in Macedonia, also leads to new ideas for reinforcement of the already initiated contents in these spaces. Therefore, once the implementation of the three-year strategic plan for the “Loud Textile Worker” and the KUC “Textile” begins, the focus will be on the event “Tekstilijada”, as the main event that advocates, promotes, actualizes and tries to offer creative solutions for the most urgent needs of the workers in the textile, shoe, and leather industry in collaboration with the cultural workers.

⁷ See www.aktto-fru.org for more information.

Ivana Vaseva

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International conference „Modelling Public Space(s) in Culture“

Participants in the conference Modelling public space(s) in culture (in order of appearance at the conference): Biljana Tanurovska-Kjulavkovski, Violeta Kachakova, Robert Alagjozovski, Pascal Gielen, Milena Dragičević Šešić, Ljiljana Rogač Mijatović, Nataša Bodrožić, Irina Ljubić, Milica Božić Marojević, Ana Žuvela, Marijana Cvetković, Sanja Ivanovska Velkoska, Goran Injac, Claske Vos, Danilo Prnjat, Goran Janev, Slavcho Dimitrov, Martin Sonderkamp, Gigi Argyropoulou, Ivana Dragšić, Dragana Alfirević, Ingrid Cogne, Rok Vevar, Saša Asentić, Isidora Ilić, Adham Hafez, Adam Kucharski, Jane Chalovski, Ivana Vaseva, Filip Jovanovski, Corrado Gemini.

Releasing the publication „Modelling Public Space(s) in Culture Rethinking Institutional Practices in Culture and Historical (Dis)continuities“

Editors: Biljana Tanurovska-Kjulavkovski, Nataša Bodrožić and Violeta Kachakova
Authors [by order of appearance in the publication]: Pascal Gielen, Claske Vos, Milena Dragičević Šešić, Rada Drezgić, Ana Žuvela, Dragana Alfirević, Iskra Geshoska, Jane Chalovski, Danilo Prnjat, Biljana Tanurovska-Kjulavkovski, Violeta Kachakova, Gigi Argyropoulou, Ivana Dragšić, Corrado Gemini, Ivana Vaseva, Ingrid Cogne, Adham Hafez, Adam Kucharski, Lidija Butković Mićin, Nataša Bodrožić, Isidora Ilić, Boško Prostran, Goran Janev, Milica Božić Marojević and Marija Stanković. **Design and layout:** Nemanja Trajković. **Proofreading:** Julija Micova. **Editorial work:** Nevenka Nikolić. **Translation:** Ena Prokić. **Participants in the promotion of the publication** „Modelling public space(s) in culture Rethinking Institutional Practices in Culture and Historical (Dis)continuities“: Pascal Gielen, Violeta Kachakova, Ivana Vaseva, Jane Chalovski

Continuous meetings of the Advisory Body and the working group of Open Space „Kino Kultura“

Members of the Advisory Body of Open Space: Biljana Tanurovska-Kjulavkovski and Violeta Kachakova (Lokomotiva), Ivana Vaseva and Filip Jovanovski (Faculty of things that can't be learned), Oliver Musovikj (independent artist), Ivan Toromanoski (Idea O.K.), Sofija Gosheva-Cholanchevska (The Blue Bird), Ivana Dragšić (Freedom Square), Ivo Baru (Debate cinema “Kontra Kadar”), Milan Živković (Friedrich-Ebert-Stiftung), Bojana Nizamovska (Youth Open Forum), Milan Dinevski and Erina Filipovska (City Creative Network)

Development of a model for „Kino Kultura“ /working group/:

Biljana Tanurovska-Kjulavkovski, Violeta Kachakova, Filip Jovanovski, Ivana Vaseva, Slobodan Unkovski, Pavle Ignovski, Marjan Zabrcanec

Continuous meetings of the working group on the Officers' House:

Odisej Jovanovski, Nikola Naumoski, Vlatko Delovski, Filip Jovanovski, Ivana Vaseva

Public action to preserve the Officers' House in Bitola, AKTO AGORA public discussion on „What kind of an Officers' House do we need?“

Concept: Ivana Vaseva, Filip Jovanovski. **Moderators of and participants in the public discussion:** Dona Kosturanova, Milan Živković, Kristina Biceva, Biljana Tanurovska-Kjulavkovski, Odisej Jovanovski, Nataša Bodrožić, Robert Alagjozovski, Irena Stefovska, Ivana Tufegdzihij, Pavle Bogoevski, Vasko Kovachevski

Presentation of case study - „Motel Trogir“ /lecturer/:
Nataša Bodrožić, (partner “Loose Associations” - Zagreb)

Workshop for creating identity for the Railway Residential Building:
Filip Jovanovski, Ivana Vaseva, Oliver Musovikj, Dejan Ivanovski. Members of the building's House Council: Slobodan Kochevikj, Ivan Dzhijanovski and Tome Karevski

Development of plan of use for the Railway Residential Building space:
Filip Jovanovski, Ivana Vaseva, Oliver Musovikj, Dejan Ivanovski. Members of the building's House Council: Slobodan Kochevikj, Ivan Dzhijanovski and Tome Karevski

Performative-research project „If Buildings Could Talk“, realized in partnership with the Center Municipality /Interactive performance and artistic program in the Railway Residential Building Skopje/

Authors: Filip Jovanovski and Ivana Vaseva.

Collaborators: Dejan Ivanovski, Kristina Lelovac, Sanja Arsovska, Jasmina Vasileva, Dolores Popovikj, Tamara Ristoska, Ivana Pavlakovikj, Blagoj Veselinov, Ilija Tiricovski, Oliver Musovikj, Aleksandar Kotevski, Stojanche Cavirovski, Sashko Poter Micevski, and members of the building's House Council: Slobodan Kochevikj, Ivan Dzhijanovski and Tome Karevski

Active Cinema for the Community Jury panel for the student competition:

Dejan Ivanovski, Slobodanka Stevchevska and Maksim Dimitrievski.

Participants in the competition: Irena Milojeska, Hristina Sekuloska, Shirikj Mia, Stojanovski Mihajlo, Ljvodrim Redzhepi, Enes Sever, Simona Chingovska, Milica Savevska and Tome Dimitrievski. **Moderators of and participants in the discussion:** Milan Živković, Violeta Kachakova, Biljana Tanurovska-Kjulavkovski, Ivana Vaseva, Filip Jovanovski, Sasha Bogdanovikj, Kristina Lelovac, Igor Pop Trajkov, Niki Tanurovska, Vancho Karanfilov

Continuous meetings of partners and collaborators: Violeta Kachakova, Biljana Tanurovska-Kjulavkovski, Ivana Vaseva, Filip Jovanovski, Denis Ampev, Kristina Ampeva, Slobodan Unkovski, Pavle Ignovski

Development of a strategic plan for KUC „Textile“

Participants: Denis Ampev, Kristina Ampeva, Ivan Toromanoski

Lecture on „Red Springs: Structure of the Feeling of Textile Workers after Yugoslavia“, and presentation of the strategic plan developed for KUC „Textile“

Lecturer: Chiara Bonfiglioli. **Participants in the presentation/discussion:** Ivan Toromanoski, Denis Ampev, Kristina Ampeva, Ivana Vaseva, Filip Jovanovski, Biljana Tanurovska-Kjulavkovski and audience

IMPRESSUM

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Additional information can be found on the blog:
<https://kulturniprostorizaaktivnigragjani.blogspot.com/>
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