The Role of Street Art as a Language of Innovation in Uzbekistan's Architectural Practices

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Abstract:

This research covers the intersection of street art and architectural practices in Uzbekistan, focusing on how street art acts as a language of innovation within the urban landscape. By analyzing historical, sociocultural, and artistic developments, the research provides evidence that street art is a transformative medium that bridges traditional Uzbek aesthetics with the demands of contemporary architecture. This paper draws on primary and secondary sources, including case studies of the street art festival and historic district revitalization projects in Tashkent, to illustrate how street art contributes to urban identity, inclusiveness, and creativity. The paper adopts an interpretive approach to underline challenges and opportunities regarding the integration of street art into architectural practices and positions it as a critical tool for fostering urban regeneration and cultural engagement in post-Soviet Uzbekistan.

Keywords:

Street art, architectural innovation, Uzbekistan, urban regeneration, cultural engagement, post-Soviet architecture, Tashkent, heritage preservation, and urban identity.

1. Introduction

Uzbekistan's contemporary architectural development is a phenomenon in a separate institutional and cultural context. Architectural practices are influenced by a variety of power preferences, most notably prestige, meaning elite preferences, and technology transfer. We argue that architectural production in contemporary Uzbekistan is influenced by the relationship between architectural commodities, meaning prestige and elite preferences, as well as the influence of street art on architectural practices to achieve the initial innovative value of buildings. Completely different from typical Asian street art activities, street art's formal position aims at reflecting architectural prospects in context. This study focuses on the limited debate on the connection between the street art movement and architectural practices, how street art in the contemporary urban environment might regenerate architecture as an innovative forum, and the reasons why street art can play such a meaningful role. We interpret street art as a self-organized do-it-yourself dwelling that represents everyone's desires. As a result, we consider street art in the context of social inclusiveness, co-creation, and creativity. Specifically, we understand street art as a language of innovation that contributes to the development of critical infrastructure and economic spaces. We argue that street art is necessary because it operates to liberate the limits of architectural practice. The debate on how social institutions address the increasing connections between street art as a language and architectural practices as a symbol of power is as valid as ever. Moreover, street art is increasingly being appropriated toward very different goals.

Literature Review

The evolving urban landscape and cultural identity of Uzbekistan have been explored through various lenses, ranging from the socio-political reconstruction of cities to the cultural dynamics reflected in artistic expressions. Abdullaeva (2021) provides an in-depth examination of the aesthetic evolution of Uzbek street art, revealing how modernity and traditional motifs converge to redefine urban aesthetics. Her analysis situates street art not only as a form of creative expression but also as a medium that reflects societal values and the transformation of public spaces. This complements Karimov's (2022) sociological perspective on the public perception of street art in Uzbekistan, which highlights the interplay between art and community identity in the post-Soviet context.

The historical and ideological aspects of urban development in Uzbekistan have also garnered scholarly attention. Colla (2024) examines the reconstruction of Tashkent following the 1966 earthquake, framing it as a manifestation of socialist modernity. This work situates the rebuilding process within broader Soviet efforts to showcase urban modernity and interethnic friendship, offering a socio-political context for urban transformations. Similarly, Kamp and Karimov (2022) delve into the fragmented narratives of family and cultural capital in Soviet Tashkent, shedding light on the personal dimensions of urban life during a period of significant ideological and spatial change.

From a toponymic perspective, Burieva (2023) explores the history of place names in Tashkent, tracing their evolution across Soviet and post-Soviet periods. Her research underscores the symbolic role of toponyms in reflecting shifts in political ideologies and cultural identities, offering insights into how space is imbued with meaning. This aligns with Kamilov et al.'s (2024) study of the mahalla as a unique socio-spatial construct in Uzbekistan, highlighting its historical continuity and adaptability in fostering multiethnic and multiconfessional neighborhoods.

The interaction between art, heritage, and urban regeneration is another critical area of focus. Khalilova (2021) examines community-based artistic initiatives, emphasizing their role in fostering identity and revitalizing urban spaces. Her findings resonate with Matkarimov's (2023) exploration of the challenges faced in balancing innovation and heritage preservation in historic urban landscapes. Similarly, Rahmonova (2020) investigates the intersections of traditional motifs and contemporary street art in Tashkent, illustrating how artistic practices negotiate the tension between heritage and modernity.

Moreover, the regional context of adaptive heritage reuse and its implications for community development are explored by Satbayeva (2022), who examines Kazakhstan's approach to urban regeneration. Her work offers comparative insights that enrich the understanding of heritage preservation in Central Asia, including Uzbekistan. Turner and Gak-Vassallo's (2024) analysis of the colonial legacies of modernist architecture in Central Asia further expands this discourse by critiquing the lasting impacts of Soviet-era planning.

Finally, the role of art in constructing and reconstructing urban identities is vividly captured in Uzakov's (2019) case study of Samarkand. His research illustrates how street art serves as a tool for community engagement and identity reconstruction, contributing to a broader understanding of the transformative potential of art in urban settings.

This body of literature collectively underscores the multifaceted dynamics of urban transformation in Uzbekistan and Central Asia, highlighting the interplay of history, art, and community in shaping the region's evolving urban and cultural identity.

1.1. Background and Significance

The Role of Street Art as a Language of Innovation in Uzbekistan's Architectural Practices

Currently, the architectural and sculptural view in Tashkent, the capital of Uzbekistan, is cropping up throughout our society. The people are worried about defending their traditional architectural and sculptural structures, which have only been inherited from antiquity due to newly created architectural structures that are not the same in spatial presentation, general view, etc. The development of independent Uzbekistan in the world economic market has caused a great deal of variation in all spheres of our state life, including in the field of architecture and sculpture. A skillful connection of national architecture and modern design principles prevails over the problems faced today. In this case, our talented youth have a huge role to play (Abdullaeva, 2021).

Today, there is a suppression of architectural forms and ensemble structures; an alien view continues. There is a gap between public space and architectural space. There is no correspondence between the services offered in the spaces and the values of human relations. These cannot be ensured unless proper design solutions are selected for urban complex formation. The way to solve the issues is to study and use the actual architectural language in each solution of architectural tasks. Each talented youth is required to self-study and discover; after that, they should express the actual architecture in their manner and reveal it to investigations. The structure of architectural information is not solidified; architectural information is usually taught using recently designed textbooks, and architecture faculty members lecture in various universities. The architectural reference book on modern subjects of international interest is absent. Having this informational material is one of our most critical problems. The lack of such analysis hinders the students of the faculties of architecture and their scientific activities. As a result, the products formed by the students remain a simple repetition of old shapes. The products built by neglecting architectural culture contribute to contemporary architectural chaos. Previously, the Dungan religious and civilian society implemented complex ideological, architectural, and visual tasks. In the contemporary period, we are experiencing traditional demands to save architectural material in a new social field.

1.2. Research Aim and Objectives

The aim of this research is to address the experience of Uzbekistan in terms of using street art as an innovative tool that contributes to architectural education and practices, especially critically interpreting examples of street art in the historical centers of Tashkent, Shakhrisabz, and Bukhara, and analyzing the techniques used in the process of composition in combination with traditional methods and materials. The aim will be reached through the following objectives: answering the research question of "How does street art technique contribute to the architectural urban scene and educational framework in Uzbekistan?"; exploring the history of street art and the situation in Uzbekistan,

especially using the contemporary developed educational methods and applications that will lead to the establishment of corresponding theories in order to guide creative professionals to create and critically present these spatial observant art products, while providing the public with the conclusive visual language needed for their understanding and evaluation.

1.3. Methodology

We also opted for an interpretive approach to grounded theory because we sought to interpret the respondents' accounts by understanding what they actually meant, and because the subject under focus is a culture of architectural discussions and decision-making. This framework argues that our findings derive from constructions of aspects of the world or views of people as a subjective act rather than reflecting an actual external objective reality. Our study also aimed to be inductive by deriving theory from the basic data collected, rather than testing pre-existing hypotheses or theories. According to men, culture, architecture, and urban environments are all social developments that were created by people. In addition, an urban center's aesthetic is determined by the existence of living evidence of history, its architectural structures, and the values it brings into the present.

At the present time, cities are being subjected to a relentless attack through city planning, roadside advertising, and individual housing codes that look the same. This attack is actually depriving us of our past and thus depriving future generations of their roots. Street art actually speaks to us; it informs us about our past and is a significant aspect of our culture. This study has employed both primary and secondary sources. The primary sources used include news reports, news magazine reports and broadcasts, promotional materials, artistic texts, posters, graffiti, and murals as examples of street art illustrations in relation to urban architectural history. The interviews also constitute primary sources of information. Secondary sources for this research on street art and architectural contributions were books, magazines, and documents. We systematized the methodology as follows: the analysis of documents

alone, the interpretation of interviews, and content analysis.

2. Historical Evolution of Street Art in Uzbekistan

Street art in Uzbekistan may resemble a distant relative who has traveled from a chaotic Western living room through artistic explosions and concrete battles of meaning, transcending seasons and sometimes even doomsday during the Cold War, before finally and temporarily residing in the booming, majestic forests of Soviet-period modernism. Although evicted during the first harsh winds of Uzbek nationalism, this unpredictable guest has finally returned carrying the echoes of a much larger population of cosmopolitans. However, if the nomadic paths of street painting are to be traced on the walls of Tashkent, it is essential to evaluate the contemporary context using reciprocal elements that have shaped street art's history, not only in the forests of Soviet-period modernism but also in the entire region and its political landscape. It is crucial to recognize the ways in which history and tradition contribute to an artistic legacy, yet interpreting the evolution of street art in context reveals its transgressive nature as a formidable weapon of innovation (Burieva, 2023). How do contemporary Uzbek architectural students and graduates respond to this weapon?

From the 7th century until the Russian occupation of Central Asia, the vast majority of works of art in Uzbekistan were dedicated to religious purposes. The Islamic-influenced architecture, fine arts, crafts, ceramics, and textiles model the traditional Uzbek forms of expression. Although there were several periods of secularization, such as during the Temurid dynasty, the khanates that ruled Samarkand and Bukhara, and the establishment of Soviet atheism, Islam has continued to be an important aspect of Uzbek identity. What was considered to be secular art in the cities and towns, definitely associated with Islam, underwent a significant change during the Russian Revolution and the Communist takeover of Central Asia. The modernism originated by the Russian Avant-Garde triggered the Islamic class of artistic innovation and expression, replacing the past's traditional form of art by

underlining the visual language. After the establishment of the first secular republic in Central Asia, the Islamic artistic canon prevailed, leading to a virtual invisibility of modern painting in public spaces up until today.

2.1. Pre-Soviet Era

By the second half of the 19th century, Russian imperialism began its rapid annexation of the Central Asian khanates. Disarray was widespread among Central Asia, resulting in direct interventions that led to full occupation, the most influential and aggressive of which was directed by the Russian Empire. Religious facilities embodied sumptuousness, and pantheons of traditional architecture saw a decline. As much of the traditional means of aesthetics were destroyed, some elements survived and had to be applied to the newly formed buildings. Geographical territorial peculiarities led to a variety of architectural styles and facades in Uzbekistan, each of which was significantly influenced by the state and the neighboring feudal empires. As the houses were supposed to be safe, especially from the sides of the streets in case of troop circulation, people designed their facades accordingly. Walls, windows, doors, thresholds, ceilings, fences, wells, and pointed domes were adorned with various types of facial ornaments and carvings, as well as colored solutions (Fig 1).

2.2. Soviet Period

During seventy years of building socialism, architect-engineer creativity was related to the implementation of spatially developed industrial projects of various types under the state command-administrative system. The special features of architectural assessments define the positions and categories of 'beautiful' and 'ugly' and make street art and decorative elements of the urban environment imperceptible. Various examples of spatially developed applied arts in a creative experiment are understood as 'folk art' and 'national motif,' whose functions are to decorate the objects of social use. Each item of folk art had its specific characterization to illustrate the ideas of Marxism-Leninism. In this regard, traditionally, aspects of the applied arts, including those of street art, with a number of aesthetic laws are conceptually developed, based on the use of fashion and popular opinions, but at the same time do not form the basis for creating innovation in architectural practices (Colla, 2024).
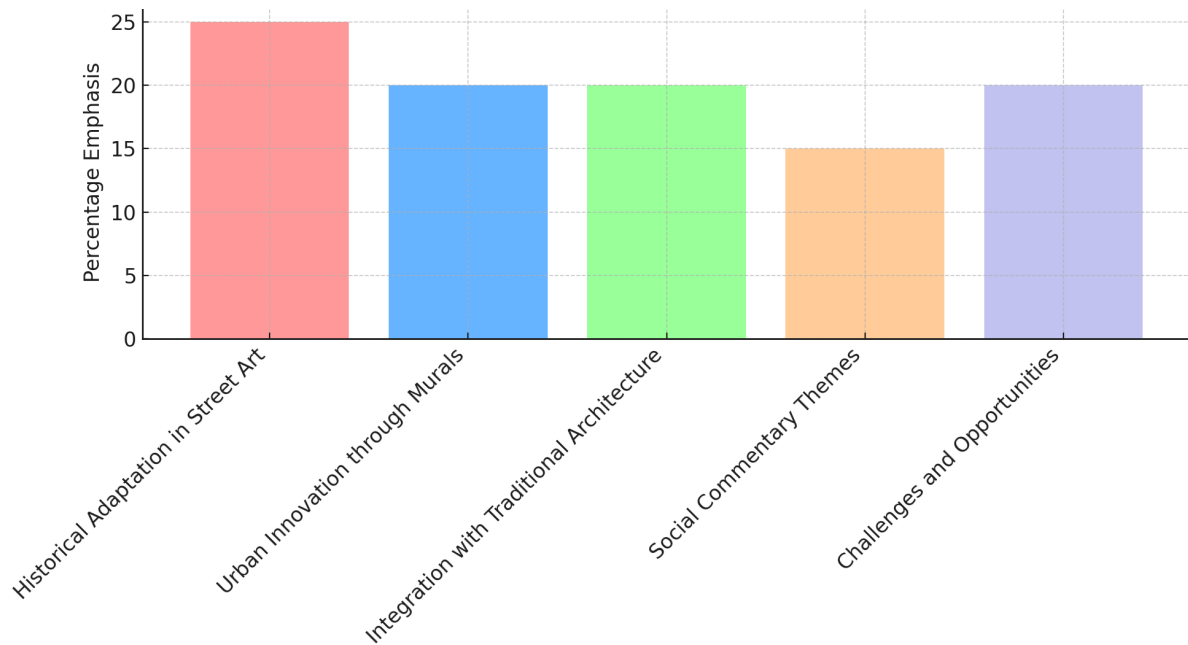

Fig.1: Emphasis on Themes in Street Art and Architectural Practices in Uzbekistan.

As a result of increased scientific and technological dynamics in the world, the main focus of society has shifted from proletarian labor to human capital and scientific and technical intelligentsia; therefore, the conditions for creativity have changed. It is expected that by reflecting on the rich existing traditions of national applied art, newly formed personality criteria involving participation in social life, architectural creativity is being modernized by introducing innovative social thought into the creative process. Moreover, this enrichment of folk culture acts as an additional positive factor influencing the development of national architectural traditions based on architectural education. Since the activities of the architect-engineer take place within the framework of the state building complex and determine the position of the spiritual and material culture of society, the emergence of the concept of 'rational use of natural resources' has an impact on the diversity of architectural creativity during the independence period.

2.3. Post-Independence

The end of Soviet ruling in 1991 created a "new beginning" for the post-independence society. Political decisions caused significant shifts in the economy, cultural and architectural practices, as well as the everyday lives of people. The reforms led to processes of de-Sovietization, nationalization, de-formalization, and de-urbanization. Urban architectural practices during this period can be distinguished by three principal stages: recovery, growth, and stagnation. Recovery started with the formation of a new independent country and took place in the construction of new government buildings, public spaces, transportation, and infrastructure. Consequently, it shifted to housing, commercial centers, and municipal facilities.

Due to the partial isolation of Uzbekistan from international societies, the local architectural practices created a unique language, which stands today as both the unique language of creation and the unique language of meaning for the practice. With the new turn of events that started in 2016, the "Future Architectural Trend" predicts that this local language will face profound tension. Modeled by the countries that experienced a close cultural and political situation for the period, this tendency leads us to conceptualize the same kind of structural changes, but for urban architectural practices. The innovation, creation, reproduction, and destruction of the future architectural language intertwined in the uncertain urban futures not only need to characterize the present; the research contributes to the understanding of the present and the possible urban future for the post-Soviet society.

3. Street Art and Architectural Innovation: Conceptual Framework

By definition, street art is any form of visual art developed in public spaces. The term can include traditional graffiti artwork, murals, stencil art, wheatpaste posters, stickers, video projection, art intervention, and street installations. It seems that the region started to embrace this artistic form in recent times. With artists and their showcased work, the street art scene in Tashkent started to mature. Various artists undoubtedly helped to educate the public with their bright and obvious walls throughout the city. The notion of using traditional ornaments, mashrabiyo, and suzane by modern urban artists for social and commercial purposes in artisan cafes, lofts, or shops is an extensive adaptation of historic walls in new urban spatial concepts.

Our goal is to look in-depth at how street art influences people by providing consistent information on urban problems, attempts to solve them, and contributions to their physical and cultural environment. The approach is lagging behind researchers who have discussed this topic extensively. As a result, we expect to supplement the intimate ways in which street art constructs an open dialogue between citizens and state policies. The study will specifically look into how Uzbekistan street artists communicate with the general public and what issues they discuss through their works. We do not clearly understand yet how the scene is composed and who specifically the stakeholders are **(1 Table 1).**

Key Themes	Challenges	Opportunities
Recontextualizing Heritage	Regulatory restrictions on historical sites	Blending traditional motifs with modern art
Urban Revitalization	Limited funding for public projects	Attracting tourism and community engagement
Social Commentary	Public perception of street art as vandalism	Addressing societal issues like gender equality and sustainability
Community Participation	Lack of inclusive platforms	Fostering ownership and identity among locals

Street Art in Uzbekistan: Key Themes and Challenges (Table 1)

3.1. Defining Street Art

Buildings are silent witnesses to the time and place in which they stand. Architecture reflects culture through its form, detail, and decorative elements. The buildings we see today give us very little information on how functional and beautifully colored the architecture may have been in the old days. Artists are people, too, and they would like every district and neighborhood to be beautiful. However, intense creative work is impossible without inspiration, without a charge of energy and color. Everyone will agree: buildings have no emotions. They can't smile and they can't rejoice. But artists can endow them with all of these. Very often, they recreate the painted street art of different styles in order to draw attention to the buildings in a new manner. Lately, street art has been making its appearance in architecture with incredible frequency. New and unexpected paintwork, which catches the eye, becomes a noticeable event in urban life.

What exactly is street art? This expression could be understood to be a whole series of different, often controversial, disciplines. In terms of painting, it is the genre that arose from graffiti but differs mainly in the technique and in the thematic focus, and in the fact that there is no ceiling for the length and complexity of composition that can be performed on the streets. Street art is not merely aesthetics. It reflects different ideas and influences the subconscious. When conceiving complete and solid compositions from various layers of paint, both in fresh impromptus that affect only for a few days, authors rack their brains—painting houses, storage containers, vehicle bodies, and underground walkways. Speaking about other directions, some festival organizers believe that street art is much more than the mass of independent work by individual performers outdoors. All art forms, despite their aesthetic level, move onto the street from specialized galleries, theaters, and museums. However, both in the original locus and in street art, each author is an individual!

3.2. Innovation in Architecture

Innovation is crucial in architecture, underlining the special approach by combining aesthetics, design solutions appropriate to the site selection, and defining the correct usage of a building. Innovative trends have emerged due to economic factors, urbanization, green solutions to protect nature, and changing lifestyles due to information and communication technology. Cities are considered to be landmarks of innovation that have powerful network effects, increased demand for innovation, and economic productivity. We will define and relate the term innovation in the architectural field to the term "arcnovation." Innovation means the idea of a transformation of a creative attitude or nature of thinking into a useful concept for society, to create new or drastically different content, form, or value. Innovation in the context of architecture implies the usage of new technology, the design, or the method of construction per se, to replace traditional or old functionality, which increases economic efficiency when constructing and using the building, provides energy savings, and considers environmental impacts.

The development of technology and the knowledge of human beings is relatively rapid, especially during the last century. There are few fields where the demand for innovation is more intense than in the rehabilitation of historical buildings or designing new buildings in a historically protected area. The term arcnovation, like the term that has determined the value of culture, has to determine the value of architecture based on historical and aesthetic appreciation. The highest value of arcnovation is attained when the intrinsic value attached to the aesthetic and creative component of architecture is combined with the cultural and historical value that architecture assumes thanks to its architectural composition that, unlike stylistic imitation, values the architectural work and identifies the historical context of the work. The term arcnovation identifies an innovative approach and an action that encompasses the mental, methodological, and realization aspects in the intervention on existing architectures that intend to differentiate themselves from the semantic categories of restoration, conservation, preservation, and protection. Arcnovation is a word that draws a union between art and innovation. It invites us to face this theme with an open perspective because it is linked to the life of humankind and to the present activities of our society on widely varying topics, proving that innovation belongs not only to technology but should spread out into many different cultural fields. From here, the theme "street art" that, gaining momentum from year to year, promotes cultural and social innovation in the artistic world, presents the new cultures coming from the harmonious union of art and technology.

3.3. Intersection of Street Art and Architecture

This intersection has been approached from different views, and as a result of this analysis, almost all formulations under the definition of street art are divided into several general formulations: street art as a "learning phase" or "style of popular art," using hip-hop practices for the creation of new freedom of expression; a more generalized definition, according to which street art is a kind of independent form of art that "criticizes contemporary culture"; a concept aimed at an analysis of how street art is related to architecture. This concept is based on viewing street art as a language of urban communication. The second position of this intersection was actively used in design exploration – using street art as the basis for creating other architectural and design solutions. Moreover, both professional architects and designers and ad hoc artists worked on this. The latter's creativity led to the formation of adaptive space in various Indo-Asian countries.

The opinion that street art has deeper and more significant links to architecture was expressed in a discussion of the creative interrelation described as "oppositional claiming," which consists of transfiguring, changing, "appropriating a new language" for the urban space, decorating it, and opening an ethnographic dialogue, respectively. When considering such a construction of the relationship between street art and architecture as the "oppositional claiming" that is designed to give a voice to the urban environment in favor of "open dialogue," the intention of street art in today's city appears as a logical continuation of practical architectural research in the field of interaction between an architect and society. The concern for "spatial democracy," freedom of expression, and the formation of a multicultural environment and architectural practices that act as "a language for innovation" is stated in reflections on this topic. In this reflection, the recognition of street art as "a language of innovation" represents a common philosophical gravitation and yet a completely different approach to architecture, its essence, perception, general social significance, and priority.

4. Case Studies of Street Art Integration in Uzbekistan's Architecture

Based on site-specific street art characteristics, the paper examines the implications for applying techniques and principles of this vibrant art form in contemporary spatial development practices. The paper reveals how street art strategies can be adapted to inform innovative architectural innovations that address Uzbekistan's development challenges. The built environment, as a physical and visual representation of culture, is seen as having the ability to produce artistic, social, political,

and personal public advantages. The case studies sorted by categories of architecture type address various issues such as conservation, development, aesthetics, education, and lifestyle, and introduce various design strategies that help contribute to the original street art integration in Tashkent's architecture. This study incorporates a mixed methodology of field scouting and expert opinion to demonstrate the influence of street art and derived design techniques on architectural decisions. The results provide insights to implement original street art compositions in Tashkent's architectural solutions to bring innovative approaches to significant local issues connected with the urban environment. Considering the created diversity, controversy, and marginalized character, as well as various street art techniques and strategies applicable in different circumstances of the urban situation, the findings may fill the gap in the academic and architectural discourse regarding practical street art forms, possibilities, and innate characteristics capable of reshaping urban contexts.

4.1. Tashkent Street Art Festival

The first Tashkent street festival took place in September 2017 under the name "Tashkent Street Art". "Tashkent Street Art" was not selected by chance: it addressed the issues of street visual arts, and at the same time, the first word "Tashkent" is like an addition that emphasizes the "Uzbek" direction of the event. This choice played in favor of the festival - the subject of street art was not overwhelming, and artists often discussed architectural and international problems. The festival featured both muralists and street artists. It included painters, graphic artists, performers, and illustrators among the foreign veteran muralists, including illustrators and muralists from various cities. There were many street artists. Yet it was unclear who were Toshi-No before they did murals, TVTK, neurofeat, USH, and many others.

It should be said that not holding the first festival at the highest level was like the innocence of the "Organizatsiya": there were neither sketches nor preliminary concepts, as a result of which the first festival was marked by its chaotic nature and, more significantly, the disjuncture of artists and a completely uninvolved environment. This disjuncture between walls and their current environment led to a disregard by future participants for what constitutes a mural, rather than the artists themselves. Indeed, at the end of September 2017, two-fifths of murals unfortunately faded. The theme of the festival, late autumn, and rains took their toll, and murals did not survive before they completely disposed of graffiti and mural art; there are not so many 100% graffiti and/or mural areas.

4.2. Revitalization Projects in Historic Districts

Revitalization projects in historic districts are the second focus in which street art played a significant role in shaping the physical and moral identities of neighborhoods. About 50 years before independence in Uzbekistan, local officials destroyed Uzbekistan's medieval mahallas surrounding Uzbekistan's 14th-century citadel in Tashkent because they needed land to build new infrastructure. Between 1980 and 2000, massive industrial expansion and forced migration of agricultural workers saw the Uzbeks increase by 300%. Mahallas disappeared due to the brutal bulldozing of older buildings in Tashkent's remaining Uzbek-populated neighborhoods. The unsightly garages in which the mahallas were sacrificed for the sake of car park expansion were part of the government's policy to create a Garden Hotel in a palace in the Soviet style for potential foreign business and tour groups.

The international community, however, was calling for the redevelopment of Tashkent's historic Islamic old town that would have retained and drawn tourists traveling across the new Silk Road. Since the Uzbek government had only spent a mere amount, the international community had to intervene. Between 2000 and 2010, Uzbek leaders built a grand, neo-traditional style entertainment complex to showcase the rich Islamic heritage of the Uzbeks as an alternative to the monotonous row of plov-eating street taverns and Soviet-style souvenir stalls.

5. Conclusion and Recommendations

In post-Soviet Uzbekistan, 30 years after gaining independence, innovations are presented not only in economic spheres but also in architectural ones. International architectural practices collaborate with Uzbekistan to help in the process of producing innovation in architectural and urban design. However, there are traditional and moral values that do not allow the acceptance of new typologies in architectural forms and structures. Art in the streets reveals cultural aspects, and thus knowledge of it is important to understand the local market. Recent public interest in street art and the revival of neighborhoods within the historical center of Tashkent are also street activities. This text makes use of this change by favoring the understanding of street art, which is equipped to stimulate the contemporary modernization of urban public spaces and streets. In conclusion, the text provides a model of innovation that defines how three phases interact. Each phase is conceptualized, described, and analyzed with practical examples, illustrating how street cultural products contribute to the expansion of architectural design curricula. If transformative innovation or knowledge informs spaces where learning can better take place, it is essential to see, understand, and argue that ways can be facilitated by the use of art on the streets. This text has made it possible to present theoretical and practical insights among street art, architectural practices, and functional places. Future studies should aim to investigate more case study regions in these art practices as well as to comprehend the role of other actors involved in these change activities.

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