



Deliverable No. 5.3

The permaCultural resilience praxis guidelines

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And The VOICE Consortium

Glossary and Abbreviations	
SDG	Sustainable Development Goals
Actors	Participants in an action or process in an eco-social practice this also includes of more-than-human actors/actants
ATSI	Art-Technology-Society Interactions
Community of practice	Groups of people informally bound together by shared expertise and passion for a joint enterprise
Dérive (Drift)	An unplanned journey through a landscape. First publicly theorised by Guy Debord (1956).
High Context Culture	Those that communicate in ways that are implicit and rely heavily on context.
The pCr Inclusive Fitness Theory	A theory adapted from evolutionary biology to gauge impact within the pCr praxis
Life Cycle Analysis	A systematic analysis of impact over the course of the entire life cycle of a product, material, process, or other measurable activity.
OBREDIM	Observation/Boundaries/Resources/Evaluation/Design/Implementation/Maintenance
Permaculture	An ecological design system that supports a process of working with, rather than against natural systems to create highly efficient self-sustaining ecosystems.
PermaCultural resilience (pCr)	A 3-phase whole system approach designed to help create eco-social practices that fit specific local needs.
Praxis	An approach to taking action, applying tested theoretical frameworks.
Psychogeography	Describes the effect of a geographical location on the emotions and behaviour of individuals, the relationship between the internal and external landscape.
ROLE	Phases of the pCr praxis Relationships/OBREDIM/Life Cycle Analysis/Evaluation
Social art practice	Artforms that involves people and communities in debate, collaboration or social interaction
Vital Signs Matrix	Evaluates the health of a project based on its vital signs, a matrix of twelve indicators
Wicked problem	Problems with many interdependent factors making them seem impossible to solve.

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1 Introduction

The permaCultural resilience (pCr) praxis is a theoretical framework and suite of tools to support artists working in complex situations and is utilised within the VOICE project Valorising Artist-led Innovation through Citizen engagement. The pCr praxis' tools support artists to respond to the specific cultural and environmental context of a community, facilitating the development of eco-social practices that are well-suited to local needs. The pCr approach is highly relevant to the VOICE project for two reasons:

1. It was purpose built for artists working within eco-social / engaged practices to support them to do this work as well as capture the value of this work.
2. VOICE uses a number of its tools within the evaluative toolkit used to evaluate the project and will be used by artists within the project to gather data to facilitate this process.

The pCr approach was built to help and support artists to understand and navigate complex, local environments, particularly in high-context cultures where relationships and historical context are significant, and information is often implied rather than explicitly stated. The tools act as prompts not only to challenge the practice and ensure the integration of an eco-social practice but to enable artists to evidence the success of their projects in tangible and compelling ways, on their own terms.

WHAT IS A HIGH CONTEXT CULTURE?

Artists often create work within nuanced and context-rich situations. In a high context culture, communication relies heavily on the surrounding context, non-verbal cues, and the relationships between people rather than just the words themselves. See examples of working within High Context Cultures in the Use Case Scenario in the Toolkit.

2. The permaCultural Resilience overview

The pCr is a 3-phase, whole-system approach designed to help create eco-social practices that fit specific local needs. It offers a suite of tools and methods proven to be effective in various settings, particularly where a quadruple helix (Carayannis and Campbell, 2009); government, academia, industry, and civic society work together, and in contexts that emphasise relationships and implicit communication.

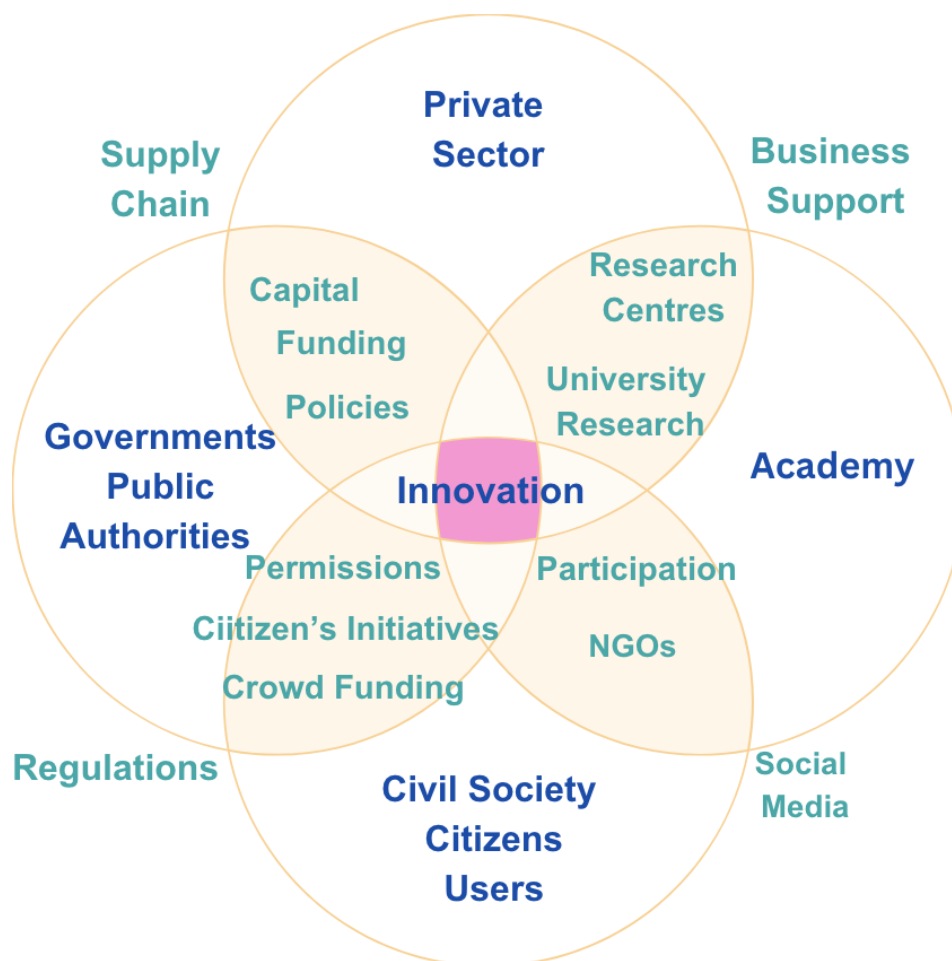


Figure 1 Quadruple Helix (McKeown, 2024)

This system evolved from 25 years of experience in eco-social art, education, and culture-led community regeneration. The permaCultural resilience (pCr) approach, developed by artist Dr. Anita McKeown (McKeown, 2015) aims to build local resilience (social, environmental and economic) through active participation. It was created as an integrated arts-led method to address the ROLE art can play in complex, difficult problems by focusing on society's everyday

needs and the broader social and environmental challenges they face within specific localised and community contexts.

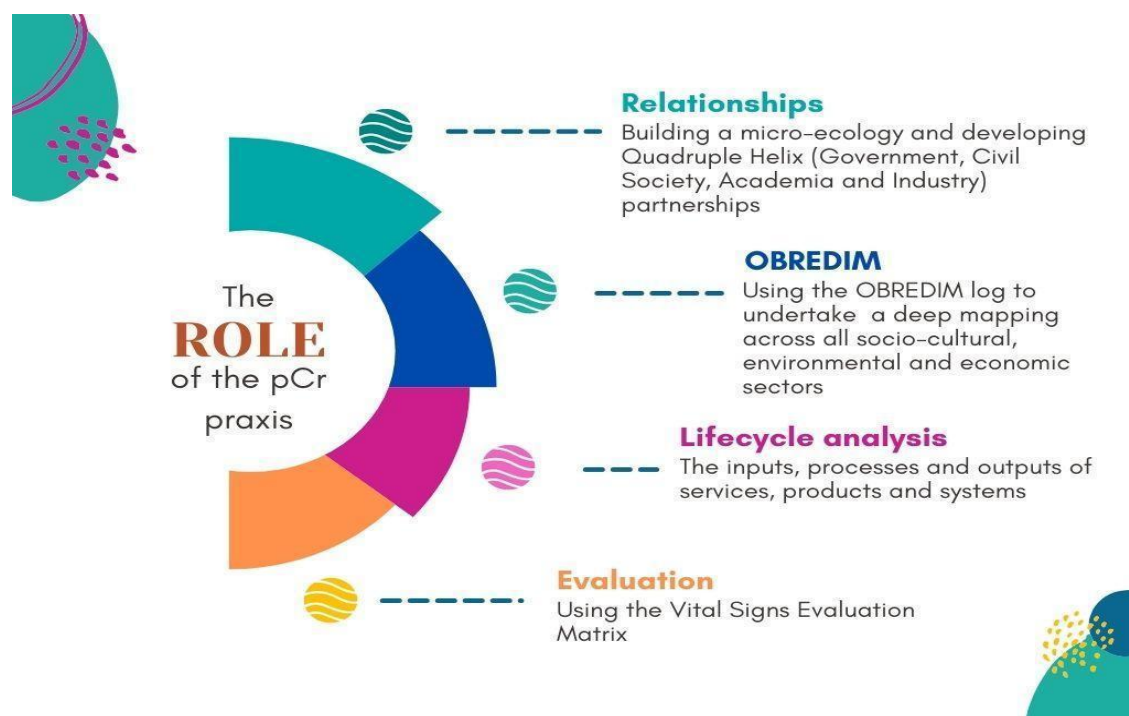


Figure 2 The ROLE for arts and culture within the permaCultural resilience praxis (McKeown, 2018)

2.1 Scope and Application:

The pCr approach will help in understanding the unique dynamics of the communities involved in the Artists' intervention's ecosystems. By mapping cultural, economic, socio-political, and environmental aspects, the project can gain insights into the strengths, weaknesses, and opportunities within these communities for selected pilot and ATSI artists and communities to explore. Through stakeholder consultation and artist mapping, the pCr approach facilitates meaningful engagement with the diverse stakeholders of the VOICE's Artist interventions. This supports the artist to engage with the voices and perspectives of the various project's community members and consider them in decision-making processes.

By integrating local knowledge and values, the pCr approach contributes to building resilience within communities. It helps identify resources, opportunities, and potential partnerships that can strengthen the capacity of marginalised groups (EIGE, 2024) to address challenges and seize opportunities. The evaluative tools and frameworks offered by the pCr approach (the Vital Signs Matrix), enable ongoing assessment of the VOICE project's progress and impact. This allows for adaptive management and continuous improvement based on feedback from the artists and communities involved.

3 Toolkit

The pCr toolkit is an artists' method developed over almost thirty years of public arts practice and trialled and iterated in a variety of settings and geo-political contexts. As a situated practice, it supports a psychogeographic navigation of place, operating as a drift, Debord's *dérive* (1958). It is a structured improvisation providing a framework that is adaptive to any artists' interventional practice. By adapting permaculture, an ecological design system for application within artistic practice to encourage eco-social practices, it encourages a consilience of art and design to develop best practices within artistic led / co-designed engagement with people, process and place, specifically high context cultures.

In contemporary art, eco-social art practices are akin to 'social art practice' or 'socially engaged art practice,' characterised by their dialogical and social nature. Eco-social art practices, integrate social and ecological issues as these aspects cannot be separated as developing an ecological mindset requires behaviour change in how we as society adapt. Within the context of the VOICE project, the artists' interventions are challenge / concern led are eco-social practices (see artist application materials) and blend artistic and non-artistic activities, drawing on diverse forms of knowledge from art, eco-philosophy, science, as well as traditional, local, and experiential knowledge. In this section, you will find the steps and tools from the pCr practice that will be used during the VOICE project's pilot and ATSI project selections.

3.1 The ROLE of pCr

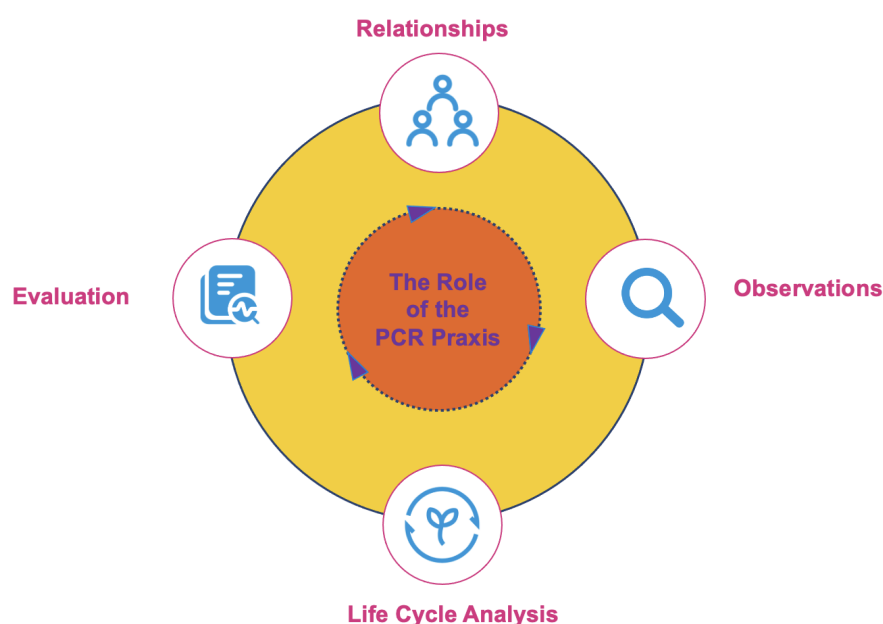


Figure 3 Visual stages of the ROLE process pCr (McKeown, 2018)

3.1.1 Relationships (R)

The pCr approach uses a detailed tool to explore and map the cultural, economic, socio-political, and environmental aspects of a community. This helps uncover important relationships, resources, and opportunities, leading to a better understanding of the area.

Key Steps: Zone Map

1. Stakeholder Consultation: The first step is talking to all the important people and groups in the community, asking "What's at Stake?" to identify and redefine who the stakeholders are.
2. Mapping and Construction: Next, the approach creates a flexible map of the community's relationships, data, organisations, and resources.

Goal: The aim is to bring together different types of local knowledge, valuing it for its potential to strengthen community resilience and integrate social and ecological practice for behaviour change within challenge / concern-led artists interventions. A step-by-step guide can be found in section 3.2

3.1.2 The OBREDIM Audit (O)

A OBREDIM (Observation, Boundaries, Resources, Evaluation, Implementation, Maintenance) audit is a three-phase tool that deepens the pCr audit undertaken in advance of developing any project or intervention. This can be used in tandem with a blank reflections log, fig.9 **See Annex for tools and templates.**

Key Steps: Completion of an OBREDIM Log, Fig 4. See step-by-step guide in 3.2

Goal: To better understand the local system by identifying its strengths, weaknesses, gaps, and potential connections. This knowledge enables the creation of appropriate interventions, the formation of partnerships, and the development of projects. This process seeds the praxis, allowing it to adapt and evolve continuously.

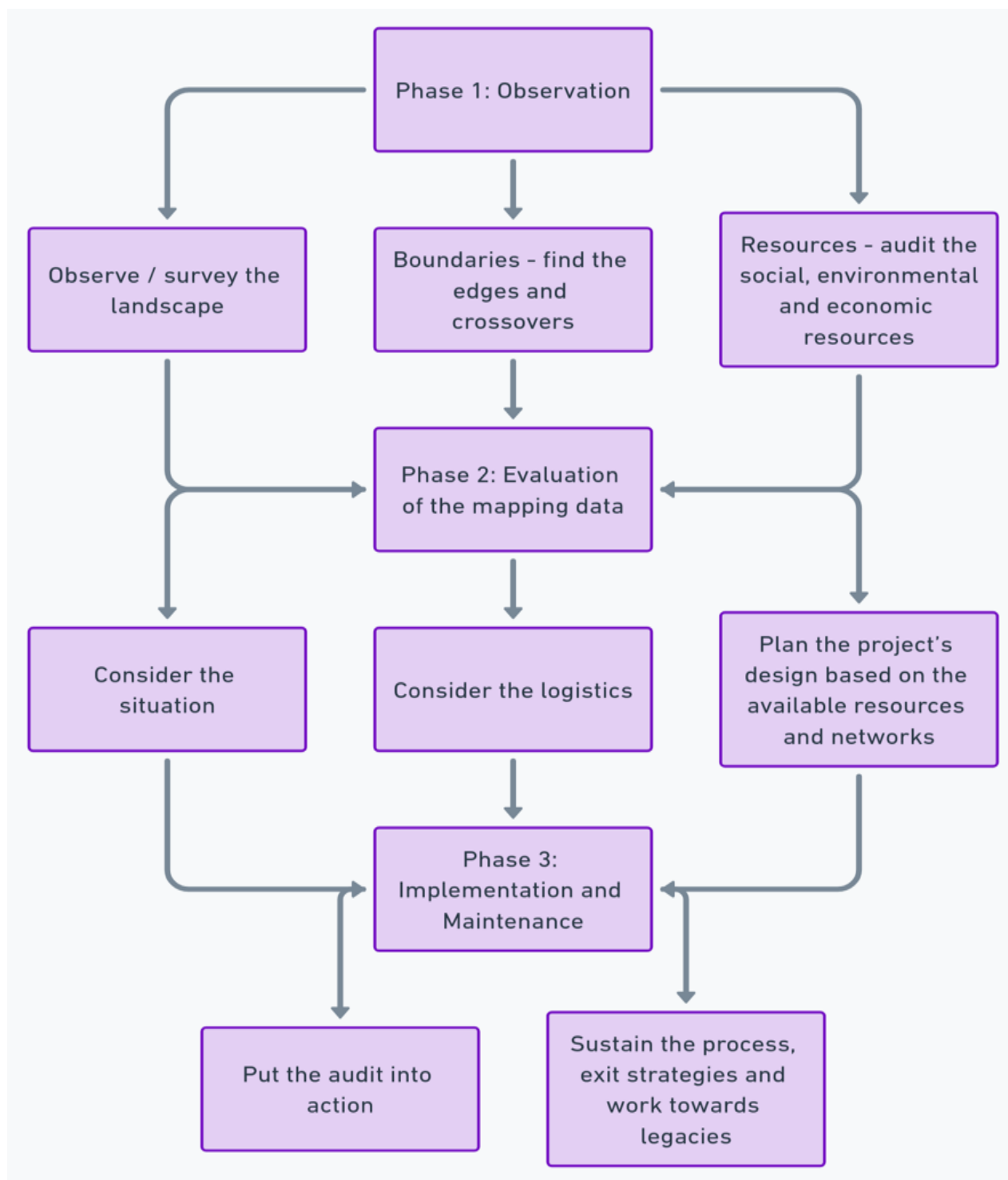


Figure 4 Flow Diagram of OBREDIM project stages and tasks (McKeown, 2024)

3.1.3 Life Cycle Analysis (L)

The framework provides an easy-to-use visual tool that incorporates eco-social values by looking at the entire life cycle of a project. This tool is flexible and adapts to the specifics of each project, such as location and participants. Zone 0 is the centre of the project, and the other five zones are arranged around it based on their relationship to this core.

Key Steps: Completion of Zone Map, **See Annex for tools and templates**. See also step-by-step guide in section 3.2

Goal: To map the inputs, processes, and outputs across five zones to give an initial overview of all production steps and enable decision making processes about materials, engagement and concept - see also the case studies and scenario.

3.1.4 Evaluation (E):

The pCr toolkit includes a number of evaluation tools for capturing the added value inherent in eco-social practices. This includes the

1. The Vital Signs Matrix
2. Inclusive Fitness Theory Adaptation
3. SMARTER Goals

Key Steps: Vital Signs Matrix (VSM), Inclusive Fitness Theory and the pCr's SMARTER Goals

Goal: The Vital Signs Matrix and the additional evaluation tools were purpose built to support artists to both capture and present the added value and demonstrable outputs of their projects in ways that are meaningful for non-artists e.g. the creation of localised knowledge networks, the development of new relationships and partnerships. See Step-by-Step instructions 3.2

Project's Signs	Vital	Earth Care	People Care	Fair Share
Building a Micro-ecology		Sustainable practices and materials. Diversity.	Multiple entry points. Accessible	Diverse outputs and equitable exchanges
Strategic Intervention Tactic		Interventional / process based. Agile and adaptive.	New policies or operational procedures	Bio / eco-centric awareness. Sustainable resource management

Re-seeding local knowledge	Do no harm. Sustainable and purposeful.	Knowledge equity, new networks, self-organising behaviour	Agency. P2P, Open Source and local revenue generation
Re-situating Arts and Culture	Creating projects and co-developed assets, and legacy projects and proposals with eco-social commitments.	Collaborative Participatory Imaginative Innovative	Transferable / sharable systemic and situated approach

Table 1 Generic Sample VSM

The Vital Signs Matrix (VSM), which evaluates the health of a project based on its vital signs. It helps observe any system deterioration, which is crucial for maintaining a healthy cultural and ecological environment. The VSM focuses on four key characteristics that indicate a healthy project by integrating three important principles: earth care, people care, and fair share, to ensure social, environmental, and economic justice.

The VSM indicators were developed from analysing fifty years of arts for social and environmental impact and integrated with the permaculture principles of Fair Share, Earth Care, People Care to ensure the development of systemic impact and ultimately localised self-organisation. When used as a project development tool the VSM can be used to develop a theory of change and set up project-specific indicators for success.

The pCr **Inclusive Fitness Theory** (adapted Hamilton 1964, 1963), offers a metric to gauge project impact, used to evidence where the pCr ethos and methods spreads into other organisations or working practices towards long-term behavioural change. In this instance this also the methods used or developed by the artist interventions within the VOICE projects. The pCr praxis also evolves the concept of SMART goals, to SMARTER, that sought to integrate goals reflective of the current and future context - see also step-by-step guide in section 3.2

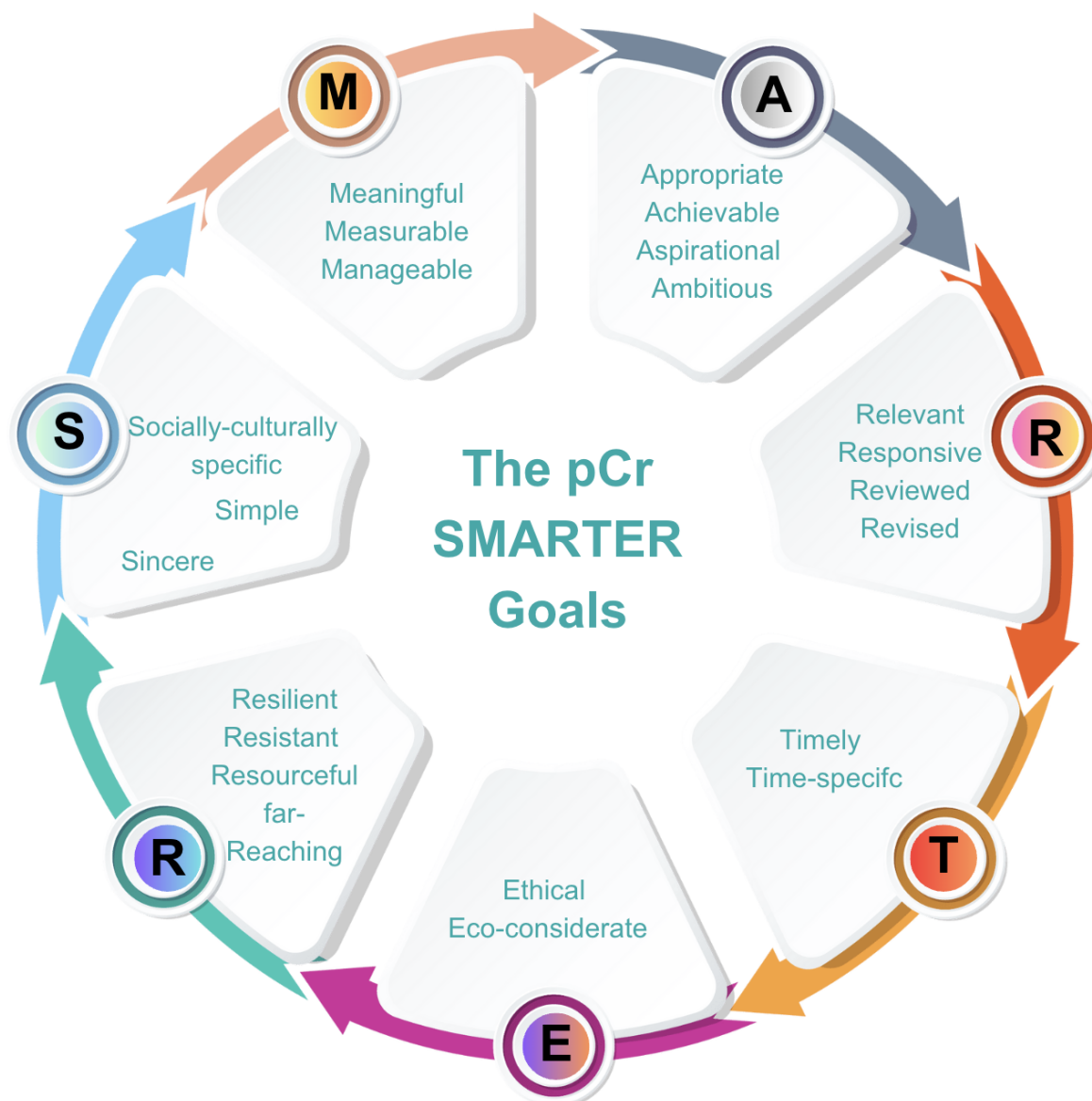


Figure 5 The pCr's SMARTER Goals, (McKeown, 2015)

3.2 Step by Step instructions for using the pCr praxis

Working in high context, complex messy situations on difficult or wicked (Rittel and Horst, 1973) problems and your intervention will generate lots of information (data) the pCr tools have been developed to support artists to navigate this process, help organise and reflect on the aspects that might particularly interest you or be of interest to your intervention or specific project and community.

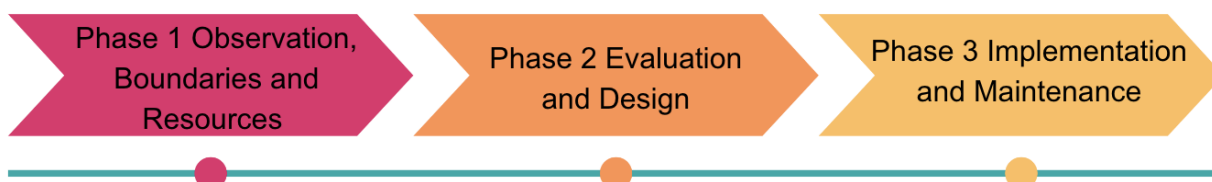


Figure 6 OBREDIM 3-phase audit process

3.2.1 Phase 1 Observation Boundaries and Resources

Step 1: Use the OBREDIM log - see sample log to gather and organise knowledge about the local system and its stakeholders. This stage has 3 phases, which in reality often sees phase 1 and 2 enacted simultaneously. This is also ongoing throughout a whole project cycle as it is updated given the nature of emergence practices.

Dedicate time to researching and observing the daily life that connects to the project theme and community of interest and practice you will build through your social engagement process. Learn about the local context, traditions, festivals and important symbols linking to them. This phase helps you engage with the stakeholders that have been mapped on the zone map. Talk to them about their histories, values and ideas that link into the project theme. You can do this by intervening in or co-hosting local events that enable you to share your ideas and thoughts in order to get stakeholders' input. This will allow you to make adjustments as you develop your project.

Step 2: Building Your Micro-Ecology: Using the Zone Mapping Tools to create a map of the community's relationships, data, organisations and resources.

1. Take 2 large pieces of paper (ideally A2 or larger) and draw Zones 0-5 on each of them to create two **Zone Maps - See Annex for tools and templates.**
2. Define your ones by categorising them relationally e.g. Zone 0 is the centre of the project and each zone moves further out within and beyond the landscape of the location and communities in which the project is situated.

3. On the first map, brainstorm and map the key relationships and organisations the community has access to in each of the zones. This is best done in small groups e.g. with the host organisation and community members.
 - a. Focussing on the question **‘What’s at Stake’** helps to expand the concept of stakeholders. What would be at stake if a person, or organisation was not included in your mapping.
 - b. Once you have mapped the relationships and organisations, focussing on the question **‘Who’s not at the table?’** also helps to ensure that you consider the gaps in your map including other ‘species’ and what knowledge or inclusion of them could bring to the project.
4. On the second map, brainstorm and map the key resources and data the community has access to in each of the zones.

This material is then used to support the social engagement process of your project and develop an ‘ecosystem’ or micro-ecology around your project.

3.2.2 Phase 2 Evaluation and Design

STEP 3: Design your project using the information you have gathered and set your project’s indicators of success. In this phase you will reflect on your initial interventions into the broader system of your location / community of interest and practice.

1. Use the **Vital Signs Matrix (VSM)** as a project development tool to begin to develop your project by working with your project's constituents / stakeholders to better apply the knowledge gained from your initial stakeholder / resources mapping.
2. Create your project’s specific ‘indicators of success’ using the **VSM matrix** which you will use in your final VSM project evaluation to set your objectives and goals for the project and your community as well as develop a **Theory of Change**
3. You can also use the **Reflective log** after any engagement or event to help you capture the data and enable you to evaluate the knowledge you have gathered and develop the design and project plan for your project.

3.2.3 Phase 3 Implementation and Maintenance

This phase includes the design, delivery and evaluation of your project. It includes the Life Cycle Analysis process and the Evaluation process and an exit strategy - what will happen to your project once the initial project is complete.

Step 4 Undertaking a Life Cycle Analysis

1. Use the information from phase 1 and 2 to help you consider the boundaries and edges of your project - what aspects you will focus on, who you might need to talk to further, or what resources are available to you for your projects.
2. Use the **Zone map** to undertake a **Life Cycle Analysis (LCA)** of your project idea as this will help you map your inputs, processes and outputs in relation to your project.
3. Begin to make decisions about the design of your project and its social and environmental impacts. You are not expected to adhere to everything and you can map as 'deeply' as you like. The aim is to identify areas of concern so you can make informed decisions and highlight what could be improved upon and draw attention to where there are opportunities for behaviour change.
 - a. Create three large Zone Maps - one for each stage of your project input, process and outputs.
 - b. Define your operational landscape using your existing project Zones 0 - 5.
 - c. Begin to map the different aspects of your project - this will include your material resources e.g. embodied resources (utilities, materials and equipment, transport), Concept and Design (access to expertise or installing and opening events), whether they come from local, national or global and your project's outputs (waste materials from project / event) the final staging and your exit strategy e.g. what happens after the completion of the project to your materials / artwork.
4. Create or adapt your project plan from all the information you have gathered, if applicable this can also be used to develop key milestones. You could also consider the SMARTER goals here.
5. Deliver your project.
6. Evaluate your project using the **Vital Signs Matrix (VSM)** and the Inclusive Fitness theory to show the ripple effects of your intervention e.g. new partnerships, changes in organisational behaviour or local practices.

Step 5: Using the Vital Signs Matrix an Evaluation tool (final step)

1. If you used the VSM as a project development tool and created a Theory of Change you can now return to your initial VSM and Theory of Change and use it to complete the final stage in your project, the **Evaluation Matrix**. Ask yourself the following questions
 - a. Did you achieve what you set out to do?
 - b. Did you achieve anything that happened as a result of your intervention that was not in your original plans?

- c. Can you identify any behaviour change in your process or others you worked with?
- d. Can you track the additional resources e.g. knowledge networks, new partnerships, ongoing legacy work or cash / in-kind support?

3.3 Use Case Scenario

Section 3.3 gives a practical example using a fictional scenario and the case study in the appendix. These are designed to offer support in using the permaCultural resilience critical praxis and share some fictional and live use scenarios as concrete examples of different stages of the pCr process. Section 3.3.1 outlines a fictional scenario illustrating the key phases and processes of the pCr praxis as well as mock-ups using the scenario and the tools to show each stage of the process.

3.3.1 Scenario: Enhancing "Roots of Resilience" Through Community Engagement

Context: Promoting Environmental Awareness Through Art

Rory, an artist, has created a captivating site-specific installation titled "Roots of Resilience" that addresses the issue of soil degradation in his home region. The artwork incorporates various technological elements such as sensors, mechanical parts, and interactive software to engage viewers in a multisensory experience. However, Rory recognises that the impact of his artwork can be amplified by designing a public engagement and outreach program to provoke and influence audience response to the pressing issue of soil degradation. Despite his passion for the environment, Rory lacks experience in community engagement and is unsure about the ethical and eco-social impact considerations associated with his project.

- Issue: Soil degradation in Rory's home region
- Artwork: "Roots of Resilience," a multisensory installation with technological elements
- Goal: To provoke and influence audience response to soil degradation

pCr phase / Tool / Aim	Outcome
ROLE: Relationships - Zone Mapping tool to Build your Micro-ecology Tool for focused research that helps to understand the local system (community, stakeholders) demographics, cultural context, and specific concerns of the community regarding soil degradation. The Vital Signs Matrix can be used as a project development tool to set the project's indicators of success and engage stakeholders in co-creating a Theory of Change This can also be used to begin to see any 'gaps' that need to be considered	Stakeholder mapping: Engage with local farmers, environmental groups, schools, and community leaders who are directly affected by or involved in soil conservation efforts. Rory considered related stakeholders and 'What's at stake' to address well-being of all species and environments that rely on soil by developing interactions that highlighted trust, loyalty, and mutual support. He could also create / host a mapping event that enabled the stakeholders to add to his mapping process with their own knowledge e.g. drawn /annotated, use a visual recorder or other methods. Build Partnerships: Importantly, Rory collaborated with local groups and organisations for co-hosted events, amplifying outreach efforts and lending credibility to the project as well as opportunities to share the work. He also built partnerships with educational institutions to incorporate the project into their curricula. Accessibility and Inclusivity: By consistently asking the question 'Who's not at the table' Rory engaged with local stakeholders on a deeper level to address issues of language and cultural sensitivity. Rory knew if he needed to present information in multiple languages how to implement this and worked with local organisations to ensure he was sensitive to cultural contexts and traditions. He was also able to develop his project by working with local organisations to ensure that it was accessible for differently abled people including different sensory interfaces that cater to different abilities, such as tactile elements and audio descriptions.

ROLE: OBREDIM - Use the OBREDIM Log to gather and organise knowledge about the local system and its stakeholders Observation, Boundaries, Resources Design, Implementation Maintenance This is a 3-phase prompt tool that helps to read a whole system if you are new to a place or if it's somewhere familiar Phase 1 OBR Phase 2 Evaluate and consider what you have available Phase 3 Design / Implement and Maintain	Rory gathered knowledge on historical and contemporary social themes that resonated with the stakeholders, local context, local details, connections and resources available that might be useful to the project aims e.g. historical events, cultural celebrations, or social issues - aspects the community can identify with. This was used to develop engagement / collaborate on events e.g. educational / interactive programmes and workshops, connect with soil scientists / other experts, invite farmers to share insights. This not only presented soil science / health and its importance, it built a community around the project where information could flow and be reconfigured in new ways as well as new opportunities to present the project or aspects of it. In Summary: 1. Research and Observe: Spend time observing daily life that connects to soil science / health, learning about the local context, traditions, festivals, and important symbols linked to soil, agriculture etc 2. Engage with stakeholders: Talk about their histories, values, and their ideas. 3. Gather Feedback: Rory set up local events to share his ideas and thoughts to get stakeholders input enabling him to make adjustments / design his project
ROLE: Life Cycle Analysis - Use the Zone Mapping Tool to help with a visual life cycle analysis to map inputs, processes and outputs in relation to the project so decisions can be made on design.	Inputs: Sustainable Materials - Rory was able to consider the environmental impact and sustainability of the materials used in the installation by changing out materials and developing his installation using recyclable components. He also considered his energy

This will also help with Phase 3 of the OBREDIM stage by informing Design, Implementation and Maintenance

consumption of the technological elements seeking to use energy-efficient components and explored renewable energy options like solar power and wind.

Processes: Engagement Plan, Promotion, Sensor building, buying, communication

Rory considered the difference between building and buying his sensors, weighing up his time, versus the carbon impact of transport to buy his sensors.

Rory created social media campaigns that he could use easily to share the project, reduced printed material and engaged with groups by sharing behind-the-scenes content, educational posts, and community stories related to soil health. He also created a hashtag for the project, to track and encourage public interaction. Although there are embodied materials in his promotion, the focus on soil health and experts' tips means he can also consider the benefits versus impact at the end of the project. Rory also spoke with local organisations to co-develop accessible engagement and share events that were of mutual benefit.

Outputs: Rory considered all the waste within his project and how it could be minimised. In exploring his renewable energy options, he delivered a 'design a wind turbine' workshop using recycled materials at the local primary school. Here, he invited an expert to discuss carbon in relation to soil health and ways of using renewables on farms / in gardens.

Rory valued and incorporated the traditional knowledge of local farmers and indigenous practices related to soil health, ensuring that their voices are heard and represented.

	Rory made efforts to compensate the community members for their time and effort, especially those providing expertise / labour, to ensure fair compensation. He used some of his budget to pay people as well as trade / barter and offer hospitality e.g. food at events etc. Rory developed an Interactive Website that accompanied the project which included educational content, real-time data from the sensors, and a platform for users to share their experiences and ideas. He also was able to get a local development organisation to agree to maintain the website and pay for hosting on 'clean energy' servers under their Corporate Social Responsibility programme. He used this to initiate co-developed programs and plan for long-term engagement, rather than one-off events – building sustainability through longevity. This included the establishment of regular workshops, updating the interactive components with new data, and maintaining an ongoing dialogue with the community, which came from additional funding - increasing the legacy of the project
ROLE: Evaluation - Vital Signs Matrix tool is used both as a project development and planning tool and as an evaluation tool - see also ROLE	Examples of this could be ● 85 direct beneficiaries ● 4 local businesses supplied goods and services to the project ● 248 indirect beneficiaries including social media followers ● €43K residency project / educational outreach and .2 FTE admin support ● €1.5K venue costs and outreach ● €3K in kind legacy funding By using local venues and piggybacking on local events, and the related social media, Rory actualised additional in-kind support. Also, local businesses benefited from

	additional paid work. The support of the development company maintaining the interactive website added an additional in-kind support of €1500 p.a. for two years (hosting and updating once a month including a calendar of related events from local groups in the project, as well as social media). Rory and two organisations who had never worked together have submitted a successful funding application to continue and iterate the project which includes a year-long residency to develop a series of educational and outreach events around citizen science and soil health. This has also increased capacity from a local organisation with a .2 FTE position for admin of the legacy project in-line with their mission statement.
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Table 2 Using the pCr within Roots of Resilience

Based on the pCr ROLE stages, Rory developed a project engagement plan - see the table below outlining the phases of his project and the levels of engagement proposes

Phase 1 Preparation and research
• Conduct community surveys to understand perceptions and knowledge about soil health. • Identify and partner with key local organisations. • Utilise social media to engage the community and promote the project.
Phase 2: Installation and Launch
• Install "Roots of Resilience" with an opening event featuring talks by soil experts. • Initiate a social media campaign to promote the launch.
Phase 3: Educational Outreach
• Develop and host workshops and 'ask an expert' sessions.

Develop educational materials through a partnership collaboration with an educational organisation and distribute them through schools and community centres.
Phase 4: Community Collaboration
- Work with local Men's Shed to start a community garden exploring soil health. - Connect with the Soils Society to organise an annual event to celebrate soil health and sustainability practices, showcasing community activities.
Phase 5: Evaluation and Adaptation
- Regularly collect feedback from participants to improve the engagement program. - Adapt and update the installation and outreach activities based on community needs and technological advancements.

Table 3 Example of project Engagement plan

Sample Ethical Concerns and Considerations

Outlined below are some of the issues and concerns that should be addressed within Rory's project. This is not a definitive list, as all projects will have their own considerations given the bespoke and tailored nature of these forms of collaborative artistic and community centred projects. Some of these aspects can be mitigated against using the VSM as a project development tool with core or host project organisations as, being a situated practice, stakeholders will have nuanced and localised expertise.

Community Representation: Rory must
- Ensure that the voices and perspectives of the communities affected by soil degradation are accurately represented in his outreach program. This involves actively seeking input from diverse stakeholders and avoiding tokenistic representation. - When engaging with communities, Rory must obtain informed consent from participants, ensuring they understand the purpose of the program and how their contributions will be used. - Rory needs to be culturally sensitive to the beliefs, values, and traditions of the communities he interacts with, avoiding any actions or messages that may be perceived as disrespectful or appropriative. - Rory should maintain transparency throughout the project, clearly communicating his intentions, methodologies, and any potential conflicts of interest to stakeholders.
Eco-Social Impact Issues:

• Rory must consider the environmental impact of his artwork and outreach activities, striving to minimise resource consumption, waste generation, and carbon emissions. • Rory’s program should empower local communities to take action against soil degeneration, providing them with the knowledge, resources, and support necessary to effect positive change. • Rory’s program should aim for long-term sustainability, fostering ongoing community engagement and participation even after the initial phase of the project has concluded. • Rory should seek collaborative partnerships with local organisations, government agencies, and environmental advocates to leverage their expertise and resources in addressing soil degradation. Rory’s outreach efforts should focus on raising awareness about the causes and consequences of soil degeneration, as well as promoting sustainable practices that can help mitigate its effects.
Accessibility Standards:
Inclusive Design Principles: In Inclusive Design, • User Testing: involves actively engaging a diverse range of users to ensure the product meets the needs of people with varying abilities and backgrounds. • Language and Representation: emphasises using clear, accessible language and diverse representation to ensure all users feel recognised and respected. • Engagement Strategies: Effective engagement strategies focus on involving marginalised and under-represented groups throughout the design process to capture a wide range of perspectives and needs. • Continuous Learning: Continuous learning is about regularly updating knowledge and practices based on new insights and user feedback to improve accessibility and inclusivity over time.
Mentorship
• Rory seeks guidance from a mentor, Dr. Bisel, an environmental scientist with experience in community engagement and eco-social impact issues from a number of other artists / social organisations

Table 4 Sample Ethical Concerns and Considerations

3.4 Common challenges or issues, with troubleshooting tips or solutions

Working with eco-social practices within complex situations is ‘messy’ and requires skills and competencies beyond standard artistic practices and training. It should be noted that the pCr praxis and suite of tools has been developed to support artists, especially when working within high context cultures, or messy complicated situations with difficult challenges or ‘wicked’ problems. When used within projects that need to gather data or be evaluated, regular reflections and use of the journal logs will help to keep on top of the information that is required and enable artists to show the full value of their interventions. The annex provides all examples

and blank templates of the pCr tools and artists will be supported to use the tools throughout the VOICE project. The following table outlines some of the challenges that could occur within Rory's project. These are generic and could manifest in different ways in other projects, drawing attention to these even as an example acknowledges not only the context that artists may be working in but also draws attention to the skillset and the support required.

Challenge	Impact	Mitigation / Benefit
Artist overwhelmed due to no designated project manager or minimal support from host organisation or lack of milestones / deliverables	Artist well-being is impacted Project is not realised / completed Longer-term impact on track record Funder / commissioner issues	Using the pCr tools with the host organisation and other members of the community distributes the project and alleviates responsibility of artist to do everything Using the pCr tools provides an 'audit-trail' showing external factors that contributed to the situation, as well as highlight the need early for structural input
Artist is overwhelmed due to inexperience	Project is not realised / completed Longer-term impact on track record Artist well-being is impacted Community or other actors disappointed or frustrated	Using the pCr tools supports emerging artists or established artists to transition beyond the studio into eco-social practices The pCr tools highlight early any issues / concerns and can be used to develop effective strategies
Gestural projects - remains at awareness raising only with no action or behaviour change	Work about an issue rather than working on a challenge / with a community	Challenge is unresolved Project has negative impact through waste resources and broken relationships
Artists not documented or gather information systematically	Arts projects and values unseen and then dismissed by public, funders and others as ineffectual and support for the arts is reduced	Using the pCr tools to capture artistic added value on projects changes perceptions, behaviour and ultimately increases support
Minimal Engagement from community	Project is not an eco-social or socially engaged project as ethics	Consider methods of engagement

	of that practice are compromised Knowledge and resources are lost to the project Project aims not achieved, funder / commissioner issues	Leverage existing systems, services and people more Reflect on what could have been different Transition practice from beyond studio / conventional artist-led approaches that still privilege the artist's self-expression
The pCr tools not used in project	Data not captured, possible loss of impact that could leverage project extension or contribute to greater behaviour change Unable to disseminate value of project effectively Transferability is limited as process cannot be shown - broken down - for transfer	Set aside time to use pCr tools as this is as much part of an eco-social art intervention as producing an artwork Develop own approach to using tools to make it easy e.g. voice notes, visual recording etc

Table 5 Common Challenges and Sample Solutions

3.5 Conclusion:

In conclusion, the adoption of the pCr praxis and its tools offers a structured and systematic approach to supporting the selected artists to achieve their project's goals and clearly valorise artist-led innovation inherent in the selected VOICE pilot and ATSI schemes. By following the guidelines outlined in this document, artists will be supported to present:

- **Enhanced Consistency and Quality:** Through standardised processes and clear guidelines, the pCr praxis ensures that all projects are evaluated consistently and present clearly artistic innovations of quality.
- **Improved Efficiency and Productivity:** The streamlined systematic processes support artists to identify opportunities and work more efficiently by focusing on their value and effort required to actualise that value.
- **Better Collaboration and Communication:** The pCr praxis fosters a culture of open communication and collaboration, making it easier for artists to work effectively in complex 'messy/ contexts and produce and transfer knowledge.
- **Risk Management and Problem Solving:** Proactive identification and management of risks early using the VSM as a project development tool, coupled with a systematic approach to problem-solving, helps mitigate issues before they escalate.

By embracing the pCr praxis artists and the VOICE consortia can not only achieve our immediate project objectives but also build a foundation for sustained success and continuous improvement. It is crucial that all VOICE participants understand the context and various roles and responsibilities within the project and a commitment to the pCr framework. VOICE encourages ongoing feedback and dialogue to refine and enhance the use of the pCr praxis, ensuring it evolves. Together, we look forward to leveraging the pCr praxis to drive and support artist-led innovation through citizen engagement.

Thank you for your commitment to these guidelines and your contribution to the VOICE processes and outcomes.

3.6 Support:

We will be running an induction at the end of September and a series of optional monthly drop-ins for artists to drop-in for trouble-shooting and support to use the pCr praxis within their project. In addition, individual artists will be required to book a 1-hour session at the midpoint of their project and a 1-hour session at the end of their project to ensure the collection of data for the project evaluation. Both of these sessions will be held online.

Contact: For pCr-specific queries contact Dr Anita McKeown FRSA FIPM e: pcrsupport@voice-eu

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Annex Templates and tools to implement the pCr praxis.

1.1 Zone Mapping Tool Phase 1, Build an Ecology and 3 Life Cycle Analysis

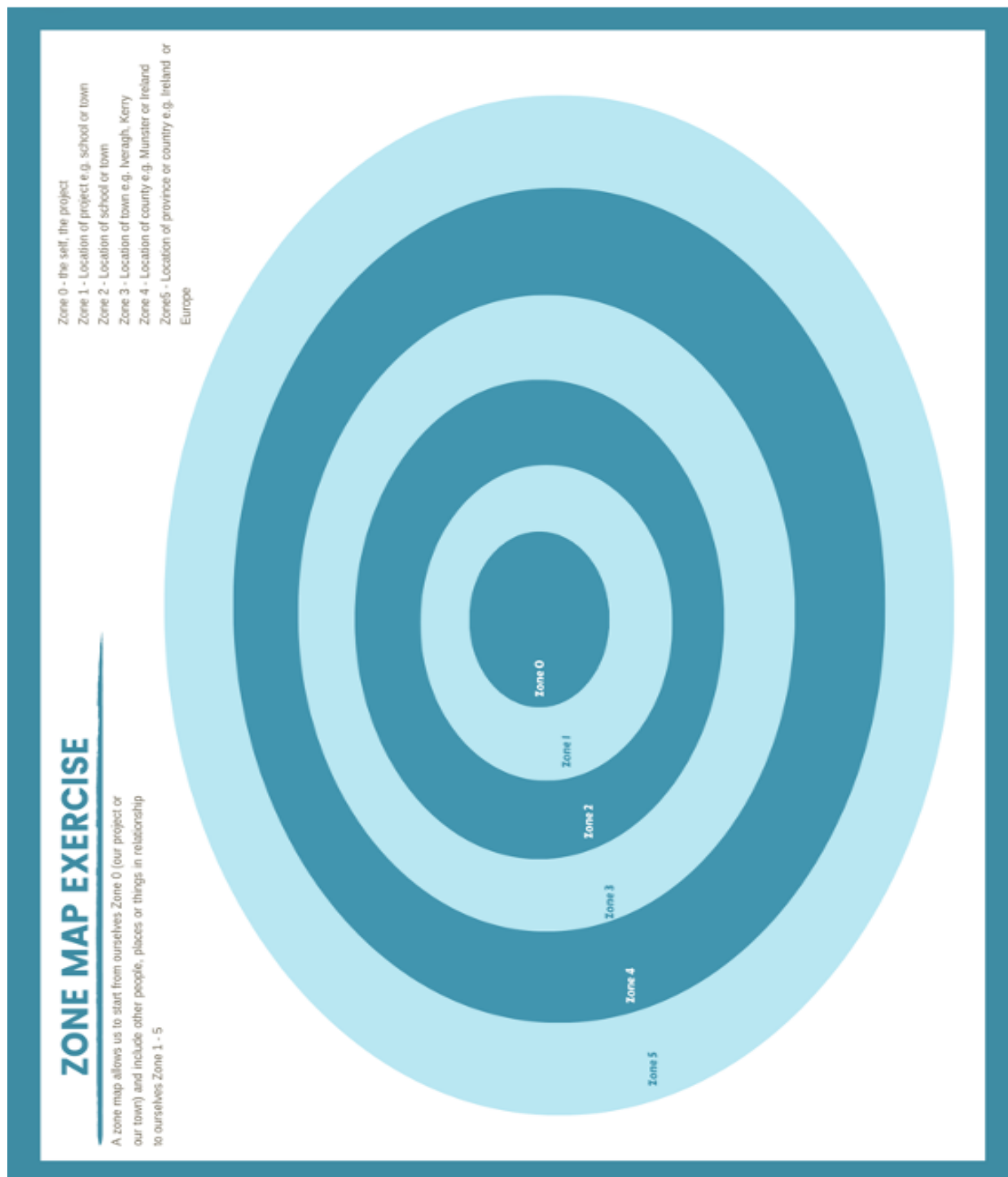


Figure 7 Zone Map

1.2 OBREDIM Tool Guide - Sample of activities and phases

OBREDIM AUDIT		Activity:	Date:
Audit Phase		Details reference: What to look for and record.	
	O – Observation	Phase 1	Survey all local 'organisms' e.g. organisations, stakeholders, businesses, arts and cultural orgs, community groups, charities, people, animals, vegetation, socio-cultural landscape, history, news / media, politics. Try to create as full a picture of the residency ecosystem.
Ways and things to observe: Patterns of growth, distribution, town layout business layout etc. Traffic flow, people motion, dead spots, flow of information, traffic people, the dynamics; social, cultural physical. Is there an impact? Does it last? Where's it start and stop.			
Natural system aspects: Weather, Sun, Water sheds, air, flora fauna animals, migration routes or diversions of water, desertification, forest,			
History – what's changed and why is there a pattern, does this have impact on the future? Communities; connections and relationships, distance/ proximity, inter-species, inter generational. What is successful? what has adapted are there any common traits?			
Are there any recognisable patterns, numerical patterns? Are their functions of these patterns? Look at textures / shapes – Draw them, photograph them, record audio, video. Use the senses; What can you see, hear, taste, smell and touch.			
	B –Boundaries		The edges / limits of the ecosystem; the location's geo boundaries, organisational boundaries, people's responsibilities, shared values, cross-over of aims, power dynamics. Limits to growth expansion, Laws, regulations and policies. Where do things stop and start? Are there diversity, tensions and encounters? Is there a difference between the edges and centre?
	R - Resources		Zoning analysis: This can highlight responsibilities, existing partnerships, focus for effort. Physical and non-physical resources; Time, money, services, skills and knowledge, existing networks and partnerships, groups, what already exists and how it works (or doesn't).
Sample Questions: Venues: what's there, what does it do, how does it function, who sponsors events. Groups: who's doing what, when and with who?			
Begin to map a web of relations – using the info from Phase 1 and the Zoning analysis. Evaluate what exists and where the gaps are – how does info flow, notice relationships and communication. Include a SWOT / SMARTER analysis			
	E – Evaluation	Phase 2	Design on paper, Becomes a map for the implementation stage, or if there's an existing project in mind re-design in light of information gathered in Phase 1 and evaluation stage.
	D - Design		Implementing design: incl logistics eg timelines, production milestones, communication, fundraising, skills needed.
	I – Implementation	Phase 3	Maintaining the project and any maintenance needs or opportunities to evolve the project, handing over passwords, admin details, resource directory – anything needed to move the project forward or maintain its existence and evolve it.
	M - Maintenance		

Figure 8 OBREDIM Prompt Map

PCR Indices	Environmental (Earth Care)	Sociological (People Care)	Economic (Fair Share – new economic outlooks)
Building a Micro-Ecology			
Strategic Intervention Tactic			
Reseeding Local Knowledge			
Re-Situating Arts, Design and Culture			

Figure 9 Blank OBREDIM Log

Sample Activity Reflection Log for events or Evaluation of phase 1 OBREDIM

Reflections / Investigating 'lived' experience		Activity: Phase 2. Date: May 2013 – Los Italianos Canyon walk.
Observations – the how and what of the experience from different perspectives.	Details of Observations	
1. Describe experience as lived – direct description. <i>No analysis / causal explanations, generalisations, abstract interpretations</i>	Try to stay 'true' to experience in phrasing by using simple clear language Met early in the morning with Mary to go to this walk run by the native plant society – John Ubelaker is a botanist working in SMU, based on the 518 just outside of Taos	
2. Describe the experience from the inside, e.g. state of mind, feelings mood emotions.	Anticipating the walk as a mix of pleasure and being in the environment but through gaining more knowledge of the plants and systems would open up a whole new level of understanding.	
3. What aspects of the experience stands out – 'personal meaning' / understanding. e.g. vividness 1st time, unusual qualities	The dappling – the sun coming through the leaves on the trees. First time I have been in this canyon and done a New Mexico walk with an expert.	
4. How does the body feel – notice physical experiences. <i>Use Gendlin 'focussing' technique</i>	Enjoying the walking feeling the ground underneath me and the hot / cold changes with the sun's changing intensity and the altitude.	
5. how did things sound smell weather etc temperatures other specifics / contexts.	The smells are all new, the changing light even the plants and the other people. The canyon seems beautiful but John – shows us the bear claws and reminds us of the ticks, the snakes. The system – it is amazing. The understanding of the system removes the fear, helps see the meaning in it and recognise the importance of the parts rather than trying to eradicate them.	
6. Current Reflection on above information. Comparison to previous log if similar activity.	Made some good connections Claudia Bianca – Native Plant Society who has introduced me (re-introduced me) to Mandy from seed and a new contact at Taos Charter School – for possible workshops. Will also follow up with John about possible hikes in relation to edible medicinal plants in the wild.	
Any other particulars / related info, streams of consciousness, links, thoughts to follow ups.	I remember feeling when I came the first time looking and looking but not really seeing. The desert perhaps with growing up on an island surrounded by water was alien to me. An alien in an alien environment. This is an important as the increasing knowledge and surroundings, that intimacy does form an attachment to place - which would be an interesting idea. This process is an important aspect of the work and useful for the conclusions – within my own experience although not what I am looking for the relationship towards knowledge and place attachment.	

	If we can harness the localised and emergent knowledge within the projects' ecosystem, a broader awareness and understanding of the geo-location's can also be geo-located ASU IR 1-3. This would increase a location's potential to be resilient through a form of acupuncture – a systemic intervention that encourages adaptive self-organisation.
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Figure 10 Example Reflective Log

1.3 Life Cycle Analysis

The pCr framework offers a simple visual tool that embeds an eco-social commitment by addressing the full life cycle of a project and beyond.



Figure 11 Stages in a Life Cycle Analysis



Figure 12 Circular Production Stages in a Life Cycle Analysis

By plotting the position of the inputs, processes and outputs across Zones 1 - 5 of a project against the proximity to project's 'Zone 0', an initial assessment of all production processes can be considered.

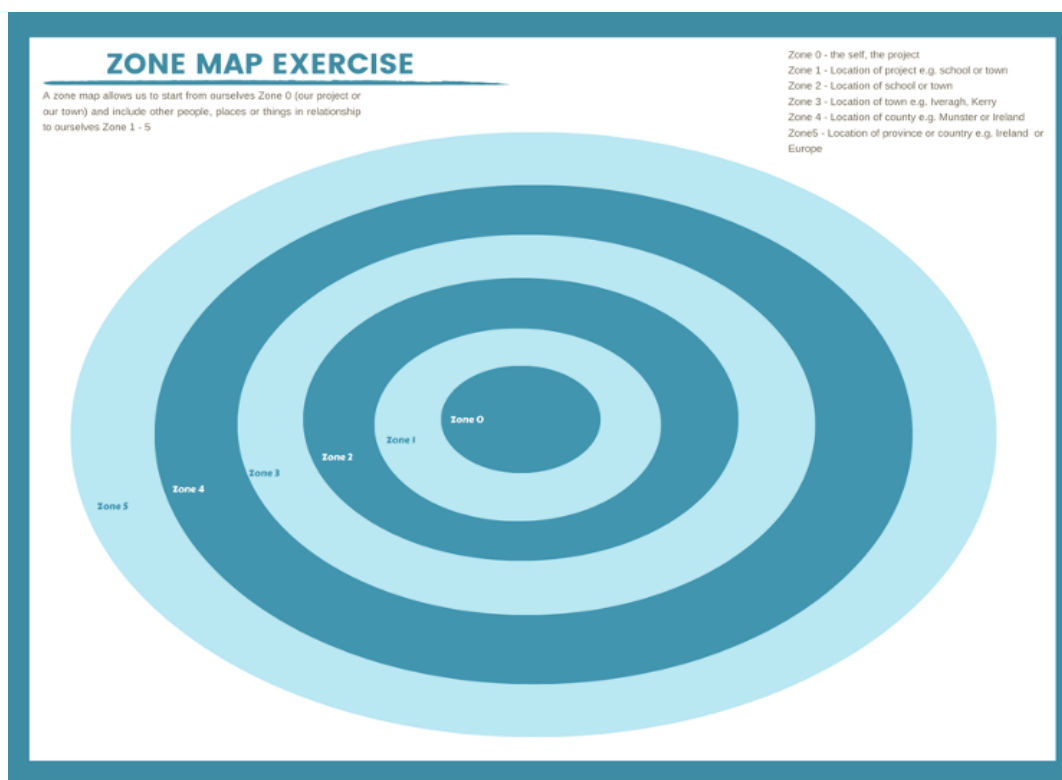


Figure 13 Zone Map

1.4 The Vital Signs Matrix

The pCr Vital Signs Matrix tool is both an evaluative tool and a collaborative project development tool that serves as a foundation to address social and environmental equity within a project; short, medium, and long-term. It utilises the OBREDIM blank log as a project development tool and then used to co-create a Theory of Change

THE VITAL SIGNS MATRIX

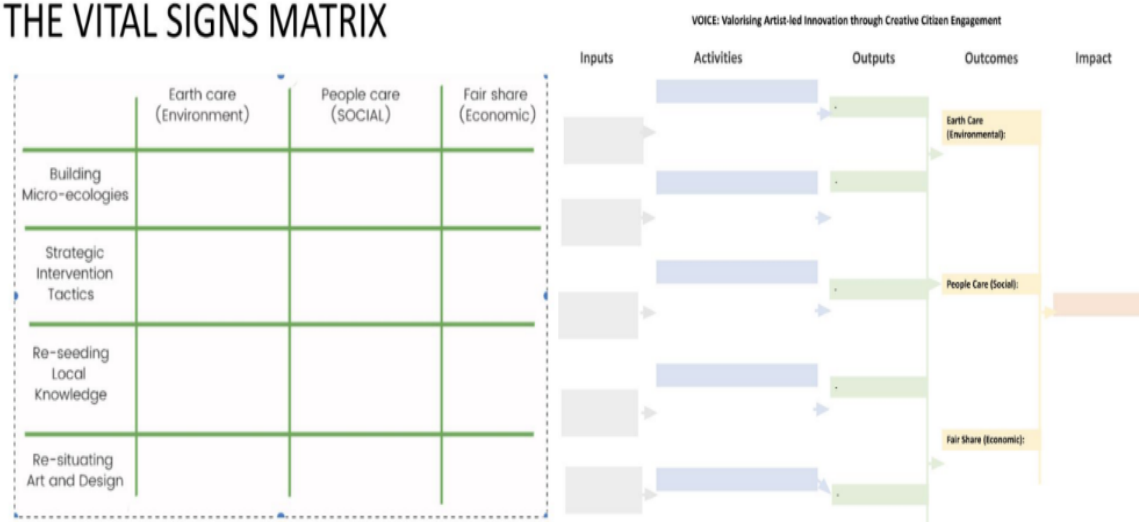


Figure 14 The Vital Signs Matrix and Building a Theory of Change

An additional indicator, the Inclusive Fitness Theory (Hamilton 1964, 1963), offers a metric to gauge project impact, used to evidence where the pCr ethos and methods spread into other organisations or working practices towards long-term behavioural change.

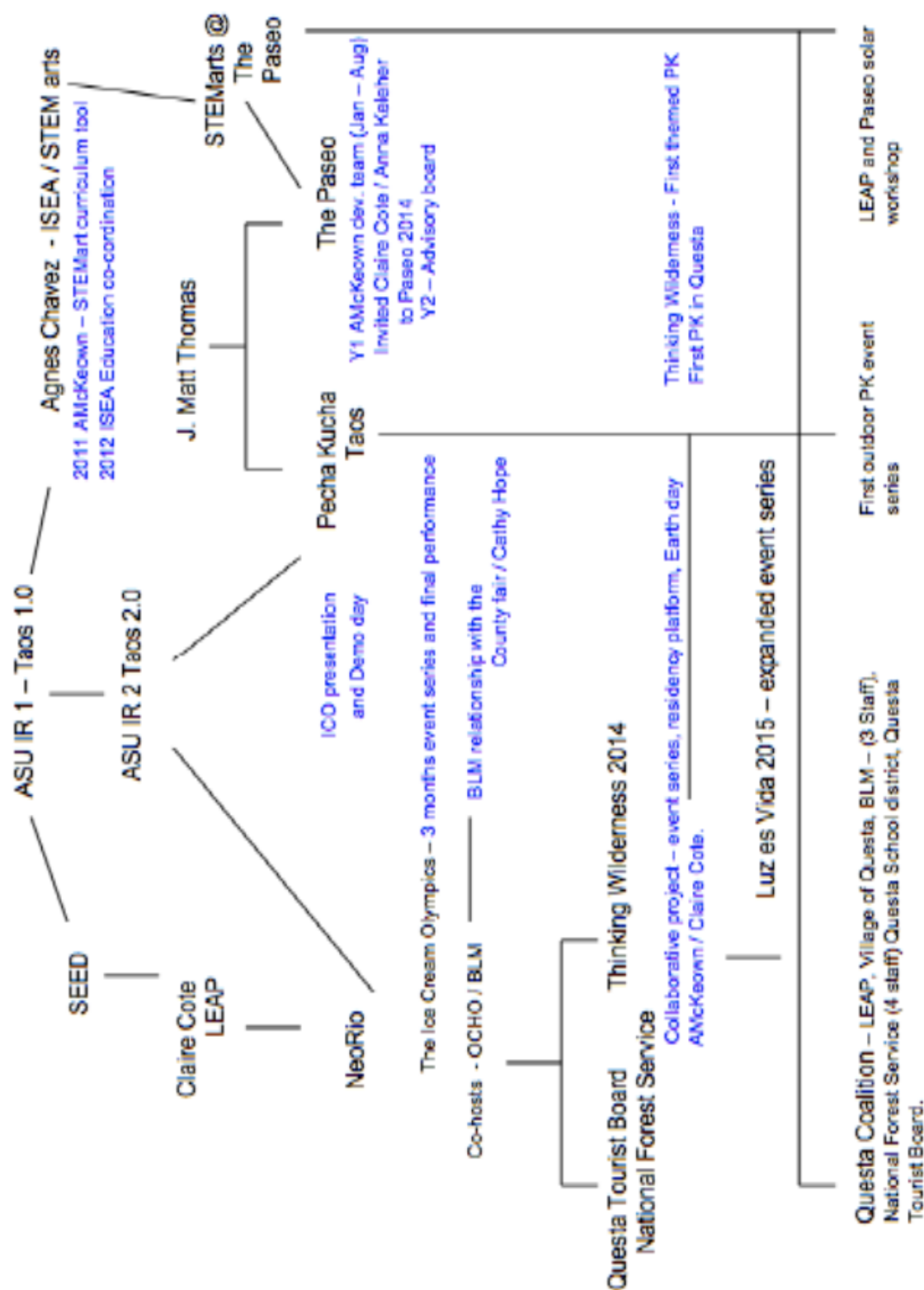


Figure 15 Sample Web of Relations - mapping the inclusive fitness to track impact