



03. ENGAGEMENT METHODS, TECHNIQUES AND TOOLS

The following section provides a collection of tried and tested ways of engaging disadvantaged adults, with the aim to reduce social exclusion. Every method or tool can be adapted and used in a number of situations, however, some are more fitting for a specific stage of the COMENSI method than others. The table below summarises the methods and tools included and where each could be used. This collection of methods, techniques and tools is by no means exhaustive but serves to offer guidelines and inspiration to those working to engage disadvantaged adults.

LIST OF COMENSI METHOD

TOOL METHOD	DESIGNED / DEVELOPED BY PARTNER	STEP IN COMENSI METHOD	OBJECTIVE	TIME	TARGET	KEYWORDS
Stakeholder mapping	Mapping for change	identify	Develop a clear picture of target groups to be inclusive and representative	2 hour workshop, 2 hour planning, 2 hours design	All groups and stakeholders	inclusivity; identify target; planning; stakeholder mapping
Participatory project design lab	Bond of Union	common goal, action plan	Active project planning and participatory design, nurtures a sense of belonging by reinforcing the concept of community	5 hours workshop + one week of project execution	adult resident in deprived neighbourhoods	neighbourhood management, shared decision, active citizenship
Collecting Memories	Bond of Union	make it happen	Valorize local memories, reinforce social relationships, inspire transformative actions	Min. 4/5 sessions of 3 hours each (but it can vary according to the number of memories collected)	adults living in a determined territory	collective memories, past and future of a community
Open space technology	Bond of Union	common goal, action plan	Collective construction process, manages complex/conflictual situation, promote moments of discussion to address the issue shared in a local community with high rate of social exclusion	Three phases, of 2 hours each, in one day	inhabitants of a high social risk neighborhood	Engagement, collective relational goods, community
Urban memo	Tesserae	Assess & research	Spatial survey and engagement	3/4 sessions x 3 hours min	non skilled citizens, facilitators, youths / children	card game, photography, urban reconnaissance, storyboarding
Urban sketches	Tesserae	Assess & research	Spatial representation, collecting memories	5 sessions x 2 hours + individual work	non skilled citizens, facilitators, youths / children	Digital storytelling, video, memories, digital atlas
Map of wishes	Prostorož	identify, assess, common goal, make it happen	Improving public spaces with wishes and suggestions from the locals	1 week	local residents, frequent users of public space in the area	citizens engagement, urban regeneration, participation
City Visionary	ProstoRož	Identify, common goal	Visioning public spaces	3 hours	students, residents, architects, NGOs etc	board game, workshops, public engagement
Perception mapping workshops	Mapping for change	identify issue, common goal, monitoring	Evaluation	3 hours / workshop	Aged adults with low/none English skills	Perception mapping, traffic, mobility, community severance, non-verbal data collection, elderly
Photovoice	4change	identify issue, common goal	Engagement & empowerment, participatory diagnosis, ideas harvesting	Min. 5, ideal 13 sessions / min. 5, ideal 20 hours	All (without visual limitation), groups 7-20 people	Engagement, participatory diagnosis, ideas for community
Theory of Change	4Change	common goal, action plan, monitoring	Participatory outcome mapping process, to reach a stakeholders common desire for a transformation - the change they want to see in the world - that is, an outcome and its intermediate goals, as a pathway to change.	Min. 1 day / 8h ideally several sessions in a 1-2 months process	All beneficiaries and stakeholders, groups 3-25 people	Engagement, action plan, monitoring, community, participation, common ground
Try it! Role play using 'personas'	Mapping for change	identify issue, common goal, assess, monitoring	Engagement	1 day	Young adults	Role play, empathy, challenge, personas, accessibility

SHORT DESCRIPTION	RESOURCES	DOCUMENT LINKS
Stakeholder mapping serves several purposes: to evaluate existing channels of support/communication and those which have not been exploited or explored; to highlight any groups or demographics who are not represented; provide a focus to where efforts should be spent to ensure the diversity of the area or issue is represented.	Meeting space, post-its, paper, space to display poster	
Participatory Project Design aims to involve participants in processes of urban transformation through active project planning. The method gives value to local residents' practices and initiatives and local solution proposals.	Project Planning Matrix, materials for project implementation, materials for scale project, block notes, pens, cards for citizens feedback	https://www.quartiersmanagement-berlin.de/english/program-social-city.html http://www.planningforreal.org.uk
Collecting memories is based on the research and collection of stories of people and places, of links and transformations capable of bringing inhabitants and territory closer together, opening up generative connections and imagining the future.	voice recorder, camera	http://www.memoro.org http://lua.it/pubblicazioni/benelli-caterina-diventare-biografi-di-comunita
The objective of OST is to drive the people to take part in collective construction processes involving the group in a development process. It aims to develop a sense of belonging to the community providing a collective experience.	A bulletin board, sheets of paper, block notes, a open place, chairs if necessary	https://elementaleducation.com/wp-content/uploads/temp/OpenSpaceTechnology--UsersGuide.pdf
Urban Memo is employed to foster collective reflection and elaboration on a given socio-spatial context and improve the capacity to use photography and graphic composition. UM is aimed at assessing urban territories, engaging local communities and scripting place narratives.	Definition of the objectives, collection of images, selection of images, production of the printed card set, application of the card game to participatory activities and collaborative storyboarding	http://www.tesserae.eu/practice/urban-memo
Urban Sketches is a digital storytelling format developed by Tesserae to create short place narratives able to capture impressions, anecdotes or emotions about a given local context. The methodology focuses on employing simple and effective audiovisual languages allowing non-skilled people to clearly communicate their knowledge or understanding of a place. Urban Sketches workshops are created to complement spatial assessment processes with collections of personal observations, to investigate local memories or to document transformations and conflicts.	Definition, Exploration, Scripting, Production, Post-Production	http://www.tesserae.eu/practice/urban-sketches
Collecting wishes from the residents and others for public spaces in the area on a large carpet designed like a map of the area.	Residual parts of carpets, pens and paper, balloons	http://prostorozi.org/en/portfolio/items/map-of-wishes
Board games are based on predetermined set of rules and mechanisms, such as role-playing, planning, negotiation, resource management and conflict resolution. Much like in a game, similar mechanism and "rules" are present in real life and in the decision-making process of urban development. That is why board games can be a good platform to involve residents in the decision-making process.	23 cards with urban topics, 25 cards with public spaces, 12 empty cards for new public spaces, paper and pencil, 4 playing figures per player	http://prostorozi.org/en/portfolio/items/city-visionary-board-game
Perception maps tell a story about an area, provides a way to enable individuals to express their views and aspirations and perhaps to identify what is important to different cultural groups within a community.	Printed maps of local area, pens, post-its, sticky dots, printed icons, meeting space or busy local area to collect perceptions, online/offline community space to display/collect results, experienced facilitator(s)	http://mappingforchange.org.uk/wp-content/uploads/2015/04/Mindell_Street-Mobility-Project-Toolkit-compressed.pdf
Photovoice is a very flexible method in which the main principle is the capture of an individual's perspective of a given reality. This is achieved through the use of photography, by providing visual literacy basics and also promoting self-eliciting through the production of creative texts as captions to accompany the images.	Smartphones or cameras (50% of number of participants), 2 facilitators, printer, blu tak, post-its and pencils	https://www.4change.org/pt/atividades/projetos-exemplos/meu-bairro https://photovoice.org
A tool to map the outcomes and transformation that any given community or group wants to achieve. The method starts by drawing the general, intangible outcome and draws a backwards road to change. Theory of Change also allows for action planning: once the road to achieve the outcomes is agreed, a plan can be devised for the best, most tailor-designed actions and outputs to deliver such results which will contribute to achieve the desired outcome. This method allows strategic action planning - and designed with results and indicators, is a tool for monitoring the implementation.	One experienced facilitator (easier if with an external perspective), drawing material (either digital or analogical - markers, post-its and flipcharts), meeting room	https://www.4change.org/en/insights-4c-2/theory-of-change
Design role play activities using 'personas' to develop empathy and increase understanding of disadvantaged individuals.	One experienced facilitator persona cards, tasks sheets, maps, pens, flipchart and props depending on personas chosen e.g. wheelchair	http://mappingforchange.org.uk/2015/02/lessons-accessibility-uci-try

STAKEHOLDER MAPPING

BENEFICIARY / PARTICIPANTS

Any group, starting with a small core and widening to larger group.

OBJECTIVE

To identify stakeholders, players and potential

DESCRIPTION OF THE METHOD

Any successful engagement process requires careful recruitment of participants. Mapping out existing and potential stakeholders and players contributing to and affected by the issue in hand has several purposes. Firstly, the process allows project organisers and organisations to evaluate existing channels of communication and those which have not been exploited or explored to date. Secondly, it can highlight any groups or demographics who are not connected or represented, but are present. Thirdly, it can provide a focus to where efforts should be spent to ensure the diversity of the area or issue is represented. The stakeholder map can include those target groups who may be directly involved and engaged in the project, but also 'potential influencers' who are useful to target for communication and dissemination throughout the project.

HOW TO

The initial step of stakeholder mapping is to conduct desktop research to identify any networks, organisations and groups to engage in the project. Desktop research should not be dismissed in view of local knowledge as it can uncover less known support groups, networks and local businesses. The research can be a simple websearch of the local area and viewing local maps.

The second stage is working with a focus group of up to 5 participants. Hold a workshop and ask participants to list any groups or networks they are already connected to. This may be funders, suppliers, neighbours. Write the answers on post-it notes. Once the list is exhaustive, begin to categorise the groups and networks, e.g. according to their involvement such as already active / potentially interested / hard to reach etc; or according to their role such as neighbours / service provider / communication channel / policy maker etc. Compare the lists with the results of the desktop research and categorise, with the participants, any groups that are not already included in the lists. From this workshop, the facilitator can take away the lists within the categories and either digitise or manually produce a poster of the results.

The final draft of the stakeholder map should be displayed in a public space (in the case of a community project) for a week or so, and passers-by are invited to add their ideas to the map, using post-its and pens provided.

The stakeholder map will be updated to incorporate these additions and suggestions.

TIME

2 hour workshop with core group

2 hours to digitise

Several days to display map to a wider group for input. 1 hour feedback session



RESOURCES

- Post-its, paper, flipchart
 - Space to display
 - Software programme if wanting to digitise

PARTICIPATORY PROJECT DESIGN LAB

BENEFICIARY / PARTICIPANTS

Adults resident in deprived neighbourhoods.

OBJECTIVE

Participatory Project Design is a method that aims to involve participants in processes of urban transformation through **active project planning**. The method gives value to local residents' practices and initiatives and local solution proposals.

DESCRIPTION OF THE METHOD

Participatory project design is a **method to stimulate the process of visualising, planning and putting into practice ideas** to improve the environment in which the participants live. Participatory project design also serves as an **educational method**: by facilitating different people working together, knowledge and visions are exchanged, and any issues arising from these different points of view are understood by the whole group. The overall process nurtures a sense of belonging by reinforcing the concept of community whilst individual and social development is also boosted. Participatory project design embraces the belief that the residents and users themselves are

best placed to find solutions for their own territory and environment. Some examples of topics for discussion and actions could be: low-budget urban regeneration actions, urban gardens, educational projects for kids, waste reduction initiatives, different use of public spaces, multiculturalism, valuing local artisans, etc. This activity is aimed at residents or those who have participated in previous activities in the neighbourhood (e.g. workshops, urban exploration, urban memo, etc). Where possible, the facilitator or organisers should engage with municipal local department representatives and municipal services located in the neighbourhood of action (i.e. bibliothèques, mediatheque, community centers) to increase long-term impact of the actions and reinforce local co-planning measures.

HOW TO

Project design: the facilitator organises the participants (maximum 12 people) into groups of 3. Participants then discuss a project idea they want to concretely apply in their local context. Ideas should be focused on facing an urban issue of the neighbourhood or on giving value to a local opportunity still not well exploited.

PROJECT TITLE	MAIN OBJECTIVES & EXPECTED RESULTS	MAIN PROJECT ACTIONS	TIMELINE OF EACH PROJECT ACTION	ESTIMATED BUDGET OF EACH ACTION & RESOURCES	STAKEHOLDERS FOR EACH ACTION	DESIRED CHANGE OF EACH ACTION

Project Planning Matrix example

The groups are assigned a real small budget to implement the actions and are requested to manage it with the support of the facilitator.

The groups work for two hours on the project design using a simple project matrix and a neighbourhood map to identify the location of the actions.

Each group is requested to work on a project structure including: title, main objectives, expected results, scheduled actions, timeline, local impact, resources, stakeholders to be involved and estimated budget. Participants willing to contribute to the project execution could indicate it together with their skillset (e.g. a woodworker willing to build a wood bench).

Ideas for follow-up and cooperative maintenance of each project are also requested of each group by the trainer to boost the sustainability of the action (i.e. voluntaries and citizens recruitment, follow-up with local authorities and local stakeholders, etc.).

The groups can construct a scale model of their idea together, using simple materials provided.

The workshop concludes with each group presenting the ideas to the other participants where feedback to

improve the ideas are collected in notebooks and on suggestion cards printed with keywords such as. children's area, green space, community space, etc.

Project execution: after the workshop, each group has one week to independently finalise the project plan - organize how to implement, realize, disseminate and finally present the whole project plan. Budget details and project execution are discussed with facilitator for final approval. The facilitator is requested to be available for the whole week for projects support and suggestion. The facilitator must schedule at least two meetings with each group to evaluate the state of project advancement. The project model is displayed for the whole week in the community hub where the group have worked or in the public area of intervention in order to collect other citizens' feedback in notebooks and on the suggestion cards.

TIME

The whole timeline is 5 hours workshop + one week of project execution.

RESOURCES

- Project Planning Matrix
- neighbourhood map
- materials for project - implementation
- materials for scale project
- notebooks, pens, cards for citizens feedback
- community display space

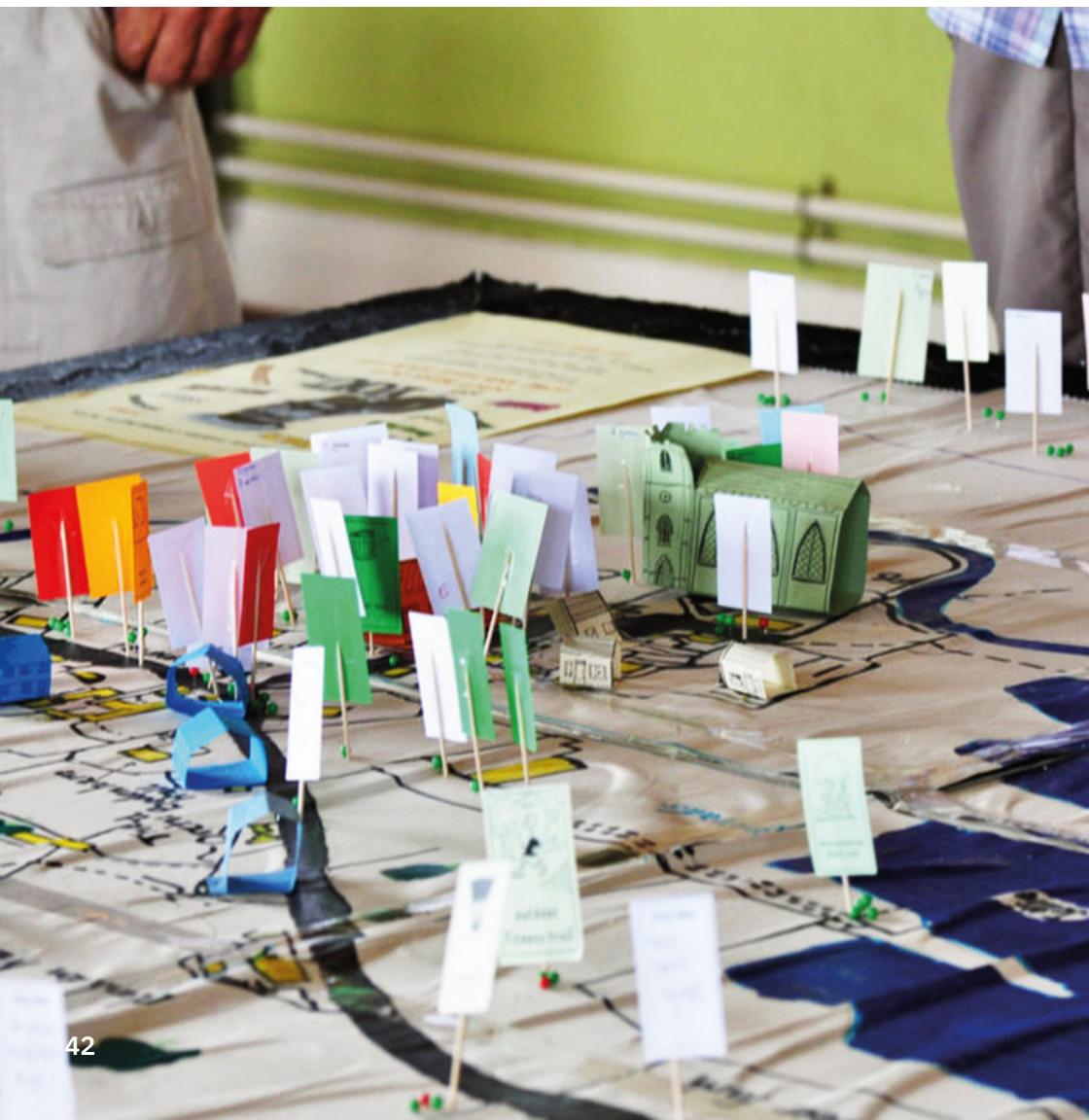
LINKS

The technique is inspired by Berlin Neighbourhood Management

<https://www.quartiersmanagement-berlin.de/english/program-social-city.html>

participatory budgeting approach and Planning for Real®

<http://www.planningforreal.org.uk>



COLLECTING MEMORIES

BENEFICIARY / PARTICIPANTS

Adults of a specific area or target group.

OBJECTIVE

To facilitate the creation of a collective memory of a determined area (for example a neighbourhood, a small village, etc); To value local memories and places as a way to reinforce social relationships and inspire transformative processes (community development and empowerment).

DESCRIPTION OF THE METHOD

The method **Collecting memories** is based on the research and collection of stories of people and places, of links and transformations capable of bringing inhabitants and territory closer together, connecting generations and imagining the future. It is based on the **pedagogy of memory** identified as an analysis and reinterpretation of people's memories, emotions and feelings as a self care process. The collective memory, is composed by individual memories but it is also the expression of the identity of a group/community. By collecting memories of a determined area it is possible to start a **participative and transformative process** of local development.

Through the construction of shared memories a community could review its past, creating a common scenario, necessary for the definition of a common future. It is a participative process in which all the voices and memories are important and contribute to the construction of the collective memory. In this sense it is a methodology that could be applied to a target of disadvantaged adults or adults at risk from disadvantaged urban contexts as depositaries of memories and actors of the local community. The creation of a collective community memory requires both listening and relational skills. It should identify and define the main values, experiences, rituals and habits of those living in the territory. This process develops new ways of narration, starting from places, objects and daily practices that identify a community.

HOW TO

Identification of the participants: 'memory owners', local partners (municipality, schools, library, museum, etc) and 'memory collectors' (local participants who are willing to not only share their own memories but actively collect those of others). The group of local participants includes people of different ages and different cultural and national heritage, to reflect the diversity of the area. The group identifies a series of topics to be investigated and prepares a way of using the collected material.

Collecting memories: Before beginning to collect memories, participants are trained on how to interview members of the community; how to introduce themselves and the project; how to decide on the relevant questions and actively listen to the answers; and how to record the stories (with a voice recorder or by using a camera). The participants begin to collect the memories of the identified 'memory owners'.

Return to the community: Once the memories have been collected, the 'memory collectors' decide how to share the material collected with the community.

This could be done with the publication of the memories as a text/book or by using a more creative way as a theatre performance, a photo exhibition, a web platform, etc.

TIME

A minimum of 5 meetings of 2-3 hours each (the final number of meetings depends on the number of memories to be collected).

RESOURCES

- voice recorder/camera
- trainer
- resources to share the results e.g. online platform, community hub, printing/design

LINKS

<http://www.memoro.org>

<http://lua.it/pubblicazioni/benelli-caterina-diventare-biografi-di-comunita>



OPEN SPACE TECHNOLOGY

BENEFICIARY / PARTICIPANTS

Adults of any background living in marginalised communities.

OBJECTIVE

To drive the people to take part in collective construction processes involving the group in a development process. To develop a sense of belonging to the community providing a collective experience.

DESCRIPTION OF THE METHOD

Open Space Technology (OTS) is a **participatory planning technique** that provides a space for discussion and creative learning between people. It can be used to carry out any project that requires collaboration and cooperation.

The method is particularly effective to manage a complex and potentially conflicting situation. It encourages an innovative and productive approach and **promotes active discussion** to address the concerns and problems shared in a local community. In this sense, the method **fosters a sense of belonging** which acts as a powerful tool to mobilise the community to action. The open context and the voluntary self-selection are the sine qua non for participating in the event. In this way, the participants will honour the past, acknowledge the present, and anticipate the future. Throughout the process a sense of "high play" will make it possible to see

today's challenges as tomorrow's opportunities. The meeting space into a neighborhood place provides the mechanism for bringing together people's interests in an ordinary way, since it's their own life place.

HOW TO

OST can be split over three phases in a day: each succeeding phases is not dedicated to a separate activity in a linear sequence (discussion, recording and reflection) but the groups develop their own rhythm which takes up the new activities as time allows.

Presentation, illustration of the theme and agreed definition of the work program: The facilitators explain how the process works, introduce the topic on which the community is invited to work and explore the thematic elements. During this phase all the participants are invited to propose a specific topic for discussion and to formulate synthetic proposals.

Discussion, division into various work groups, registration of the results: Once the topics have been defined, they will be written on a board. Participants are then invited to join a group according to which topic they would like to work on.

These groups will be assigned a mutually agreeable time and place for a breakout session to work independently for a maximum of 90 minutes.

The sessions will be organised to run in succession to allow the facilitator to follow the progress of each discussion. At the end of the sessions a participant, helped by the facilitator, will write a summary of the activities, finding and points of discussion to put on a community bulletin board for wider input.

Conclusions, reflection and revision:
Finally the participants will meet again all together to share ideas and reflections emerging from the group work. Everyone will be given the opportunity to talk about the experience and propose further ideas for future projects. The ideas, documents and any other material produced during the OST day will support the realisation of participatory projects in the neighbourhood.

TIME

Three phases, of 2 hours each, in one day.

RESOURCES

- bulletin board
- pens, paper, notebooks
- an open space
- chairs if necessary

LINKS

Harrison Owen, Open Space Technology. A User's Guide

<https://elementaleducation.com/wp-content/uploads/temp/OpenSpaceTechnology--UsersGuide.pdf>



URBAN MEMO

BENEFICIARY / PARTICIPANTS

Urban Memo is a co-design methodology aimed at engaging small groups of participants in a situated reflective practice. It is a participative process to be used at a neighbourhood scale involving citizens of any age and background. The method uses imagery over text/speech making it inclusive for those with weaker verbal or written communication skills, eg. non-native speakers. It works as an effective intergenerational and intercultural mediation tool, facilitating the confrontation of diverse perspectives on places and stances of local communities.

OBJECTIVE

Urban Memo is a methodology developed by Tesserae to facilitate participative processes through visualisation. It is employed to foster collective reflection and elaboration on a given socio-spatial context and improve the capacity to use photography and graphic composition. Urban Memo is aimed at assessing urban territories, engaging local communities and scripting place narratives.

DESCRIPTION OF THE METHOD

The Urban Memo workshop was inspired by the popular game **Memory or Concentration Game**.

Its simple structure is based on two sets of picture cards that the players need to match to score points. The collaborative design of the memory game is employed by Tesserae as a flexible instrument for facilitating urban surveys and participative processes.

HOW TO

An Urban Memo workshop consists basically of five phases that may assume different relevance according to the purpose of the workshop and the participants interest:

Definition / Collection /Selection / Production / Application

1. Definition

The first session defines the scope of the workshop and the geographical boundary of the focus area. Participants discuss the purpose of the workshop, the specific focus, the geographical area under scrutiny, the rules of exploration and the format of the materials that will be produced in the successive phase.

2. Collection

The participants explore the focus area using digital photography to capture elements they find significant. They are free to collect as many images and ideas as they wish. They can also collect physical items, scan paper documents, or download stock images available in the commons.

Any sort of documentary material is admitted as long as it can be reduced to a single chart with a clear iconic form. Successively each participant will propose a strict selection of few poignant elements. This phase ends with a plenary to discuss individual selections and combine them in a common collection.

3. Selection

An online repository is required to share and organise the set of images. For this purpose a Trello Board may be useful. The facilitator introduces a set of categories used to classify the images. This taxonomy can be discussed and adapted according to the workshop's purpose and context. The selection process can take some time and involve online interaction. Voting tools can be also used to determine the final selection of images to represent the focus area, usually a maximum of 64 images.

4. Production

The set of digital images (drafts) are reworked and edited to produce the final cards, including going back on site to take more appropriate photo shots. Depending on the focus and skills of the participants, training on photography and graphic design can be provided as part of the learning experience. Otherwise, this phase can be delegated to a skilled designer / photographer to produce a final version. Therefore, the actual set of cards is produced creating a layout, printing and cutting the cards. Multiples can be produced as a material outcome for each of the participants.

5. Application

The card set is ready for use. It can be employed for recreational purposes, as a regular memory card game. The game can be turned into a tool to facilitate discussion and foster reflective practices, i.e. extracting cards and asking for comments and stories about the represented places or for mapping issues and conflicts. The set of cards can be used to stimulate "find the spot" tours and treasure hunts. It can be used to create storyboards, using the cards as representing plans and shots for a video.

TIME

3 to 5 meetings to elaborate the artefact.

RESOURCES

Digital cameras and smartphones for the initial capture of images.

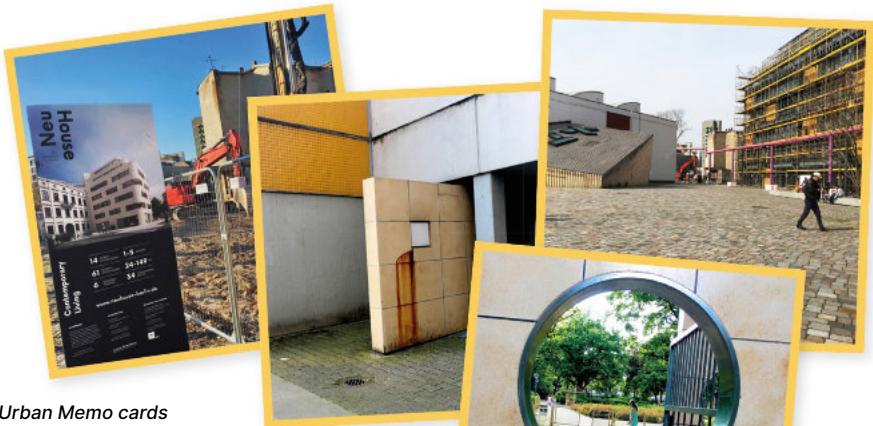
The collection of pictures can be refined with professional cameras and work once the selection is done. Video projector and organising software are used to organise the collections in collaborative sessions (Trello, Google drive, etc). Laser printer, cardboard, glue, cutter: printing, assembling, cutting the cards (this can be done in a copy centre if not available within the organisation).

LINKS

<http://www.tesserae.eu/practice/urban-memo>

<http://www.tesserae.eu/wp-content/uploads/2018/03/URBAN-MEMO-LAB.pdf>

<https://trello.com/b/l9fe7DnQ>



Urban Memo cards



Urban Memo cards



URBAN SKETCHES. A DIGITAL STORYTELLING FORMAT FOR PARTICIPATED PLACE NARRATIVES

BENEFICIARY / PARTICIPANTS

This is a collaborative process, aimed at engaging citizens of any age and background in producing and publishing audiovisual narrative archives. It uses simple digital tools, readily accessible to the public, providing training on how to produce simple and effective videos and publish them online in dedicated collections.

OBJECTIVE

Urban Sketches is a digital storytelling format developed by Tesserae to create short place narratives able to capture impressions, anecdotes or emotions about a given local context. The audio-visual co-production methodology engages small groups of participants to reflect on their territory, and their place within it. The methodology focuses on employing simple and effective audiovisual languages allowing non-skilled people to clearly communicate their knowledge or understanding of a place. Urban Sketches workshops are created to complement spatial assessment processes with collections of personal observations, to investigate local memories or to document transformations and conflicts.

The use of widely available devices and software is favoured in order to support the greatest inclusiveness and give a voice to underrepresented subjects.

Urban Sketches methodology can be integrated with Urban Memo, Urban Reconnaissance, collaborative mapping and other participative techniques to build multi-media archives and local atlases.

DESCRIPTION OF THE METHOD

The Urban Sketches workshop is based on conceiving, designing and producing a short video clip describing local identities and capturing memories with images recorded and/or edited by the participants.

An Urban Sketches workshop consists of five phases that may assume different relevance according to the purpose of the lab and the participants' skills:

Definition / Exploration / Scripting / Production / Post-Production

Through the different phases the group designs a cognitive process that includes setting objectives; exploring a spatial context from a personal point of view; structuring a personal narrative and script-writing

it; producing or assembling images and sound necessary to express it; editing it in the form of an effective narrative; publishing it online as part of a collection. The whole process has the added benefit of improving the personal capacity to deliver effective audiovisual contents and to produce a collective reflection/learning process about a given socio-spatial context. The Urban Sketches method can also be easily adapted to the purpose of collecting personal memories skipping the exploration phase.

HOW TO

1. Definition: min 2 hrs

The first session defines the scope of the workshop and language and outputs that need to be produced. Here the participants identify the existing skills within the group, and those skills that need to be developed for the outcomes. They will discuss and agree on the specific focus of the storytelling project; the geographical area of focus; the rules of exploration and collection of the materials; the audiovisual style, length and language to be adopted; the channels for publication and dissemination of the final products.

2. Exploration : min. 1h.30m

The participants explore the focus area and identify one place/element/story they want to tell. They can take notes using digital photography, audio, video or written notes to capture elements they find significant. They are free to collect as many images and ideas as they wish.

3. Scripting: min 2 h

The participants draft a simple script defining the main elements of the story they want to tell. The script is based on a simple archetypal structure (4 moments, X key elements, 1 thread, X minutes). The script is developed in a storyboard using a presentation software (Prezi, Power Point), which allows the collective discussion.

4. Production:

individual work + 30 min personal tutoring for each participant

The missing materials to realise the script is filmed, or existing audio-visual materials are collected and formatted to be assembled. The participants can also collect interviews, scan paper documents, or download stock images available in the commons.

5. Post-Production:

2h collective explanation + personal tutoring for each participant

The script drafted as a presentation is turned into an audiovisual clip made up of text, images and sounds using editing software, and finally published online and included in a dedicated collection.

TIME

3 to 5 meetings to deliver a finalised set of videos online

RESOURCES

The basic equipment required includes smartphones, tablet or computers able to manage digital content.

According to the specific focus of the workshop, the technical realisation may include the use of high definition equipment and develop higher quality standard of the image rather than focusing on the facilitation of participative processes and the inclusion of less skilled users. Video projector is needed during the collective sessions.

LINKS

<http://www.tesserae.eu/practice/urban-sketches>

<https://vimeo.com/album/4678967>

URBAN SKETCHES

How do we
communicate local
narratives in accessible
formats and languages?



MAP OF WISHES

BENEFICIARY / PARTICIPANTS

Local residents and frequent users of public spaces in the testing area.

OBJECTIVE

Collecting wishes from the residents for a long term action plan.

DESCRIPTION OF THE METHOD

Map of Wishes is an urban intervention of a big public space in the neighborhood and an interactive platform for collecting wishes and suggestions concerning public spaces in the area. Passers-by are encouraged to write down their ideas and pin them on a large map. The method proves that constructive suggestions of residents can be gathered in a short amount of time and in a playful way. Furthermore, we show the residents that they can be included in the spatial planning process of the environment that they live in. Collected wishes can help organisations or local authorities to prepare their action plan for future activities in the area. However, participants can feel demotivated, if some results aren't seen straight away. Implementation in cooperation with local authorities (e.g. Municipality or district council) with prepared budget for the first interventions can generate higher engagement. prostoRož has tested the method in Vienna, Ljubljana and Brighton.

HOW TO

Placement of the map: The neighbourhood map is made out of residual parts of carpets, where different colours represent different uses of public spaces and ground floors of the buildings. The map is temporarily placed in a central public space in the neighbourhood (5-7 days).

Writing down the wishes: Passing residents and other visitors are encouraged to write down their wishes (drinking fountain, new playground, extra trees etc.) and pin them on the map. Wishes were pinned together with helium balloons, giving better overview over the whole map.

Granting a wish: On the final day of the action the first wish for realisation should be selected.

TIME

5-7 days; shorter period is possible depending on the participation of local stakeholders and the good publicity.

RESOURCES

- Residual parts of carpets
- Pens and paper
- Balloons
- Public space

LINKS

<http://prostoroz.org/en/portfolio/items/map-of-wishes/>



CITY VISIONARY

BENEFICIARY / PARTICIPANTS

Mestni vizionar was tested with different groups (students, architects, NGOs). The Print & Play format of the resource is freely available online for everyone who would like to try it.

OBJECTIVE

A board game that builds a vision of public space.

DESCRIPTION OF THE METHOD

Board games are becoming an increasingly popular tool **to engage in a debate about complex issues**. Calls for public engagement of inhabitants and other participants to co-create public spaces can also bring up multiple challenges. Even if more and more experts support public participation and transparency of planning process, **traditional methods** for inclusion of the public **remain uninteresting for residents**. Presentations of plans, moderated public debates and surveys are a rather dry insight into otherwise interesting topics. On the other hand, board games are based on a predetermined set of rules and mechanisms, such as role-playing, planning, negotiation, resource management and conflict resolution. **Much like in a game, similar mechanisms and “rules” are present**

in real life and in the decision-making process of urban development.

That is why board games can be a good platform to involve residents in the decision-making process.

HOW TO

Defining the location: at the beginning of each game the players pick one public space for the discussion. They can either decide on a specific location (e.g. a local square) or a broader location (e.g. all roundabouts). They can choose between suggested locations or pick a completely new one.

Personal memories: Each player shares a personal memory connected with the chosen public space. This phase helps the players to get to know each other.

Important topics: The Game Manager shuffles the cards with topics (e.g. Cultural heritage, gentrification, social inclusion etc.) and puts 6 of them in front of the other players. Players put their figures (handed out at the start) on the topics which are important to them. Other players have to explain why a certain topic might be important to the person who chose it. Explanations are then evaluated by the “owner” of the topic.

Vision: Players have to prepare a vision for public space based on the topics, which were overlooked in the previous phase.

LINKS

<http://prostoroz.org/en/portfolio/items/city-visionary-board-game/>

TIME

2-3 hours for the longer version, 1.5 hours for the shorter version + extra time for feedback

RESOURCES

- 23 cards with urban topics
- 25 cards with public spaces
- 12 empty cards for new public spaces
- paper and pencil
- 4 playing figures per player
- Game Manager



PERCEPTION MAPPING

BENEFICIARY / PARTICIPANTS

Suitable for all ages, abilities, backgrounds. Individuals for rapid appraisal or groups up to 20 people for more in depth workshop.

OBJECTIVE

General perception mapping is a type of participatory mapping (collective mapping of ideas, experiences and/or views). Can be used to agree a Common Goal, Develop an Action Plan, Set a virtual space.

DESCRIPTION OF THE METHOD

Perception maps tell a story about an area, provides a way to enable individuals to express their views and aspirations and perhaps to identify what is important to different cultural groups within a community. The activity can be carried out during workshops, focus groups, rapid appraisals (getting opinions from passers-by in a public space) or other events, both individually and in groups. It involves recording qualitative local knowledge that is not specifically about physical features in the area but aspects such as local history, memories, or feelings about spaces/places. Perception mapping categorises observations and comments in personal Story Maps which can then

be grouped together with themes like "We wish", "We like", "We don't like", "Memories", "Environment", "Questions", and "Landmarks".

HOW TO

The activity starts with an introduction of the study/project, the specific context, and the objectives of the activity (exploration of social dynamics, identification of barriers to movement, planning spaces/facilities for target group of disadvantaged adults, etc.). Following this, participants' views can be collected together on a big map or individually using smaller ones, depending on the group dynamics. The participants themselves can add the information to the map or they can be supported by the facilitator. The observations are then categorised and collated in order to be shared with a wider community, either digitised and made available online or offline using the community hub to display the map. The map can remain open for further contribution or closed, depending on the overall objectives. The collection of views/perceptions can then be used for further action planning or to initiate dialogue with other stakeholders.

TIME

2 hour workshops + extra time for feedback and further input.

RESOURCES

- Printed maps of local area
- Pens, post-its, sticky dots, printed icons
- Meeting space or busy local area to collect perceptions
- Online/Offline community space to display/collect results
- Experienced facilitator(s)

LINKS

<http://mappingforchange.org.uk/projects/putting-ourselves-on-the-map/>



PHOTOVOICE PROCESSES FOR DIAGNOSIS & VISIONING

BENEFICIARY / PARTICIPANTS

Photovoice can be used with all beneficiaries and stakeholders (without visual limitation) - groups of 7-20 people.

OBJECTIVE

Identify issue: the method is very flexible for engagement and empowerment of citizens, building social cohesion and self-value of target groups; but also to assess which are the issues valued by the community, making a participatory diagnosis; Common goal: sharing and discussion of a photovoice process allows not only for ideas harvesting but also to build a common goal for the future by the group.

DESCRIPTION OF THE METHOD

Photovoice is a very flexible method in which the main principle is the capture of an individual's perspective of a given reality.

This is achieved through the use of photography, by providing visual literacy basics and also promoting self-elicitng through the production of creative texts as captions to accompany the images.

Photovoice is therefore a process in which a facilitator fosters the creative self-expression, but also the sharing and the discussion within a safe group.

HOW TO

A facilitator for the group process is essential.

The process can have a question to begin the process but equally the group can also decide collectively what are the most important issues to portray. The production of images phase can start with simple tasks that build visual literacy ('portray your colleague', show and tell, plus discussion and technical learning) or games (a photographic treasure hunt or other challenge) until assignments are given to the individuals to harvest every aspect of the issues to portray.

A process of selection of images, creative writing and group curatory are the last steps of the process that culminates in a communitarian exhibition, to give back the results. A facilitator for the group process is essential.

TIME

Min. 5 session (ideal 13) / min. 5 hours (ideal 20) - can be done summarised in one day; can be done at weekends; but ideally the process would take 2-3 months

RESOURCES

- Smartphones or cameras (50% of participants)
- 1-2 facilitators
- printer and paper
- blu-tack, post-its and pencils

LINKS

<https://www.4change.org/pt/atividades/projetos-exemplos/meu-bairro>

<https://photovoice.org/>

Photo by Letizia Lucignano



THEORY OF CHANGE

BENEFICIARY / PARTICIPANTS

Can be used with all beneficiaries and stakeholders - groups of 3-25 people.

OBJECTIVE

Common Goal: Participatory outcome mapping process, to reach a stakeholders common desire for a transformation - 'the change they want to see in the world' - that is, an outcome and its intermediate goals, as a pathway to change

Allows strategic Action planning - and designed with results and indicators, is a tool for Monitoring the implementation.

DESCRIPTION OF THE METHOD

A tool to map the outcomes and transformation that any given community or group wants to achieve. The method starts by drawing the general, intangible outcome and draws a backwards road to change - by answering the question 'what specific outcomes have to happen before this one, to allow for it to be achieved?'.

Theory of Change also allows for action planning: once the road to achieve the outcomes is agreed, a plan can be devised for the best, most tailor-designed actions and outputs to deliver such results which will contribute to achieve the desired outcome.

This method allows project planners and practitioners to escape the traditional log-frame, taking the focus away from the delivery of actions and designing these to serve the change they want to achieve.

Action planning can also include indicators for each outcome and results for every activity, allowing for monitoring and following up the impact of that community/project/programme.

HOW TO

A facilitator for the group process is essential - and deciding if the resulting map or pathway of transformation is the ideal method for the group. Starting by drawing the general, intangible outcome - the group finds that general, 'miss universe' kind of wish. Then, from this intangible change or outcome, the facilitator must lead the group to think: what concrete, material outcomes / changes, will bring the community closer to this big wish? After this concrete general changes, the facilitator must lead the group to draw the backwards road to change - by answering the question 'what specific outcomes have to happen before this one, to allow for it to be achieved?'. When the group has reached only concrete tasks and activities, it's ready to review and to validate/test with other stakeholders or the whole community. Later phase can build the action plan (activities that make each change concrete).

TIME

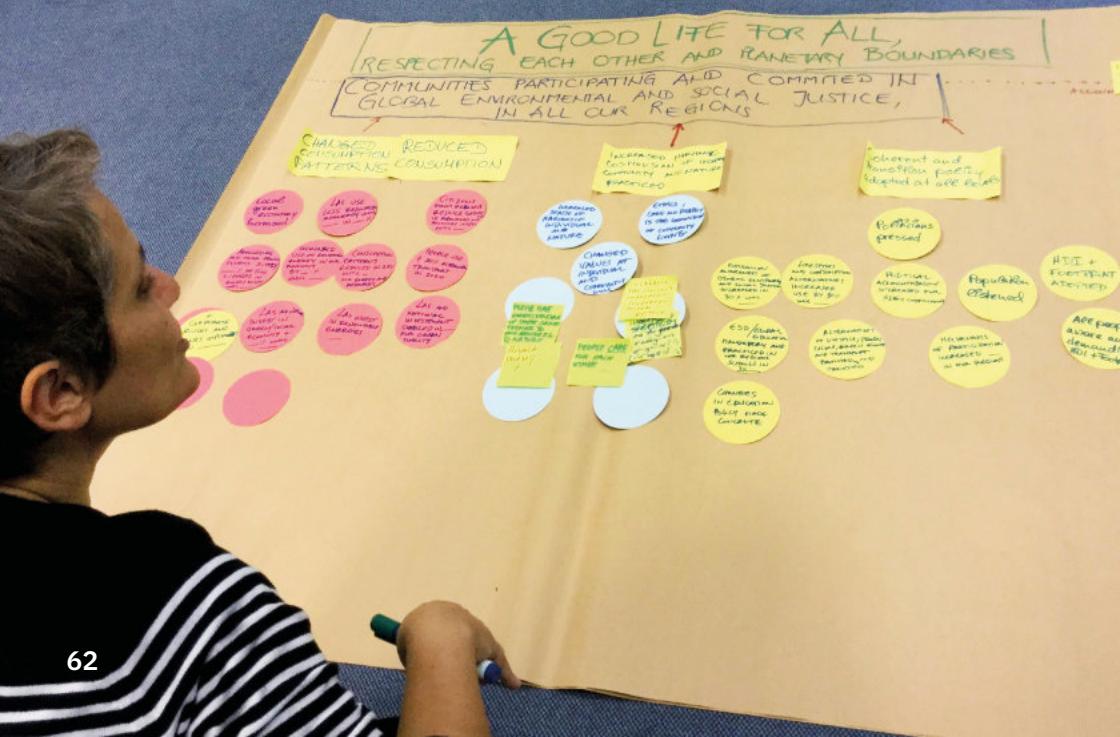
Min. 1 day / 8h - ideally several sessions in a 1-2 months process

RESOURCES

- One experienced facilitator (easier if with an external perspective)
- drawing material, either digital or analogical (markers, post-its and flipcharts)
- meeting room

LINKS

<https://www.4change.org/en/insights-4c-2/theory-of-change>



PERSONAS AND ROLE PLAY

BENEFICIARY / PARTICIPANTS

Individuals and groups of any age or background. Best practiced in groups of 3-10 people

OBJECTIVE

To identify any barriers to involvement, such as accessibility for different members of the community. Can be used to agree on a Common Goal and to develop an Action Plan.

DESCRIPTION OF THE METHOD

The **transferability** of this exercise lies in **empathy**, the capacity to place oneself in another's position. It begins with identifying the element(s) for exclusion such as language, literacy, mobility etc. that are most likely within the community and designing an exercise based on experiencing such barriers.

HOW TO

Working in pairs or groups of three, each sub group is given an everyday set task to carry out or route to follow on a map, first as themselves and secondly whilst adopting the agreed persona. For example, visiting the local library and using the free computers to check emails, as a wheelchair user.

The time and experience of each trip is recorded. After an hour or two, the sub groups meet together with the facilitator to discuss their different experiences.

They then work together to find potential solutions or mitigation measures which could be put in place to become more inclusive and aware of others needs.

TIME

2 hours execution. 30 minutes reflection

RESOURCES

One experienced facilitator, persona cards, tasks sheets, maps, pens, flipchart and props depending on personas chosen e.g. wheelchair.

LINKS

<http://mappingforchange.org.uk/2015/02/lessons-accessibility-ucl-try/>

