URBiNAT
Healthy Corridor Participatory Process Toolkit

Leading partner	GUDA
Type	Deliverable
Dissemination level	Public
Work package	WP3
Task	3.5
Due date	20 September 2021
Version	1.0 (Draft)
Task Leader	GUDA
PackageWork 3 Leader	DTI

List of Authors and Reviewers

Editors	Américo Mateus (GUDA) Sofia Martins (GUDA) Susana Leonor (GUDA)
Authors	Gonçalo Canto Moniz (CES) Isabel Ferreira (CES) Beatriz Caitaina da Silva (CES) Nathalie Nunes (CES) Emma Borjner (IKED) Knud Erik-Hallman (DTI) Ingried Andersson (IKED) Américo Mateus (GUDA) Sofia Martins (GUDA) Susana Leonor (GUDA)

URBiNAT

Project	Report on pilot participatory workshop on community-driven process for the co-creation of healthy corridors and NBS
Acronym	URBiNAT - Healthy Corridor Participatory Process Toolkit

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 776783

SETTING

Participatory Design
and Benchmark

LOOKING LATERAL

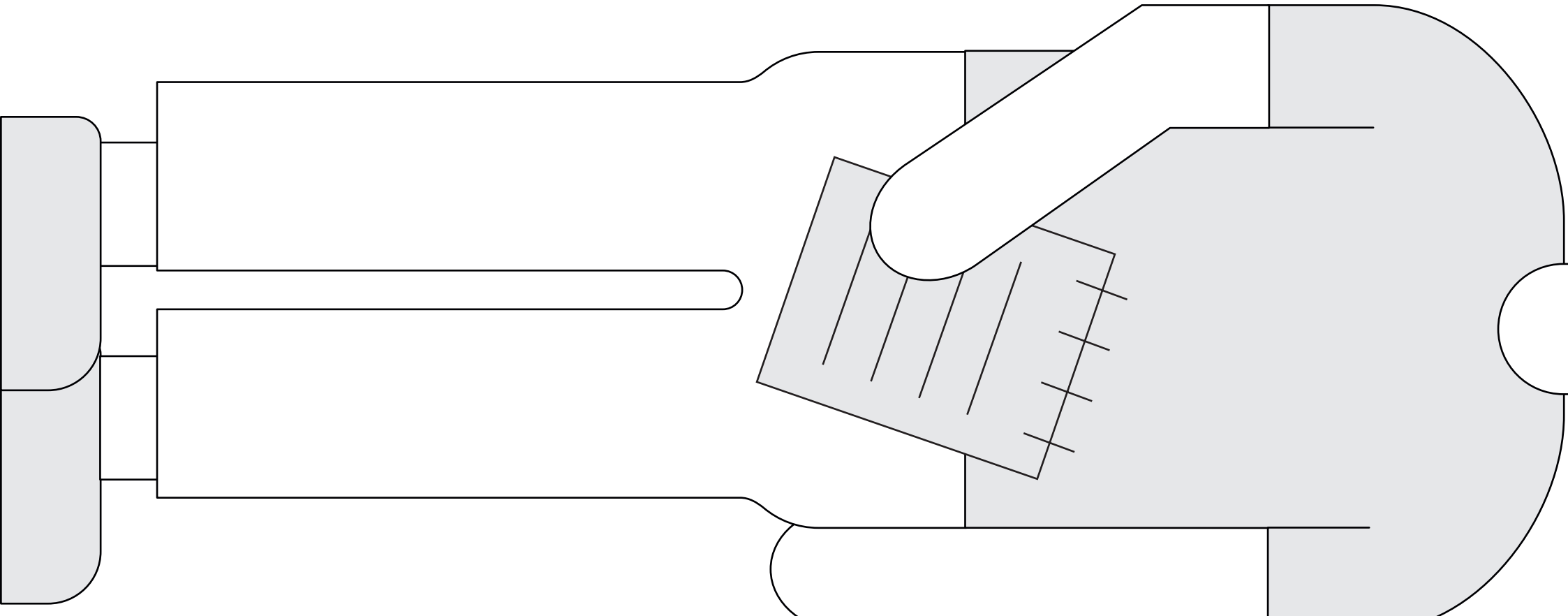
Participatory Design evaluation timeline

Methods & Tools in use (outside URBiNAT)

Known Pains & Gains of Participatory Design Processes

Participatory Design Case studies
Best Practices Analysis

LOOKING LATERAL



PARTICIPATORY DESIGN EVALUATION TIMELINE

MACRO

A basic source of benefits from wielding greater influence for citizens emanates from the basic notion that granting them “a say” brings a potential for better outcomes. This is partly a consequence of the information that citizens who live their days in the city, or in a particular district, possess, granting potential value to having that mobilised and channelled into ideas, proposals, and actual city development. Another aspect has to do with the value of opening for better linking between people and places. A third source of benefits emanates from the role of participation in shaping perceptions and thereby opening for greater appreciation of the outcomes achieved (Van Herzele 2004; Kahila and Kyttä, 2009; Greenfield, 2013; Brown, 2015). D3.3

The notion of such benefits can be traced back to the Nordic “participatory design” (or “collaborative design”) approach, according to which the engagement of user experience provides valuable insight as well as commitment to the system by those who are to use it (many, at times conflicting, stakeholders enter the picture as well). On this basis, co-design evolved as an umbrella approach for combining the insight of the various actors who are affected by a particular problem (Bradwell and Marr, 2008). Over the years, however, sceptics pointed to lack of: i) empirical evidence that the approach works (Nicholson, 2005), or; ii) clarity when genuine participation actually works as well as when it may fail, as obstacles to nailing down the prerequisites for the approach to succeed (Mitchell et al., 2015; Kristensson and Magnusson, 2002).

Conventional methods to enact citizen participation arose in the 1960s, including a whole range of tools and tactics: referenda, public hearings, public surveys, conferences, town hall meetings, public advisory committees, and focus groups (Rowe and Frewer, 2000). The emphasis used to be placed on “public” participation”, referring mainly to administrative decisions (Creighton, 2005). Here, the concept of participation is applied more broadly to incorporate the overall framework of social and political influence, placing the focus on the ability of citizens and relevant stakeholders to exert an impact on their spatial context in the urban environment.2 The term further presupposes two-way interaction and an actual process, although it may be formal or informal, going beyond coincidental exchanges.

MICRO

Along the years a discussion has been continuing around the definition of the designer and his role (Alexander, 1964; Archer, B., 2004; Cross, 1982, 1999, 2001; Dorst & Cross, 2001; Findeli, 2010, 2018; Manzini, 2009; Schon, 1983), the authors Nelson and Stolterman (2012) conceptualized it in four designer personas. Being one of them the Designer Facilitator as a designer that lose his creativity declining it on the user/client that knows precisely what he needs and which outcome he wants. The authors recognized the significance of the facilitator inside the process but as part of the designer role in the design process. Which relates to Sanders (2008) view that sees the expert in the design process, in the capability of the designer with participatory mind-set has a different perspective on people, and the knowledge that brings to the process on their multidimensional experiences, taking on their role as co-creators.

Sanders concepts guide us to the participatory design as the practice established, as a medium and instrument for participatory application (Dalsgaard, 2012; Luck, 2018; R. C. Smith et al., 2017). The interpretation of what Participatory Design (PD) and how it is practised is fluid and depends on the conception of all parties involved, influenced by the contexts, the disciplines are called to intervene, domains and communities (Luck, 2018).

Some principles and guidelines stand from the original stages of participatory design models (Greenbaum & Loi, 2012; Luck, 2018): Equalising power relations — giving a voice to everyone inside organizations or communities, concentrating the efforts on the lower or silent voices endeavouring for social transformation (Jones, 1971; Luck, 2018; Rachel Charlotte Smith & Iversen, 2018); Situation-based actions — going to the field and work with all parties for deeper understanding of their actions, personalizing interactions and taken accountability for the practice, experiences and final result (Luck, 2018; Simonsen et al., 2014); Mutual learning — creating harmony among participants validating all knowledge as important and complementary (Luck, 2018; Simonsen et al., 2014); Tools and techniques — as an mechanism to facilitate the participants expression of their needs, allowing reflection to take place in action making tangible concepts or experiences (Ehn, 1993; Luck, 2018); Alternative visions about technology — in the technology domain, different and context of experience is important for fairness, looking for the impact of this technologies in the present aiming to design the future of human experience and the impact on society and environment (Karasti, 2014; Luck, 2018; Rachel Charlotte Smith & Iversen, 2018); Democratic practices — creating fairness among stakeholders through practices and role models (Greenbaum & Loi, 2012; Luck, 2018).

In the Genuine Participation concept, Luck resumes a consistent definition of what ought to happen in the process and with the participation in PD. Luck (Luck, 2018) uttering Robertson and Simonsen (Robertson & Simonsen, 2013) calls for a legitimization and acknowledge of participants role in the design process, where epistemic knowledge comes from the iterative process of reciprocated learning and respect (Greenbaum & Loi, 2012; Luck, 2018).

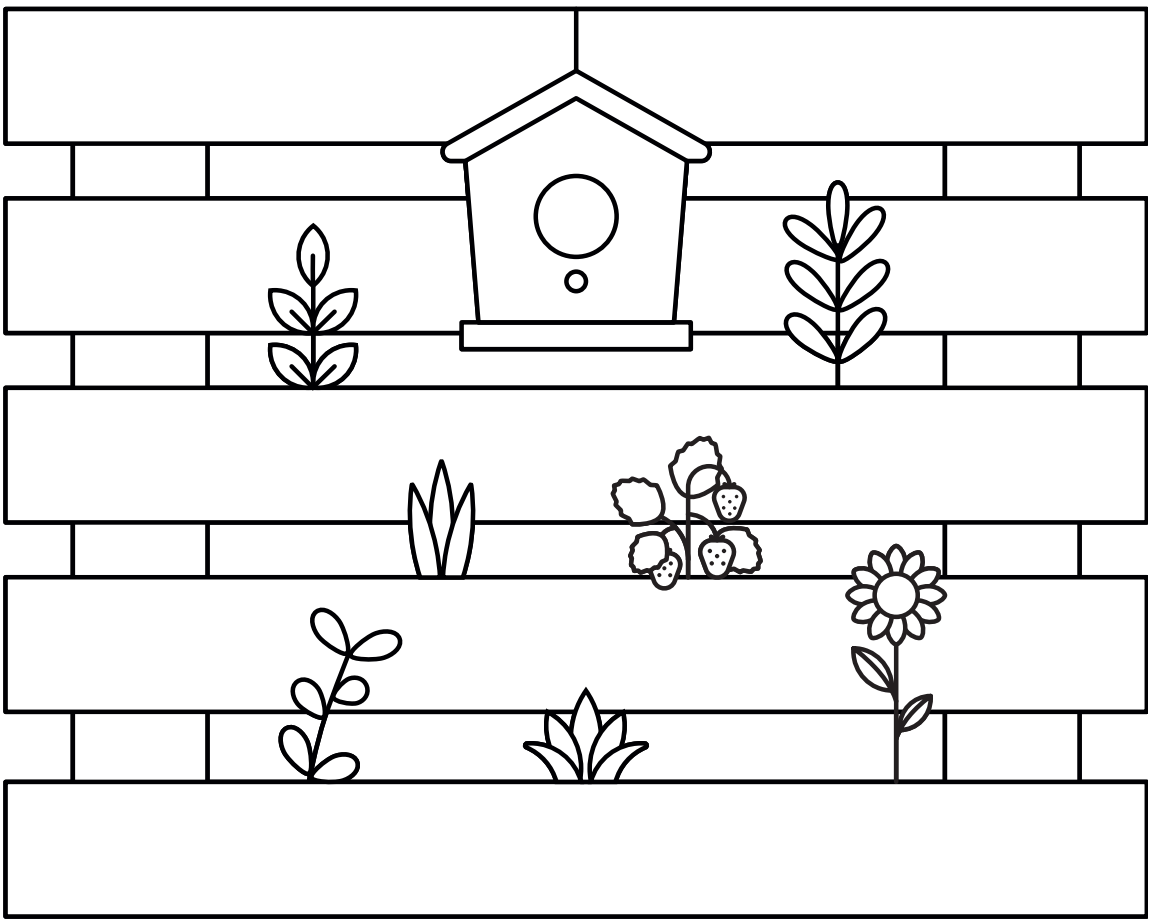
Like mentioned the PD has different domains, areas, fields and communities where it is introduced and applied (Falanga, 2020; Luck, 2018; Rachel Charlotte Smith & Iversen, 2018): “architecture, cities, civic protest movement, changing IT/digital education, healthcare at different scales, to advance the genuine inclusion of people (homeless, youth groups, people with communication dificulties) in design” (Luck, 2018).

From the bibliography research is understood that authors reflexions on the emergent and demanded openness off PD for wider and deeper participation along with the need to take responsibility for the different roles within the process (Iversen & Dindler, 2014);

Luck, 2018; Rachel Charlotte Smith & Iversen, 2018), is demanding for a sense of values and meanings of ‘participation’ (Rachel Charlotte Smith & Iversen, 2018), this being the state of the art on the research and practice of Participatory Design. One of the areas of implementation of PD is in Public

Administration, more precisely in the territories, intending the democratization in design of cities and experiences inside the territory (Falanga, 2020; G. Smith, 2009).

The territorial implementation of PD requested the diversification and the amplification of the roles inner and outer the process, PD strode in areas that need regulation, for the propensity of Public Institutions to comprehend and apply the PD in an experimental approach without structuring or regulating its form, method and time, compromising the results and the transparency of the process (Falanga, 2020; Hoppe, 2011)



METHODS AND TOOLS IN USE (OUTSIDE URBINAT)

Affinity diagramming

According with (Holtzblatt & Beyer, 1998; Kawakita, 1982; Kuniavsky, 2003) affinity diagramming is a method employed in order to cluster information during research. It helps to compile tacit knowledge that emerges from data collection. Affinity Diagram is performed groups that denote research themes.

During contextual inquiry, some interviews must be conducted and after that some observations must be recorded. The design team can later cluster related notes (sharing the same issue, problem or intent) in a movable way so that they can be relocated easily. This sequence results in the emergence of a story about the user, his or her problems and tasks. Affinity diagramming is applied to all phases and helps to cluster information from the workshops.

Automated Remote Research

Stands for the practice of employing web-based research tools to gather statistically relevant data and can be triangulated with behavioral information. There are a large number of tools available for this purpose (both qualitative and quantitative) so the design team should carefully spend some time in planning this activity (Bolt & Tulathimutte, 2010; Tullis & Albert, 2008; Tullis, Tedesco & Albert, 2010).

Automated Remote Research techniques are used mainly in ideascloud platform to strive collaboration, increate stakeholders involvement and transfer knowledge among the community, group or stakeholders' group.

Content Analysis

Is employed for systematically analyze lengthy qualitative record, such as interview transcripts. Depending on the type of the analysis to be conducted, it can be done using two approaches: inductive or deductive. The codes are derived from reading samples of the original material and they are used in subsequent analysis, while the later a preset of codes is defined through a theoretical framework.

Content analysis results in quantitative reports and support the identification of themes and patterns emerged from the original data. This technique can also report on the form of the content, relationships between images and text size or position (Robson, 2002; QSR International, 2015; Sommer & Sommer, 2002). This technique is transversally used among the methodology as a way of interpreting the produced content throughout the workshops, video recording transcriptions and other sorts of collected information.

Experiments

Measure the effect that an action has on a situation by demonstrating a causal relationship or determining conclusively that one thing is the result of another. They determine cause and effect by meeting three conditions: the presence of two observable and measurable actions or events; the cause event occurring before effect; and elimination of all other possible causes. (Sommer & Sommer, 2002; Larson & Loschky, 2002). Within the methodology this technique transversally applied and define the overall application.

Graffiti Walls

Provide an open canvas on which participants can freely offer their written or visual comments about an environment or system, directly in the context of use. This technique encourages participation through natural means of facilitating casual, anonymous remarks about an environmental space, system, or facility. Large-format paper is adhered to a wall or other surface, with markers tied to a string or otherwise made readily available for open-ended comments to be posted.

The paper may be left blank, or a guiding question may be positioned to direct comments on a particular theme. The method can be used almost anywhere, but it is particularly useful in environments or for situations in which it may be challenging to collect information through traditional methods such as interview or observation.

Image Boards

Is a collage of collected pictures, illustrations, or brand imagery can be used to visually communicate an essential description of targeted aesthetics, style, audience, context, or other aspects of design intent. Image boards, or mood boards are used to build inspiration and serving to inspire (Hughes, 2008). Within the methodology this technique is used to retrieve information throughout the methodology.

KJ Technique

Help teams working through a problem space and prioritize what should be focused on first. The KJ Technique is a consensus-building exercise that helps teams organize a complicated range of ideas and information. The KJ Technique is an effective way to externalize information and then organize and prioritize the data in a way that builds group consensus (Kawakita, 1982; Spool, 2004). Within the methodology this technique is used in each work tool and working sequence in order to create consensus for a subsequent phase.

Think-aloud Protocol

Is a method to verbalize what participants are doing and thinking as they complete a task. Helps to reveal aspects of an interface that delight, confuse, and asking people to articulate what they are thinking, doing, or feeling as they complete a set of tasks that align with their realistic day-to-day goals.

Also identifies the aspects of a digital or physical product that delight, confuse, and frustrate people so that they can be corrected or improved. There are two common experimental procedures for the think-aloud protocol: Concurrent Think-aloud, the participant works through tasks while articulating what he or she is doing, thinking, and feeling where the focus of the test should be on what is happening, as opposed to why; Retrospective Think-aloud begins by asking participants to complete a task in silence. (Albert & Herbert, 1972; Ericsson & Herbert, 1993; Zhiwei, Lee, Cuddihy & Ramey, 2006). Within the methodology the think-aloud method is used to retrieve information to all the phases as they happen.

Brainstorm Graphic Organization

Is used to help creative teams to unveil new connections between components within a problem space in order to come up with unconventional alternatives against old patterns for a specific domain.

They are graphically organized and examples are Brainstorming Webs (parting from / converging to a central concept through related information); Tree Diagrams (bottom-up or top down hierarchical communication between central and supporting ideas); Flow Diagrams (documents sequential events, representing actions or processes in a system) (Osborn, 1993; Hyerle, 1996; Ausubel et al., 1978; Clarke, 1990; Sinatra, 1990). This visualization and system thinking are used in our methodology in order retrieve information from the stakeholders and lead ideation sessions.

Collage

Is a method that facilitates the process of self-expression from research participants through the usage of a set of tools like cards, paper sheets, images, words and shapes. Employing these artifacts, participants can visually tell a story about present, past or future contexts of their lives when they present each result for the rest of the group. Moderators must record these presentations so they can later conduct a qualitative analysis where patterns or themes emerge within or among collages (Sanders & Colin, 2001; Stappers et al., 2003). This is a transversal technique and is used for visually represent, promote personal and group creativity as well as for moodboard creation.

Mind Mapping

Is a visual thinking tool that can help generate ideas and develop concepts when the relationships among many pieces of related information are unclear.

It provides a nonlinear means of externalizing the information in our heads so that we can consolidate, interpret, communicate, store, and retrieve information. Because of its visual, diagrammatic nature, it is a powerful mnemonic device, and can be used to promote understanding and enhance recall of a problem space (Hyerle, 1996). Within the methodology this technique is used to explore and systematize ideas.

Word Clouds

Are a method of information visualization and organization text-based into interesting spatial arrangements. The most frequently used words or word pairs in just about any text-based source document. Words are assigned different font sizes based on word frequency, the bigger the word, the more frequently it occurs in the source document. Is a visual summary of the textual data that serves a function and provides the reader with enough information to form a general impression of what the content is about.

Word clouds can serve as helpful communicative artifacts for design teams, as visual representations of research data to clarify and highlight the content (Jonathan, 2010; Rivadeneira, Gruen, Muller & Millen, 2007). Within the methodology word clouds are used to analyze information from contents as a way to visualize it to the project promoter.

Thematic Networks

Are step-by-step processes that identify, organize, and connect the most common themes in rich, qualitative data. Thematic network analysis analyzes textual data using a formulaic, step-by-step methodology to summarize the themes by constituting a piece of text and organizes the information into a weblike illustration.

Thematic networks have three classes of themes: Basic Themes segments of text derived from the textual data and they represent the most obvious concepts that recur within a text. Because basic themes often cannot communicate anything meaningful and they need to be considered within the context of other basic themes that combined begin to illuminate one another, basic themes from organizing themes; Organizing Themes are a middle-order theme, and they serve to organize basic themes into clusters of similar issues.

As an organizing theme takes a group of basic themes under its umbrella connecting to other and organizing themes can form a higher order premise. Global Themes serve as a summary and they articulate the deeper meaning and complexity of the data. The

global theme can be seen as the heart of the thematic network. (Toulmin, 1958; Attride-Stirling, 2001). Within the methodology this tool is a way of organize and present information about the overall project.

Mental Model Diagrams

Is a rigorous framework for analysis that aligns the behaviors, beliefs, and emotions people have as they set out to accomplish a task (the top half of the diagram) against your features, product, and service offering (the bottom half of the diagram).

The goal is to help teams make appropriate product development strategies that align with how people already approach problem solving in their daily lives, as opposed to building a product that neither resonates with them nor augments their existing patterns of behavior (Johnson-Laird, 1983; Young, 2008). Within the methodology this technique is used to replicate mental model in the information analysis and treatment.

Creative toolkits

Stands for packages containing artifacts through which participants of co-creative sessions can express themselves. It intends to stimulate creativity by using and constructing objects with elements such as: paper interfaces, velcro modelling, collage, pencil, markers, etc., they must be selected properly according to the planned results of the session (Make tools, 2015; Lego, 2015; Sanders, William, 2001). This technique is widely used in order to stimulate stakeholders creative thinking and exploration, as well as a mean of ideation.

Customer Experience Audit

This technique provides a framework to obtain real-time feedback (good or bad) from consumers regarding their experience with a particular product or service regularly over its life cycle. It works by segmenting the whole experience in before, during and after, so designers can identify variations in terms enjoyment of it.

It should be used in conjunction with qualitative data that reflects people's life, so that a complete understanding can be developed of the consumers' point of interaction. This way the technique helps isolate which improvements can be done either in terms of research or in the product/service itself. (Martin & Hanington, 2012).

Diary Studies

This technique helps to create a timeline of information provided by users. Users can apply it at random or at specific time of the day when they encounter a desired situation. It does not have a predefined format, it will depend on the goals of the research so it goes from textual to drawing and sketches (digital or manual tools).

The result of this technique can serve as input for generative methods in order to identify specific topics to be developed or provide guidelines for a solution. Besides generation, diaries results can also serve to evaluate certain products usage over time. This technique is used for information collection from the stakeholders of a particular project.

Direct Storytelling

This technique provides a framework to obtain real-time consumer feedback regarding their experience with a particular product or service regularly over its life cycle. It works by segmenting the whole experience in before, during and after, so designers can identify variations in terms enjoyment of it. It should be used in conjunction with qualitative data that reflects people's life, so that a complete understanding can be developed of the consumers' point of interaction.

Shadowing

Is an observational method that involves tracking someone in his or her role to experience the situations of his or her daily life or work in parallel with him or her, collecting insights through the detailed nuance of firsthand, real-time exposure. Shadowing observations should be well documented, with photographs, detailed notes and sketches, or audio.

As it is primarily intended to help the designer-researcher gain a true sense of the user's actions, decision patterns, and routines, shadowing is an exploratory research method, contributing to a baseline familiarity of the user group and possibly suggesting early design implications (Booth, Wayne, Colomb & Williams, 2008).

User Journey Maps

A user journey map is a visualization of the experiences people have when interacting with a product or service, so that each moment can be individually evaluated and improved.

Tells a story about an individual's actions, feelings, perceptions, and frame of mind, including the positive, negative, and neutral moments and as he or she interacts with a multichannel product or service over a period of time. The user journey map helps developing a shared vision about an existing user behavior within actual contexts use following, personas and scenarios documents (McInness, 2010; Browne, 2011).

Bodystorming

Is a type of brainstorming where ideation and prototyping takes a physical form, role-playing and experiential simulations. Its execution team can be comprised of designers or wider audience where they insert themselves in a context of simulation and can look for decisions, interactions and emotional feedback of the users.

This enables a parallel development and test of concepts for products or services the integration of environmental features or objects is also stimulated in this technique. (Burns et al., 1994; Stanford, 2015; Oulasvirta et al., 2003; Schleicher, 2010).

Generative design

Generative design exercises engage users in creative opportunities to express their feelings, dreams, needs, and desires, resulting in rich information for concept development. Is typically informed by exploratory research, and may even include similar methods, with a consistent emphasis on developing empathy for users.

Participatory methods in generative research include co-design activities—a collaborative process between user and designer—such as creative tool kits, card sorting with images or text, collages, cognitive mapping or other diagramming exercises, drawing, and flexible modeling (Sanders, 2000; Hanington, 2008).

Role-playing

Role-playing consists of exercises where participants takes role of the user, assuming the routines and behaviors that he or she might experience in actual scenarios of use. It is a relatively low-cost, low-investment method; however, a certain amount of work is necessary to make the role-play credibly connected to the real lives of users (Sommer & Sommer, 2002).

Stakeholder maps

Stakeholder maps help to visually consolidate and communicate the key constituents of a design project for user-centered research and design development. It is critical to the key constituents are and stakeholders' maps serve to be a visual reference for planning user research activities, and guiding appropriate communication with stakeholders. Stakeholders should be identified by general roles, specific roles or by actual people (Robert, office manager; Linda, resident physician).

However, stakeholder maps can take on a variety of forms, casual or formal, with a mix of text, photos, and graphics. There is no one right way so long as it serves the purposes of identifying key players and their relationships (Martin & Hanington, 2012).

AEIOU

The method stands for a framework used for categorizing data as it is collect during observations and it uses the taxonomy of: Activities, Environments, Interactions, Objects, and Users. Activities represent a sequence of actions towards a specific goal that people takes.

Environments informs about the private or shared space where people take their action. Interactions represent internal transactions within activities between people or something else. Objects are components of the environment and sometimes are put into use, even if that happens in an unintended way. Users are the observed subjects, which act through their behaviors, values, roles and needs (Robinson, 2015; Wasson, 2000).

Cognitive Mapping

This method is used to expose how people thinks about a problem space and ends up being a visualization technique. It represents the connection of ideas with many income / outcome (cause and effect) associations. Its differentiation from similar techniques is that it does not require a central node (concept), images are rarely used and new nodes are created as words are spoken by participants.

This way, participant's reasoning patterns come to life. It can helps agenda and strategy building, and when several maps are grouped it can also serve as a consensus-making tool (Kelly, 1955; Ackermann, Eden & Cropper, 1998; Banxia, 2015; Gomes, Rangel and Jeronimo, 2010).

Personas

Personas consolidate archetypal descriptions of user behavior patterns into representative profiles, to humanize design focus, test scenarios, and aid design communication.

Personas are typically presented in page-length or shorter descriptions, providing a name for the person, a photograph (use stock photography to avoid connection to a real identity) or sketch, and a narrative story describing in detail key aspects of his or her life situation, goals, and behaviors relevant to the design inquiry (Cooper, 2003, 2004; Djajadiningrat, Gaver & Frens, 2000).

A design charette

A design charette stands for a workshop that creates collaborative opportunity for designers and other stakeholders that allows ideation and cross-pollination of design solutions.

It goes by the standards of natural selection functioning where the most prevailing qualities are the ones to keep for future iterations. The team must acknowledge that the goal of this technique is to generate and discussion and comparison of many solutions, but it occurs on top of very low-fidelity concepts of prototypes, which must ideally improve at each iNteration (McGrew, 2001; Nielsen, Faber, 1996; Tohidi, Baecker, Sellen, 2006; Nielsen & Dusurvire, 1993).

Storyboards

Storyboards provide visual narratives that generate empathy and communicate the context. Storyboarding visually capture the social, environmental, and technical factors that shape the context of how, where, and why people are engaged. Illustrates contextually rich narratives storyboards are used to build empathy. (Truong, Gillian & Gregory, 2006; McLoud, 1994; Vertelney & Gayle, 1990).

Origami

Early in the design process this method enables multiple stakeholders to discuss current and prototype future business scenarios. It does so by physical modeling through paper cut tokens that represent agents (actors, artifacts, environments and technologies) and whiteboards for stages to represent interaction spaces.

The main objective is to visualize value exchange between these components across time, it can be drawn as arrows in the whiteboard. Although the documentation of the final result is important, the main deliverable is the conversational process of building the scenario model. (McMullin, 2015).

KNOWN PAINS & GAINS OF PARTICIPATORY DESIGN PROCESSES

Pains

Usual suspects - it does happen that the participatory Design process only attracts the usual suspects and no new stakeholders. This could be because the NBS purpose is not attractive enough to attract other actors or indeed that the project has been unsuccessful at tailoring the message to a diverse group of participants.

Lack of Citizens - if the message and the purpose of the NBS project is not attractive enough for citizens then few will show up and it may not become a meaningful participatory design process. To avoid this, it is recommended to get representatives of citizens groups to help develop and communicate the purpose and the key messages talking directly to potential participants.

Not meeting Expectations - When people show up they have come for a reason. They expect the participatory process to deliver on this expectation. If organisers fail to deliver on these expectations. they may not see these participants for future activities. if in doubt about expectations, ask the target groups and adapt to fit prior to running the events.

Personality conflicts/organizational priority differences - At these participatory process events people will represent different points of view and may have conflicting interests. It is important to communicate how conflicts are dealt with ahead of the event and again at the beginning of the event. It is also relevant to test whether the purpose of the NBS project can be interpreted in different ways.

Different Approaches - some facilitators may attend NBS events facilitated by others and may wish to change the facilitation approach. In these situations, it is important at the beginning either invite others to facilitate or to insist that for todays event it will be organised with these methods and tools.

Different Lexicon/languages - In a NBS project certain terms are used which are not normal for all people. In order to avoid confusion and misunderstandings it may be necessary to agree at the beginning on the definition of certain key terms and to ensure that all understand these definitions.

Budgetary constraints - NBS projects can be extended in scope and content without limits and it is often experienced that dreams do not match the budgets allocated. In this situation, it makes sense to state the overall budget right at the beginning so that the wish list for additional NBS installations can be considered with consideration to possible other funding sources.

Gains

A diverse crowd with diverse ideas - if you are successful at attracting a diverse group from different background and parts of the community, you are more likely to get diverse ideas, diverse recruitment of participants for future events.

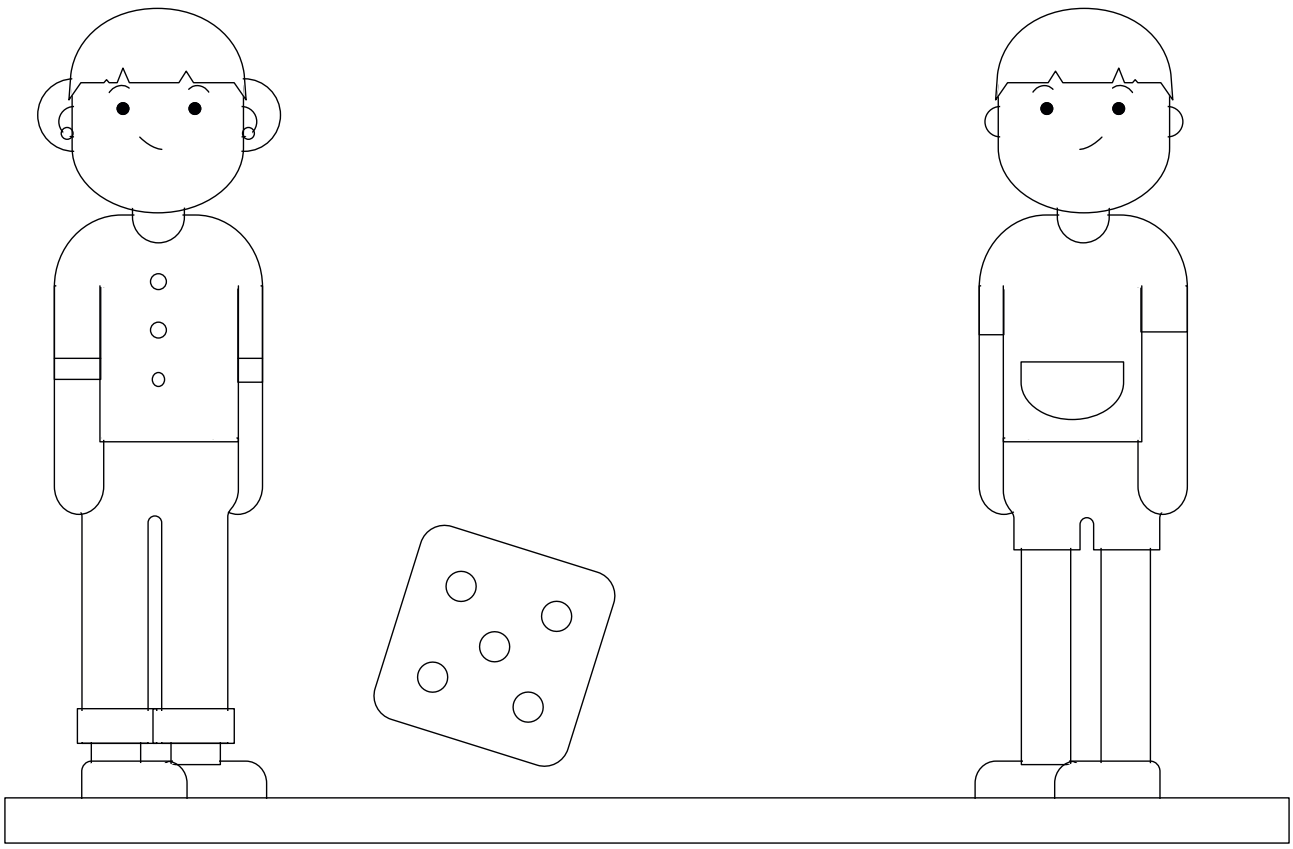
Relevant insights into experienced needs - real people have real problems and often they come to life when people can show how these problems affect them. This is vital input to understanding the NBS designs needed.

Relevant project linkages -Your NBS project is not likely to be the only one taking place in your neighbourhood. Real synergies can be obtained by linking up projects and getting collaboration going between projects.

Tapping into undiscovered networks and resources - many participants are part of networks and have access to resources. Now, if the question is not asked, you may never know how this can help, but if the question is asked such links can be exploited for the benefit of this NBS project also.

Unexpected creativity & innovation. Attendees at participatory design processes may possess certain creative skills and innovative ideas that will come out in the exchanges and enrich the NBS development process.

Identification of ambassadors. In the dialogue, you will quickly find out who are moved by the project and are willing to walk to fire for the success of the project and who are not. These ambassadors can be vital as central players in the project team. They can recruit, represent and motivate others to move the project to a higher level.



PARTICIPATORY DESIGN CASE STUDIES
BEST PRACTICES ANALYSES

Cycling without Age

Participatory NBS

https://cyclingwithoutage.org/

Purpose features/ explanation
The purpose is to allow elderly citizens despite their limited mobility to be active in the community through cycling trips and building bridges between generations. The purpose of Copenhagen Cycles as a founding partner is 1) to get trishaws out to all corners of the world, and 2) to fund Cycling Without Age.

Recruitment to activities
The recruitment takes place at many levels - at municipality level, at social media level and through mouth to mouth. At elderly homes and support services, the administrators equally recruit interested elderly people for rides. On top of that, it may be necessary to identify and negotiate with sponsors (public and private). Recruiting Champions is important at local levels to boost national or even regional expansion.

Comprehensive vision of the project
(social, economic, environmental, well-being dimension)

CWA dreams of creating a world together, in which the access to active citizenship creates happiness among fellow elderly citizens by providing them with an opportunity to remain an active part of society and the local community.

Governance and decision-making model
(Project and action leadership)

The initiative is based on an association with links to municipalities, nursing homes and local associations. At country levels national associations are formed to facilitate expansion. It is governed by guiding principles (see website). Decision making is from there mainly at local level and around recruitment strategies.

Tension and conflict management
Tensions can occur around insurance issues and require an applicable insurance policy. The guiding principles are important to guide and set rules for co-governance at local level.

Method or approach for keeping the engagement to the project
Relations are established between generations and cycling trips are often repeated when lasting relations are built. The community of practice is supported via the Hood and local social media stories.

Stages of development in relation with Urbinat process
Co- Diagnostics: Primarily around mapping the culture and the organisations and structures that can make it work incl. paying for and delivering the bikes.

Co-design: Organising the local group to run it, incl. where to put the bikes and who should maintain them. Plus the locals organise the rides.

Co-implementation: Local organisers planning and setting up cycling events and coordinating with elderly sector workers.

Co-monitoring: Reporting centrally and locally and promoting rides.

Group interaction actions and practices
(art/creativity as expression and union)

Interactions are necessary to make available and maintain adequate numbers of trishaws. From there it is about promoting the opportunity via workers in the elderly sector and between pilots to recruit and train more pilots. In addition, it may be necessary to identify and have dialogue with local sponsors that will finance the trishaws.

Guideline issues*
Cycling Without Age has been keen to challenge discrimination based on a person's age. It does so by creating relationships between generations, between pilots and passengers, care home employees and family members. During covid 19 normal operations have been suspended but instead pilots have organised shopping trips for vulnerable elderly.
The CWA hopes to see greater empathy from people toward those living in isolation or with restricted mobility. The movement is also actively seeking to meet SDGs 3, 10 and 11.

Digital Tools implemented
It runs an online community- the hood, where chapters can access knowledge, inspiration and networks. It started out as a Podio Collab but is today run on .
The local operators use different booking systems to organise the rides (sign-up, google calendar, zendesk, rostify, etc.).
Promotion is via FB and social media.
As a new development Trishaws from Copenhagen Cycles is offered as open source design for download and assembly locally.

Be SpectACTive

Participatory NBS

https://www.facebook.com/bespectACTive

Purpose features/ explanation

Be SpectACTive! is a large-scale cooperative project, it operates in the performing arts sector through the creation of artistic productions and the promotion of participatory practices designed to involve citizens from different communities in creative processes.

Producing new cultural initiatives it included on the first season 19 partners spread through theatres, cirque nouveau, international theatre and dance festivals, and universities and research centers in 15 EU countries are collaborating.

Recruitment to activities

They had participants that were part of the audience from the cultural facilities. And the non-audience most often “the young,” amateur artists, people with social problems or disabilities, and finally refugees or migrants.

Comprehensive vision of the project (social, economic, environmental, well-being dimension)

The process is bottom-up and becomes itself an artistic product and therefore no less enjoyable or artistically measurable. In this relational exchange, the spectator / citizen assumes the role of a creative user, no longer restricted to being a passive consumer of content but empowered to be an active actor who adds value and collaborates in the creation with her/his interests, desires, and stories.

Cultural democratization. Participation is most often used to pursue the objectives of cultural democratization and audience development.

Social impacts. Participation can also be justified by social objectives. Many studies have been published on the personal and social impacts of arts and cultural participation.

Cultural democracy. Some cultural actors also consider that participation can contribute to cultural democracy.

Artistic quality. Other cultural actors consider that participation must, above all, be put to the service of creation and artistic quality.

Governance and decision-making model (Project and action leadership)

They have opened their doors to groups of citizens by sharing power and allowing them to enter their intimate creative sphere: in some venues new social groups were also reached, and they have shed new light on cultural programs.

The need to establish the legitimacy of a cultural institution within its territory (in order to receive funds or to be approved by local authorities) has brought some partners to reinforce their leadership in reproducing conservative cultural and political elements.

Tension and conflict management
In the tension between local culture and cooperative approaches, they have observed varying reactions to the notion of leadership. The co-programming process has offered
new opportunities for some cultural institutions to challenge the way they design a theatre or a festival program.

Method or approach for keeping the engagement to the project
The use of participatory actions has been conducted involving a homogeneous social group of spectators (mostly the white middle class) to interact in a given and framed cultural space and thus according the power to indicate the aesthetics for the entire community to this social group.

Stages of development in relation with Urbinat process
Co-Diagnostics: closer collaboration with the local networks: cultural institutions facilitate dialogue between the artists and the citizens, thus fostering 'cultural civil action'

Co-design: Each production is the result of 3 residencies in 3 different cities which are conceived not only as a pure moment of creation but also as a place of interaction with the local networks of a given territory.
Spectators and/or citizens collaborate on programming (participatory programming groups) and artistic creation (participatory residences, involving participation at different stages or levels of the artistic process) - and sometimes even in other decision-making processes.

Co-implementation: Participants are involved in the production of 15 new theater and dance performances; Some participants are part of the shows; 50 groups of active spectators involved in co-programming and co-management activities were created (1500 participants will select 350 shows over 4 years).

Co-monitoring: In its second season has been defined as a peer-learning network characterized by a process of the continuous exchange of visions, skills, and practices.

1) identified a professional figure, the community manager, who is a privileged interlocutor for artists in residence and a facilitator in creative exchanges between citizens, spectators, artists, and the network itself;

2) introduced an internal qualitative assessment system to observe globally the various actions carried out between the partners;

3) strengthened the action-research process with the aim of gaining a critical understanding of the processes in progress.

Group interaction actions and practices
(art/creativity as expression and union)

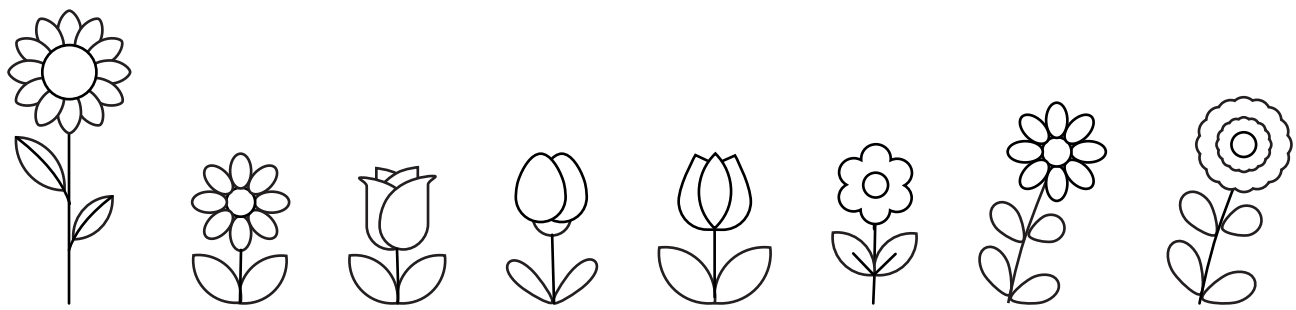
The project is itself a project of performative arts. During the process several cultural facilities are included bringing their expertise to the process.

Guideline issues*

The creation of relationships of trust between the partners, the artists and the local communities was an issue explored in the participatory practices enacted in the production of the shows.

The project is guided by art as a form to let people experience their surroundings differently, looking for the “place” where both cultural institutions and artists overcome the urgency of a delivery date of a pure product but experiment a process-oriented approach.

Digital Tools implemented
4 editions of the European Spectator Day, a face-to-face and virtual event that brings together and interacts communities from various countries through facebook.



Meio no Meio

Participatory NBS

https://www.artemrede.pt/pt_pt/project/meio-no-meio/

Purpose features/ explanation

"Meio No Meio" is the Artemrede project selected under the 3rd edition of the PARTIS program of the Calouste Gulbenkian Foundation. Designed for a period of 3 years (2019 - 2021), the project for social inclusion through artistic practices has the artistic direction of choreographer Victor Hugo Pontes and the partnership of Nome Único, of RUMO-Cooperativa Social (social support) , from CIES-IUL | Center for Research and Studies in Sociology of the University Institute of Lisbon (impact study) and 4 municipalities associated with Artemrede: Almada, Barreiro, Moita and Lisbon.

Recruitment to activities

The entire route was framed by a team of trainers and cultural mediators, in conjunction with the culture and social action services of the four participating municipalities. Some participants and team members came from other Artemrede projects.

Others were direct contacts with people who participated in other activities of the municipalities. An open call was held with physical communication in cultural and social places, as well as direct contact with cultural and solidarity associations in the territory. Several presentations were given in schools. Open meetings after the contacts for a more in-depth presentation of the project and registration.

The municipality's mediators, people from the community who had the responsibility to think of strategies to recruit more people and apply them in the territory, did a word of mouth work.

Comprehensive vision of the project
(social, economic, environmental, well-being dimension)

The project “Meio no Meio ‘’ aims to promote training, the creation of opportunities and skill learning, but also to build spaces for intergenerational socializing and sharing for people living in different territories.

Governance and decision-making model
(Project and action leadership)

“Meio no Meio” is an Artemrede project from four municipalities associated: Almada, Barreiro, Moita and Lisbon, in a partnership with Nome Proprietário, RUMO-Cooperativa Social, CIES-IUL | Centro de Investigação e Estudos de Sociologia do Instituto Universitário de Lisboa.

The project was under the general coordination of Artemrede, responsible for monitoring and supervising the project. Each municipality had a double coordination team, a social area technician and a cultural technician. A responsible from Artemrede and the local coordinators were always in contact for the organization and decision of events, meetings, activities, etc. In line with regular meetings with the artistic direction to discuss how the activities were taking place and if they were within their expectations.

Throughout the project, sharing meetings were held, where all project stakeholders, including participants, met for two days to understand the project and share issues/needs that needed a resolution, being reached through techniques and exercises that they sought sharing, solving, deciding and defining strategies.

Tension and conflict management
The municipal coordinators identified the points of tension either in the organization or in the participants and held meetings between them and the coordination and/or the artistic director of the project, after this meeting the trainers spoke with the participants in order to find a solution.

Method or approach for keeping the engagement to the project
In addition to the courses and the research activities in five artistic disciplines (theater, cinema, visual arts, Hip-Hop music and dance), divided into two groups, the project has two annual “sharing meetings”, in which participants from the four territories come together to share the work they developed.

Stages of development in relation with Urbinat process

Co-Diagnostics: In the first phase of the Meio no Meio project, participants were challenged to discover themselves and (re)think themselves through various artistic expressions. Who am I? Where do I come from? Where I go?
In addition to the courses and the research activities in five artistic disciplines (theater, cinema, visual arts, Hip-Hop music and dance), divided into two groups, the project had two annual “sharing meetings”, in which participants from the four territories came together to share the work they developed.

Co-Design: Creation of the show that integrates learning and content acquired in training and research processes by a multidisciplinary team composed of professionals and amateurs. In the third year, the show was created articulating all the subjects learned in the formations of the previous 2 years. Meio no Meio

was conceived as a show focused on dance and cinema, but the idea was to mirror the creation process and include the testimonies of the participants themselves, in an exercise in documentary theater.

The creative process was in charge of the creative direction, which throughout the process of creation developed exercises with the participants, either dance or texts, and which were integrated in the construction of the show.

Co-implementation: Tour of the show through different territories.

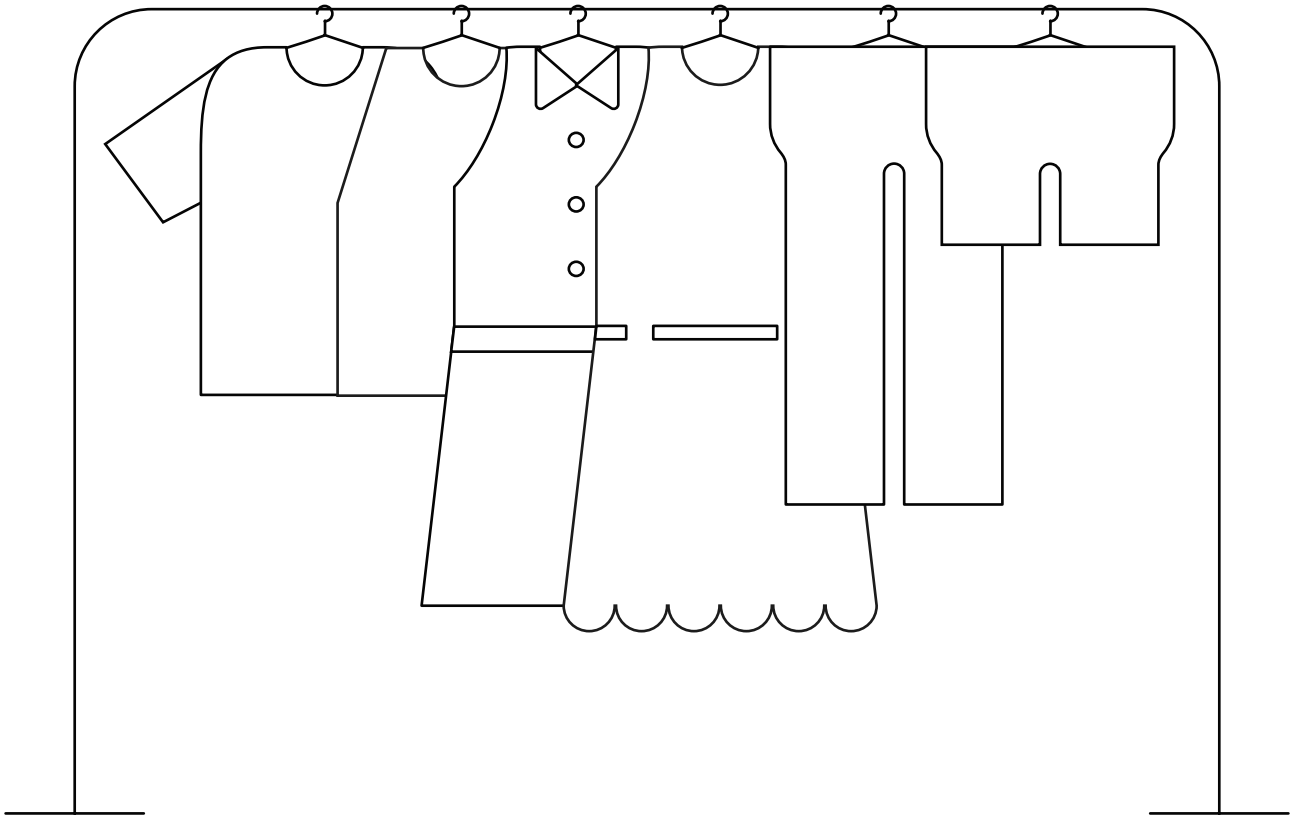
Co-monitoring: Impact study and project evaluation. The São Luiz Teatro Municipal, which hosted one of several meetings to share the process, as well as the final show. The entire training and creation process was recorded and featured on a documentary, directed by Maria Remédio, released during the presentation tour.

Group interaction actions and practices (art/creativity as expression and union)

Cinema, theater, dance, Hip Hop music and plastic arts: five artistic disciplines that are at the heart of the project. Over the first 2 years, different meetings and training were held, first in person, then online, adapting to the Covid-19 pandemic.

Guideline issues
Promote instruments and habits for the participation of the population, contributing to a more solidary and resilient community.
Increase the number of young people who started/continued the training/ developed professional activity in the areas of theater, dance, visual arts, cinema or hip hop music.
Develop the participants' capacity for initiative, organization and communication.
Raise the level of intergenerational empathy
Reduce the dropout rate of at-risk youth.
Increase the number of adults in the labor market.

Digital Tools implemented
During the training phase that was scheduled for the first two years, the project faced the Covid-19 pandemic and decided to adapt to the physical isolation that everyone was living in. After the suspension of the course, they embraced digital solutions, the platform Zoom started being used to promote their encounters and to keep the project going. The first consequence of this "new normality" was the deconstruction of the idea of territory: from one moment to another, every participant from the different areas of the project was present in these weekly agglutinating sessions, from their homes, in different territories and regions.



SETTING

Next
REPORTING

URBiNAT

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 776783

ces
Centro de Estudos Sociais
Universidade de Coimbra

90
/ERSIDADE D
)IMBRA

UNESCO
Organização das Nações Unidas para a Educação, a Ciência e a Cultura

Universidade de Coimbra – Alta e Sofia inscrita na Lista do Património Mundial em 2013