



Deliverable No. 2.1

Visual identification/mapping of expanded CoP/Living Platform

Document details	
Project Acronym/ Name	VOICE/ Valorising Artist-led Innovation through Citizen Engagement
Project URL	https://www.voice-community.eu/
Project Type	HORIZON Coordination and Support Actions (CSA)
EU CALL	HORIZON-CL4-2023-HUMAN-01-33
Grant Agreement No.	101135803
Project Start Date	01/01/2024
Project End Date	30/06/2026
Deliverable details	
Work package	WP2
Deliverable	D2.1 Visual identification/mapping of expanded CoP/Living Platform
Due date of Deliverable	31/03/2024
Actual Submission Date	26/04/2024
Name of Lead Beneficiary for this deliverable	P3: UCD
Reviewed by	AP7: BUL, INOVA+
Dissemination Level	PU

Document History			
Version	Date	Comment	Modifications made by
V1	18/03/2024	Reviewed by Brunel (Hua Dong and Hitesh Patel)	Prof Lizbeth Goodman, Dr Anita McKeown, Dr Sher Doruff
V2	25/03/2024	UCD & FF21C teams approved	Prof Lizbeth Goodman, Dr Anita McKeown, Dr Sher Doruff
V3	18/04/2024	UCD final formatting update; Eurice/RISE formatting confirmed	Prof Lizbeth Goodman Ms Martina Radanovic
V4	26/04/2024	Final review and formatting	Marta Coto (INOVA+)

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Acknowledgments

Professor Lizbeth Goodman and Dr Sher Doruff, UCD
 Dr Anita McKeown, Future Focus21c
 And The VOICE Consortium

Glossary and Abbreviations

pCr	permaCultural resilience praxis
UN	United Nations
ATSI	Art-Technology-Society Interactions
EC	European Comission
VSM	Vital Signs Matrix
HCC	High Context Culture
OBREDIM	Observation, Boundaries, Resources, Evaluation, Design Implementation, Maintenance
SDG	Sustainable Development Goals
MoA	Memorandum of Agreement
KPI	Key Performance Indicators

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1 Introduction

In the pursuit of addressing the multifaceted challenges surrounding environmental and ecological sustainability, the VOICE initiative emerges as an innovative exploration grounded in the fusion of arts, technology, and societal interactions. The VOICE Project (Valorising Artist-led Innovation through Citizen Engagement) aims to contribute to the important project of ‘valorising’ the cultural heritage of Europe by bringing attention to the achievements, methods and aims of artists recognised as action researchers working to achieve the UN’s Sustainable Development Goals. The consortium was convened to explore the intricate social and cultural constructs that underpin the very concept of ‘knowledge valorisation’ and to explore, engage and critique the processes of ‘catalysing systemic change in societal responses to sustainability issues’.

To set the scene, we first needed to draw together leading artists with long track records of citizen engagement in work spanning the arts and technology. These are the consortium leads: individuals representing institutions, labs and methods of transdisciplinary engagement reaching beyond the arts as ‘entertainment’ or ‘aesthetic value’ to fully valorise the real role of the arts in inscribing a value set, core practice and method of research engaged with real social need.

One of the central objectives of the VOICE Project is the recognition of the arts, artists and cultural institutions as necessary, and valuable parts of the responsible research and innovation ecosystem of Europe. By starting with the artists themselves and mapping their journeys through cultural and educational and political institutions over decades, and then distilling that lived knowledge into the planning for the project, the VOICE consortium builds a new ‘joined up’ platform based upon the solid foundations of its partners and their long histories/herstories of artist-led citizen engagement.

This report shares the background to the initial mapping of networks, which will inform the planning of inclusive co-design of the new VOICE digital platform. The aim is to gather the best examples of ‘permanent platforms’ we have already created in our own institutions and previous project collaborations, and to weave these tightly and critically into a permanent platform for fostering collaboration among diverse stakeholders, including citizens, industries, and other societal actors. These institutions serve not only as cultural spaces for dialogue but also as hubs for integrating diverse creative expressions and digital innovations into real-world contexts.

Through such integration, VOICE endeavours to enhance inclusive co-creation processes, ensuring that all engagements are underpinned by a specific and well tested Inclusive Design methodology (UCD). This choice of methodology for the project is crucial to its success. All voices must be heard in VOICE. All ways of engaging in ‘art’ and ‘technology’ and ‘research’ must be given value and a chance to shine in appropriate collaborative contexts, as we set out to give VOICE to sustainable innovation practice in Europe and beyond as appropriate to the effort of arts-led innovation influencing social engagement and policy for Europe.

Amongst a suite of effective Inclusive Co-design tools UCD IDRC (Treviranus, 2018) which will be utilised in the mentoring and artist support elements of VOICE, we have chosen a specific and well tested tool to begin our own internal explorations: the permaCultural (pCr) resilience praxis (McKeown, 2015), which is a whole system methodology and practical artist-designed toolkit for situated eco-social artistic practices that are concern-led and solution-focused. VOICE will provide this toolkit to participating artists and will encourage its use alongside other Inclusive Design tools, whilst also sharing mentorship on community-engaged arts engagement and collaborative practices as well.

This report elucidates in brief the interaction of the VOICE partners with each other at a concentrated intense Co-Design Sprint using the pCr framework, the networks that emerged through that process, the initial mappings of the networks of networks by region, thematic and artist intervention, and the proposed next steps to move towards digital mapping of VOICE.

This report encapsulates the outcomes of a two-day facilitated internal design sprint created by the partnership (FF21C, SMARTlab Skelligs) and conducted with partners, utilising a set of bespoke pCr praxis ecosystem mapping tools (McKeown, 2015). The pCr tools address complex systems by bringing key points and overlaps (or divergences) to the fore. The sprint was thus specifically designed to highlight the challenges and considerations that the consortium would need to address as they are inherent within the project's context of an eco-socially engaged practice aimed at fostering real pro-social and pro-environmental social change.

Most importantly, this report presents the work of the project team in the first few months as we have collaborated to set the scene, gather our points of synergy and consider the actual physical act of mapping our networks, so that we can also create a digital map to support future artists and policy makers.

1.1 The Participants and their Background Networks

The partnership of the VOICE consortium represents an important cross-section of the founding organisations and individuals who helped to shape 'new media' of the 1900s-2000s and the transdisciplinary Art-Sci-Tech Field that followed. Of course we are only a small sub-section of a large field, and our aim to gather and visual the map as extensively as possible, whilst noting and analysing trends and buck to trends, including observation of cross-cultural dynamics influencing the evolution of the arts in the European Framework programme. After all, it was not long ago (2005) when the EC first introduced the word 'creativity' into the Framework calls (Goodman Keynote to Lyons FP7 Launch).

The details of the evolution will be shared in the full documentation to follow later in the project. For now, at the start, we seek to keep focus on the mapping, not only of what and who are included in VOICE as we begin, but also to notice who is not present, who is left out (thus we will use the 'Virtuous Tornado' of Treviranus to observe activity at the edges which defines the field overall). The 'unlearning and questioning' method of the IDRC (OCADU and UCD) will inform our process, as we place circles of influence and move towards refining a set of criteria and impact measures with which to frame our invitations to artists for our ATSI.

In the context of our overall Inclusive Design methodology, the sprint we held was the first step of a complex and iterative process of mapping and remapping, not only as our networks grow and become more visible, but also as continued collaborations and knowledge/skills transfer activities will bring tacit knowledge and understandings to the surface, creating new layers to the map as well.

In brief, we endeavoured in our first two days to begin mapping potential stakeholders and communities of practice from within the consortium:

- so that we could facilitate initial learning about the network from our own situated perspectives as partners;
- so that we could further consider how best to map skills and knowledge gained by the partners and the consortium as a whole from all our previous work on existing schemes and foundational projects (SMARTlab European headquarters and global hubs, the foundational RADICAL Project (Research Agendas Developed in Creative Arts Labs), S-T-A-R-T-S, WEAR SUSTAIN, Better Factory, et al);
- so that we can visualise previous achievements and share these on a sustainable platform bringing key concepts, methods and learnings from previous projects into the current consortium, in order to better develop the foundation within the consortia to ensure ethical / best practices as we select and support artist-led innovations to transfer multidisciplinary knowledge within eco-social contexts across Europe today.

This preparatory phase also provided initial introductory training in Inclusive Design and pCr methods to the core project team, laying the groundwork for subsequent tasks and ecosystem scanning activities so that the consortium will be working with a shared vocabulary and aims. The conclusions and results of this endeavour are crucial for informing deliverable D2.1 and serving as foundational work for future project work packages (WP4, WP5, and WP6). Framing the project's ethos is an important cornerstone of the project and is essential for the development of the invitations to participating artists and the commissioning brief to ensure the project meets its objectives.

2. Background and Context

Within the VOICE project, if it is to be effective in achieving its goals, understanding the ethics and nuances of artist-driven interactions, collaborative environments, effective stakeholder engagement and knowledge transfer will be pivotal for the project's success both within the project consortium and the planned series of Art-Technology-Society Interactions (ATSI's) which are the central core of VOICE. By acting in concert with shared aims, definitions, and intentions, VOICE seeks to showcase innovative approaches to sustainable design, production, and consumption. VOICE endeavours to harness the collective wisdom and creativity of multi-stakeholder communities. These interventions serve as catalysts for dialogue and collaboration, facilitating the co-design of green and digital solutions tailored to regional or local challenges in environmental and ecological sustainability.

Formulated as Art-Technology-Society Interactions (ATSI), the invited 'artist-driven' initiatives constitute the bedrock of VOICE's approach, providing platforms for dialogue, knowledge exchange and transfer among key stakeholders within the VOICE ecosystem. As VOICE embarks on its journey to promote sustainable practices and foster resilience within ecosystems, it aims to inspire citizens and industries alike to envision and implement creative solutions that transcend conventional boundaries. Through collaboration, dialogue, and artistic innovation, VOICE endeavours to pave the way towards a more sustainable and resilient future for all.

2.1 Overview of the project objectives and scope

The project is based on four main pillars:

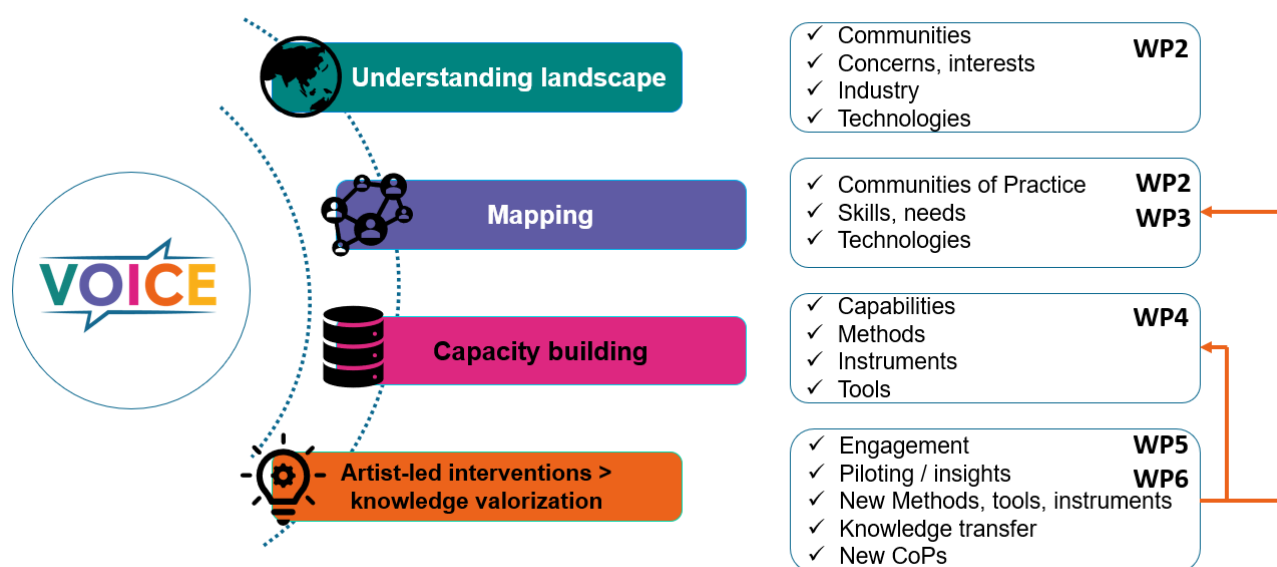


Figure 1 VOICE Project Concept (VOICE consortium)

Approaches for concern-led practices require a different approach to traditional/conventional aesthetic concerns and artistic practices. To ensure the assessment and selection of the appropriate artists, the

development of the artists' brief and selection criteria (e.g., artistic work addressing environmental and ecological sustainability issues; works embedding digital components, technology elements embedded in designs, evidence and affinity to work with open design and open innovation principles, stated and demonstrated interest in engaging with local communities (including NGOs voluntary organisations and representative groups) stated and demonstrated interest in engaging with industry.

The project has a set of interlinked work packages that include a task list hierarchy that facilitates a scaffolded approach to the planning and execution of the project.

Table 1 VOICE Work Package Summary, VOICE 2023

Work packages			
Work Package No	Work Package name	Lead Beneficiary	Deliverables
WP1	Project Management and Coordination	1 - INOVA+	D1.1 – Project Management and Quality Assurance Handbook D1.2 – Quality Assurance and Risk Management Report - Interim D1.3 – Quality Assurance and Risk Management Report - Final D1.4 – Data Management Plan
WP2	Understanding landscape, mapping and CoP building	3 - UCD	D2.1 – Visual identification / mapping of expanded CoP / Living Platform D2.2 – Mentoring Programme Framework and Artist Directory D2.3 – Brief datasheet on regions, technologies, concerns
WP3	CoP expansion and growth	3 - UCD	D3.1 – Deployment Toolkit D3.2 – Catalogue of Selected ATSI Schemes D3.3 – Living Publications: VOICES of VOICE D3.4 – CoP and Synergies Report
WP4	Skills development towards human-centric innovation	7 - BUL	D4.1 – Visualisation of the knowledge network: live online data visualisation map on a sustainable open-source platform D4.2 – VOICE Conceptualisation Framework D4.3 – Capacity Building Repository D4.4 – Report on Capacity Building Roll Out
WP5	Art-technology-society interactions	2 - WAAG	D5.1 – Mentoring Programme D5.2 – Pilot - CoP Pairings

	(ATSI) implementation		D5.3 – pCr Orientation Guidelines D5.4 – ATSI Pilot Schemes (SMARTlab hubs with arts transfer) D5.5 – Pilot ATSI Analysis Report
WP6	Art-technology-society interactions (ATSI) implementation (Phase 2)	2 - WAAG	D6.1 – ATSI Pairings (List) and MoU D6.2 – ATSI Orientation Guidelines D6.3 – Mentoring Guidelines – Improved Version D6.4 – ATSI Experimental Schemes D6.5 – ATSI Assessment Report
WP7	Outreach, Dissemination and Sustainability	5 - EURICE	D7.1 – Public project website D7.2 – Communication toolkit D7.3 – Plan for Dissemination Exploitation and Communication D7.4 – Sustainability Concept – Preliminary Version D7.5 – Sustainability Concept - Final Version

2.2 Importance of stakeholder engagement and knowledge transfer

Debate across the varied disciplines engaged in sustainability and citizens' engagement highlights the need to understand diverse stakeholders' interests in combination with professional and personal interests. Eco-systemic approaches while referenced or cited as important are often excluded in practice or implemented in minimal ways. Increasing participation from Industry and citizen engagement is a key aim of the VOICE project and will be promoted and created through strategic initiatives that move beyond the usual consultation approaches e.g. stakeholder meetings, limited consultations without all stakeholders present at the tables (real or virtual), design thinking workshops or charettes, et al. VOICE aims to move beyond the individual perspectives of professionals situated in their own silos, academia, government departments and corporate / private entities, which often have distinctly different values and agendas to those of artists and arts activists, residents or citizen stakeholders in communities who often feel that they have little influence even when consulted (Power, 2007).

VOICE, most importantly, aims to move beyond notions of the singular expert or recognised professional using the disruptive potential of the ATSI to engage more broadly in the remapping of a complex field, not yet fully visualised.

Table 2 Summary of Benefits from Diverse Stakeholders (McKeown, 2024)

Stakeholder benefits	Detailed Description
Diverse Perspectives and Expertise	Stakeholders in environmental and ecological sustainability encompass a wide range of actors, including government agencies, non-governmental organisations (NGOs), businesses, local communities, including under-represented groups, scientists, and artists. Each stakeholder brings unique perspectives, expertise, and resources to the table, which are essential for understanding complex sustainability challenges and developing effective solutions.
Equality, Diversity and Inclusion	Ensuring equality, diversity, and inclusion in stakeholder engagement processes is essential for fostering a more equitable and just approach to environmental and ecological sustainability. By actively involving a diverse range of stakeholders, including marginalised communities and underrepresented groups, initiatives can address systemic inequalities and ensure that decision-making processes are inclusive and representative of all voices. Embracing diversity fosters innovation, as it brings together perspectives shaped by different lived experiences and cultural backgrounds, leading to more comprehensive and effective solutions to sustainability challenges. Additionally, prioritising inclusion and equity in stakeholder engagement builds trust and legitimacy, reinforcing the commitment to social justice and creating opportunities for meaningful participation and empowerment among all stakeholders.
Collaborative Problem-Solving	Engaging stakeholders fosters collaborative problem-solving approaches that leverage the collective intelligence and creativity of diverse actors. By involving stakeholders in the decision-making process, projects can benefit from a broader range of ideas, leading to more innovative and holistic solutions.
Increased Accountability and Transparency	Stakeholder engagement promotes accountability and transparency in sustainability initiatives. When stakeholders are actively involved in decision-making processes, there is greater oversight and scrutiny, which helps ensure that projects are conducted ethically and with consideration for the interests of all involved parties.
Social Acceptance and Support	Involving stakeholders in the design and implementation of sustainability initiatives increases social acceptance and support for projects. When stakeholders feel included and consulted, they are more likely to understand and endorse the goals and outcomes of the initiatives, leading to greater buy-in and cooperation.
Enhanced Effectiveness and Long-Term Success	Projects that incorporate stakeholder input are often more effective and sustainable in the long run. By considering the needs, concerns, and priorities of all stakeholders, initiatives can be tailored to better address local contexts and realities, ultimately increasing their impact and longevity.
Innovative Solutions and	Stakeholder engagement fosters an environment conducive to innovation and

Opportunities	the identification of new opportunities. By bringing together diverse stakeholders with different perspectives and knowledge bases, projects can uncover novel approaches and solutions to sustainability challenges, leading to positive societal and environmental outcomes.
Building Partnerships and Networks	Engaging stakeholders facilitates the establishment of partnerships and networks that are crucial for advancing sustainability goals. By collaborating with diverse stakeholders, projects can leverage collective resources, expertise, and influence to drive meaningful change at various levels, from local communities to global initiatives.
Sustainability: Building a new permanent platform	Development of a robust and scalable, sustainable open-source platform to host our dynamic mapping tool is essential to the project.

2.3 Consortium's Knowledge Transfer

The project team starts from a strong baseline of decades of in-depth action research, with a track record of having managed and coordinated other EC Projects in this space. In these first months of VOICE, we have begun the process of transferring that knowledge (of how artists define themselves and conceive of their work and its role in community engagement and social inclusion) to the current consortium and its networks of artists and researchers/technologists. Pre-bid and in our first months of foundational work together, we identified a few key prior examples of good practice from which valuable lessons can be learned to set the VOICE Project on track.

We considered the unique and original contributions to the European Commission's understanding of the Arts and Creativity as it changed over time, in part influenced by our deliberate and sustained engagement in programmes where at first, we were some of the only artists.

2.3.1 Transferability, Scalability, Sustainability models of VOICE:

Learnings and modes of sustainable engagement and collaboration from SMARTlab, RADICAL, WEAR Sustain/S+T +ARTS, Better Factory and WAAG existing schemes will provide key points on the VOICE MAP for Europe, with a visualisation of people, projects, methods and values drawing out key lessons to transfer to the ASTI projects to follow. This mapping of intention, influence and output is key to understanding what the VOICE Project is and can offer to Europe. Similarly, prior research that analysed 50 years of work in the domain of 'arts for eco-social impact' as developed in the framework of the pCr praxis will provide transferable knowledge to transfer to and inform implementation in WP4). The VOICE project has identified indicators of success for artist interventions using technology within community contexts for concern-led/solution-focused practices.

2.3.2.1 SMARTlab Academy

The original SMARTlab Centre formed in the UK has sent out ‘shoots’ in a rhizomatic network that has grown over 30 years. SMARTlab founders and participant artist-technologists are now part of the VOICE partnership, with representatives from all partners having been trained over the years in the SMARTlab model. Five of the regional SMARTlab hubs will mentor/support five pilot ATIs, to help iterate a working system and set of values and impact measures to transfer to art-technology projects and methods in service of the VOICE model to different European cultures, engaged within and across communities.

2.3.2.2 RADICAL

RADICAL (Agendas Developed in Creative Arts Labs): Seeding the networks of artists collaborating in local hubs on shared European and global goals. While this is an ‘historical’ EC Project from Framework V ITP, it was hailed by the EC ‘as the permanent platform for arts and technologies’, and it has lived up to that name in the sense that many of the participating artists, activists and technologists and their institutions are still collaborating today, not least on the VOICE project itself, which includes amongst its founding partners four of the leaders of RADICAL. The proven sustainability of the network of people and values/concerns achieved in and beyond the project will inform the shaping of criteria for the ATIs and be represented as a pivotal point on the Map of VOICE.

2.3.4 WEAR Sustain / S+T+A+R+T+S

Both these important EC programmes have to date achieved major results in Arts-led innovation. Knowledge gained from these programmes will be brought into VOICE through partner RCA, where Prof Camille Baker has led on both programmes, with consideration to connecting the lessons learned to the community engagement emphasis of VOICE.

2.3.5 WAAG

This major partner in VOICE has a long and esteemed history of Arts-led innovation and community engagement, and a critical base and emphasis on the achievements and values of the Open-Source movement. Knowledge from decades of important EC and related projects led by artists will inform VOICE throughout the project cycle. It is important to note that the WAAG was one of the main partners on project RADICAL (led by SMARTlab under Prof Goodman with WAAG Society for Old and New Media under Marlene Stikker and Angoulême, under Dr Sally Jane Norman: three women artists leading a major EU project leading to arts-led deliverables for the first time under ISTV. The achievements of that early project have informed much of the subsequent work and collaborations of the WAAG since, now instantiated in the values of WAAG Futurelab.

2.3.6 The PermaCultural Resilience Praxis

UCD and FF21C bring in the Inclusive Design methods developed over several decades of ‘radically inclusive’ arts-led research and innovation, including the specific tool used to kick off the VOICE Project: pCr. PermaCultural resilience (pCr) Praxis is a suite of tools and theoretical framework that embeds social, environmental and economic justice within its processes of situated artistic practice within communities to contributing to facilitating pro-Eco social behaviour and resilience. It emerged from an analysis of fifty years of eco-social art practices or impact and has been developed, trialled and iterated in a range of geo-political contexts with diverse constituents and communities. Its tools – the Zone Mapping and Vital Signs Matrix are discussed in detail later in this report.

In a complex dynamic system, pinpointing a fixed starting point or a clear pattern is difficult as aspects are always changing and there's no straightforward cause-and-effect relationship. Complex systems do not have clear rules or control functions to help understand why things happen the way they do. While, different starting points can lead to the same result, it can be hard to trace back to what caused what. Where there's a flow of inputs and outputs between the system and its surroundings, different starting points can also lead to similar outcomes. Understanding why things happen isn't as simple as A causes B; there are many factors at play, capturing the relationships and activities that can be contributing to change as well as the hidden potential for change is critical.

Evaluating situated practices / arts within regeneration changemaking practices is similarly inexact for numerous reasons e.g. evaluator's indirect experience of the production process or extensive engagement with participants. Time constraints, short presentations and the inability to travel to project locations and talk to participants give limited 'after the fact' or critiques 'from afar'. These evaluations become theorised rather than experienced. They present limited commentary gained from 'witnessing' documentation or reviewing case studies. Such analysis ignores production processes with participant impact that are difficult to determine offsite.

Participant input can also be considered amateur or anecdotal despite any professional expertise the participant may bring to the project. This tends to undervalue their contributions and recommendations. Artists' evaluations are challenged due to self-reporting or the presentation of immeasurable outcomes. Furthermore, non-arts professionals can return to traditional questions, seeking causal relationships that could be attributed to other factors or activities. Within emergent adaptive complex situations, evaluation, just like adaptation, is never finished. Rather than defining causal relationships or developing a theory or static model, identifying a correlation between input and output is preferred.

The Vital Signs Matrix strives towards a process that enables insights and possibilities that inform future activities rather than fixed solutions. This is an appropriate goal for an agile systemic approach, informed by John Holden's suggestion to observe vital signs and system deterioration (2015) as a means to determine a healthy generative cultural ecology and an analysis of fifty years of eco-social engaged practices. The Vital Signs were established as indicators to measure a systemic or ecological approach allowing for the self-determination of procedures to determine the system's robustness / health, thus generating a vital signs metrics from within the project.

As a means to measure vitality or revitalisation, a project's vital signs have proved necessary for a generative, resilient process within a complex project system. They help define or develop the aims or processes of legacy projects including deterioration, the identification of outcomes and outputs and the vitality and health of the project's micro-ecology. This can then be used to develop a theory of change.

3 The pCr Sprint Methodology

This section is divided into three sections: introduction to the pCr methodology including the explanation of the tools, techniques, the objectives and goals of the sprint and a description of the sprint. The pCr is a 3-phase whole system approach and adapts the OBREDIM maxim to facilitate the development of situated eco-social practices. Developed over 5 years within three distinct geopolitical contexts, it has a proven efficacy in a range of contexts, particularly within quadruple helix (Government, Academia, Industry and Civic Society) and High Context Cultures.

3.1 Introduction to the pCr methodology

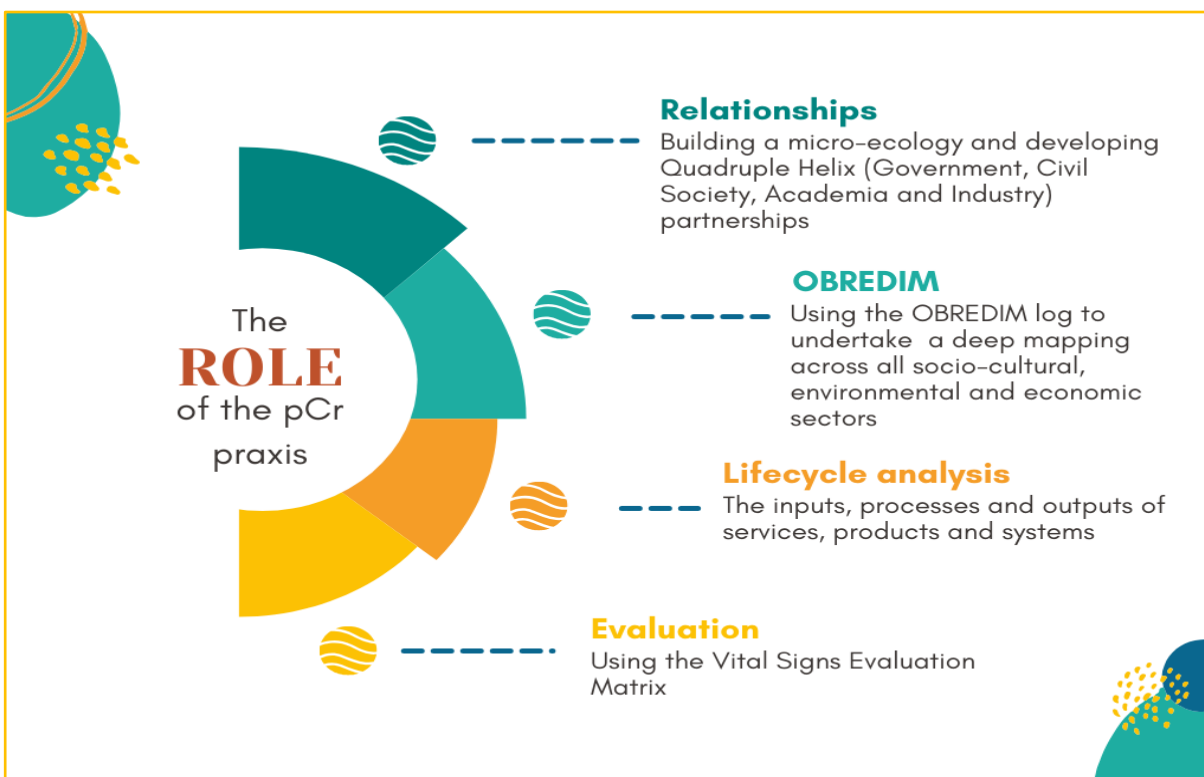


Figure 2 The ROLE of the permaCultural resilience praxis (McKeown, 2018)

Evolving from twenty-five years of public and situated art practice at the intersection of the arts, education and community development, the permaCultural resilience (pCr) praxis (McKeown, 2015) was designed to facilitate the development of localised resilience through agency. Originally, the pCr praxis (applied theory to effect change) was designed as an arts-led emergent adaptive approach to complex wicked (Rittel, 1973) problems, integrating two distinct aspects: the functionality around the everyday needs of people and existential requirements that are further shaped by socially constructed processes and increasingly, environmental limitations and planetary boundaries.

Through its processes, the praxis encourages the nuanced reading of a complex local system, often, a High Context Culture (HCC) with value placed on interpersonal relationships. Prior knowledge of these relationships and histories are assumed. In such contexts, information is often implied rather than

explicitly stated. An understanding and deep mapping of the cultural context is critical. The pCr praxis is a context-responsive approach, a theoretical framework and a suite of tools.

Historically, citizen engagement has been limited to a narrow range of stakeholders or representative groups leaving the process vulnerable to gatekeepers' limited ability to represent a broad constituency. This compromises local knowledge and citizen's capabilities (Davidson et al, 2007) to influence or determine outcomes and outputs with small-scale compromises and limited manifestations of potential. Inclusive methods are time-consuming and difficult to integrate into pre-destined concepts and ideas. Timetables often make in-depth participation a mostly redundant activity. In an attempt to address this, two guiding questions underpin the pCr sprint and its mapping process. The question is not 'who are the stakeholders' but rather 'What is at stake?' The question 'Who is not at the table?' is devised to broaden not only the understanding of a *stakeholder* but to also increase the diversity of those involved or considered to be stakeholders.

3.2 Explanation of the tools and techniques employed

The **OBREDIM Audit** is a three-phase tool that deepens the pCr audit undertaken in advance of developing any project or intervention. It is broken down as follows:

- **Phase 1: Observation**
 - observe / survey the landscape;
 - boundaries - find the edges and crossovers;
 - resources - audit the social, environmental and economic resources.
- **Phase 2: Evaluation of the mapping data**
 - consider the situation;
 - consider the logistics
 - plan the project's design based on the available resources and networks
- **Phase 3: Implementation and Maintenance**
 - put the audit into action;
 - sustain the process, exit strategies and work towards legacies

The artists will be introduced to all the tools during the pCr orientation programme and mentored with regular clinics towards using the praxis within their commissioned proposal contexts. While the pCr has with a number of tools, for the purposes of the sprint only two of the tools form the ROLE of the pCr where used:

- The Zone Mapping Tool - Phase 1
- The Vital Signs Matrix Development and Evaluation Tool - Phase 2

Within the sprint, the Phase 1 Zone Mapping tool initiates an observation phase, an exploration and relational mapping of the potential actors and relationships that can be integrated into the project. This encourages not only the diversity of stakeholders; it develops a micro-ecology around the project and reveals the mycelial-like 'web of relations' whose knowledge and connections can be brought to bear on a project.

The web of relations adapts Bill Hamilton's Inclusive Fitness Theory (1964) as a means to further consider the health of the project's system, by mapping the proliferation of ideas, behaviours or traits they may

display. The vital signs through the project's network can be mapped through networks, established relationships or legacy projects. This is then evidenced by a ripple-like effect through the dissemination of their ethos, tactical approach and information seeded through on-going projects. The importance of this process, particularly within High Context Cultures makes clear what is known, identifies what is missing and can introduce valuable resources, underused capacities and any latent potential hidden in the system. These mappings can be returned to at multiple junctures to address concerns, needs or problems that arise. Invariably, most systems already have what they need for resilience internally.

3.2.1 The Zone Mapping - Phase 1

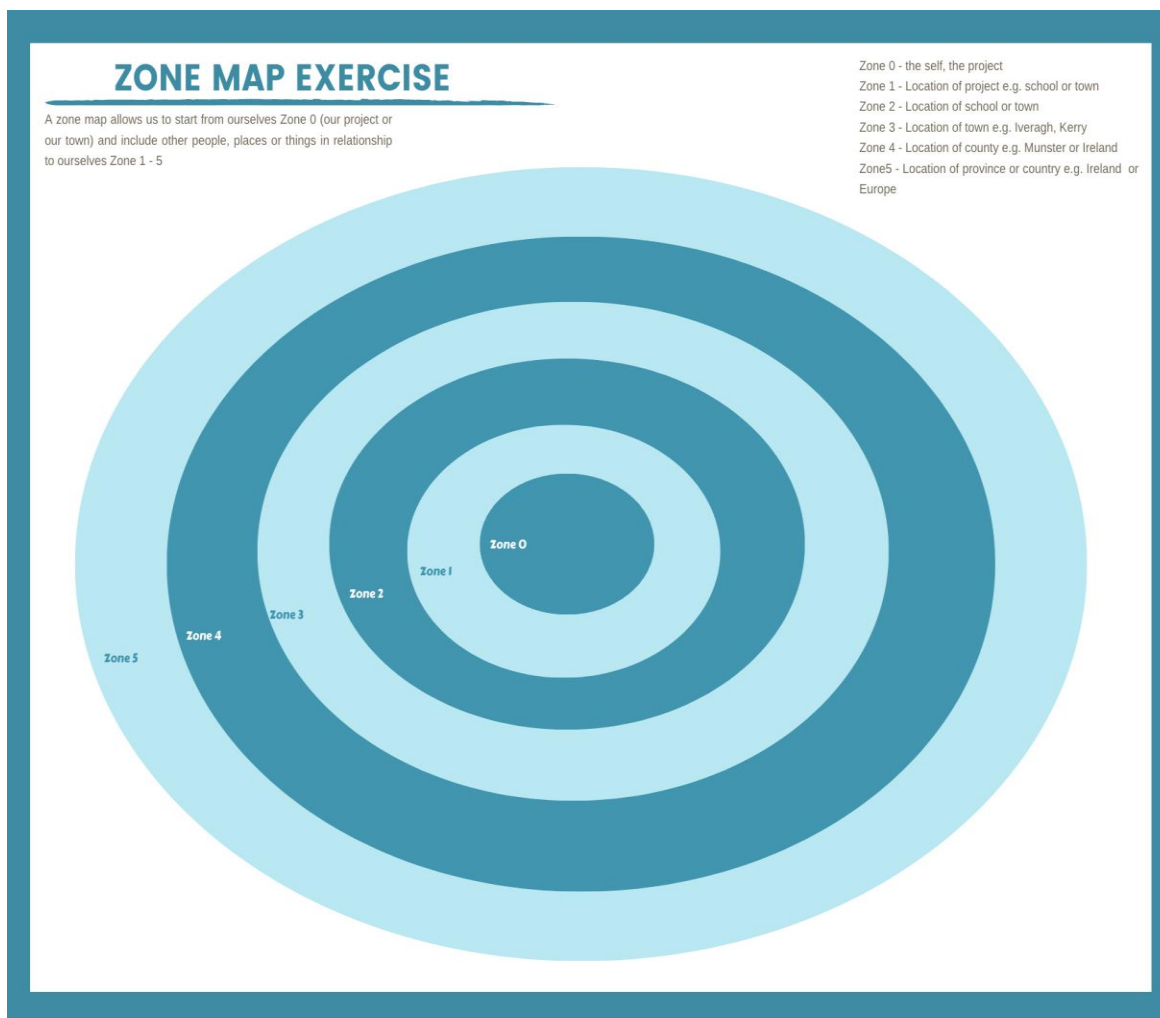


Figure 3 The Zone Mapping Tool (McKeown, 2015)

The pCr zoning process maps the information from the stakeholder in proximity to the project and will develop the initial signposts to extend the ecosystem.

R – Relationships: Using an intensive audit tool to map cultural, economic, socio-political and environmental dynamics, the pCr praxis reveals relationships, resources and opportunities to help re-configure and re-imagine an understanding of contexts and/or problems.

Stakeholder mapping is the first stage in the process, which asks ‘What’s at Stake?’ as a guiding question to re-define stakeholders. The mapping and construction of flexible micro-ecologies (relationships, contextual data, organisation, resources) aids the revelation of multiple knowledge cultures and entities, integrating their locally-based knowledge, valuing for its potential to contribute to a locally orientated solution. This process then also allows for the second guiding question - Who’s not at the table? Once the initial mapping is complete those developing activities or engagement processes can begin to target actors not yet included’.

3.2.2 The Vital Signs Evaluation Matrix

The pCr toolkit includes an evaluative matrix, the Vital Signs Matrix (VSM), based on the concept of the vital signs of a project and contributing to the vital signs of a project (McKeown, 2015). From a systemic perspective this offers a viable method to develop an evaluation matrix appropriate to VOICE’s process. As an ecological approach the evaluative methods aid the observation of system deterioration (Holden, 2015) as a means to determine a healthy generative cultural ecology. The vital signs are four foundational characteristics developed through prior research (McKeown, 2009 -2015) to indicate healthy human and non-human systems, integrated with three other key factors – earth care, people care and fair share, ensuring social, environmental and economic justice.

Table 3 The VSM Sample Indicators of Success (McKeown, 2015)

Project’s Vital Signs	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

3.3 Objectives and goals of the sprint

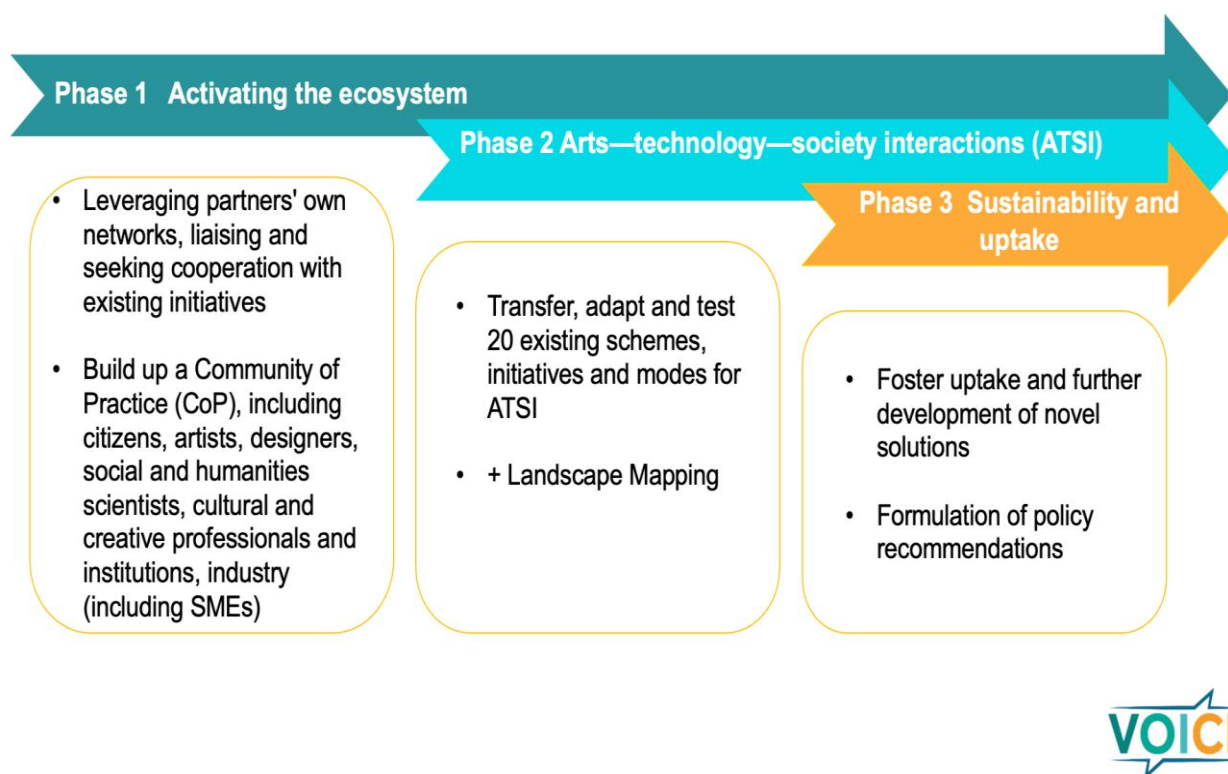


Figure 4 The Phases of the VOICE Project (VOICE Consortium, 2023)

The pCr sprint was designed to achieve the following objectives:

- understand the landscape in which the consortium is working
- map the consortium's landscape
- map the consortium's regional concerns, technologies and known artists
- support the WP / Task leads in developing their tasks within the context / aims of the project
- highlight concerns and challenges such a project faces so that the consortium can develop protocols in advance of the project to mitigate for any fallout.
- introduce the tools and process that the artists will also use within the ATSIs to enable the evaluation and support of the artists who will also use the pCr tools

3.4 Description of the two-day facilitated internal design sprint

3.4.1 Day 1, Activity 1: 1.30 - 5.30pm - What Is at Stake

- 1. Mapping of the networks and connections the stakeholders can bring to the project, from the perspective of each partner's WP(s). This will include:**
 - Academia,
 - Industry / Corporate including diverse representatives from within this sector e.g professional bodies, unions, ombudsmen
 - Citizens, NGOs / Civic Society, diverse community constituencies

- Governance - Policy, Government Departments, Initiatives
2. **Circulating between maps drawn by each group and adding potential participants to these maps based on shared knowledges/affiliations, e.g. stakeholders, known from other past/current projects similar /adjacent to each WP context.**

Table 4 Day 1 Activities, Feb. 2024

Day 1 - Mapping Stakeholders	Location / Team
1.30 - 2pm	WAAG Society/Amsterdam hosts, welcoming all participants. Introductions of participants including past engagements relevant to VOICE. Dr Anita McKeown and Ms Rebecca White: Introduction to the two days. Instruction to the first activity.
2 - 3pm	Ireland - WP2: Prof Lizbeth Goodman (UCD) / Ms Rebecca White (FF21C)
Using the pCr praxis - ecosystem mapping tools: Map all the potential stakeholders and communities participating in the project.	UK - WP 4: Prof Camille Baker (RCA) / Mr Huw Williams (UCD)
Tools: Zone Map / OBR stages	The Netherlands: - WP 5 / 6: Julie Ng, Zeynep Birsal, Miha Turšič, Zoénie Liwen Deng (Waag Society)
	Dr Sher Doruff (UCD) and Daniella De Paulis (UCD)
	Portugal - WP 1: Marta Coto (Inova+)
	Croatia WP 7: Martina Radanovic (Eurice/Rise)
15 mins Break	
3.15 - 4.15pm	All participants circulate, spending at least 15 mins adding to each map from their own perspectives/collaborative experience.
15 mins Break	
4.30 - 5pm	30 min reflections / connections, cross-over affiliations, omissions discussed
5 - 5.30pm	Introduction to day 2 and prepping for day 2 activity

3.4.2 Day 2, Artists, Schemes, Concerns

- **Activity 2 12 - 1pm Artists / Artists' Projects:** Mapping artists / artists' projects from the perspective of your WP / knowledge base. This will include listing and brainstorming potential artist participants from your region, organization, past collaborations, affiliations, projects, etc.
- **Activity 2 12 - 1pm Existing Schemes / Technologies:** Mapping existing schemes / technologies from the perspective of your WP / knowledge base. This will include analysing and contributing to the other maps based on shared knowledges e.g. Existing Schemes / Technologies from your own regional and collaborative contexts.
- **Activity 3. 3.15 - 4.15 Regional Concerns / SDGs / Policies:** Mapping the regional concerns from the perspective of your WP / knowledge base. This will include analysing and contributing to the other group maps based on shared knowledges/collaborative experiences e.g. artists / arts projects of other past/current projects similar /adjacent to each WP context.

Table 5 Day 2 Activities, Feb. 2024

Day 2 - Artists / Artists' Projects	Location / Team
9.30 - 10.30pm	Ireland - WP2: Prof Lizbeth Goodman (UCD) / Ms Rebecca White (FF21C)
Zone Map / OBR to map • Concern-led practices (e.g., artistic work addressing environmental and ecological sustainability issues; • works embedding digital components, technology elements embedded in designs, evidence and affinity to work with open design and open innovation principles, • stated and demonstrated interest in engaging with local communities, • stated and demonstrated interest in engaging with industry)	UK - WP 4: Prof Camille Baker (RCA)/Huw Williams (UCD) /Dr Sher Doruff (UCD)
	The Netherlands - WP 5: 6: Julie Ng (WAAG) / Zeynep Birsal, Miha Turšič, Zoénie Liwen Deng (WAAG)
	Portugal - WP 1: Marta Coto (Inova+) / Daniella De Paulis (UCD)
	Croatia WP 7: Martina Radanovic (Eurice/Rise)
15 mins Break	
10.45 - 11.45 pm - Everyone circulates spending at least 15 mins analysing and contributing to each map from your own regional / collaborative perspective.	
15 mins Break	

Day 2 - Artists / Artists' Projects	Location / Team
12 - 1pm Existing Schemes / Technologies Tools: Zone Map / OBR stages • using learning from WEAR Sustain/S+T+ARTS, SMARTlab Academy and WAAG existing schemes • and prior research that analysed 50 years of arts for eco-social impact integrated with the pCr praxis (for implementation in WP4).	Ireland - WP2: Prof Lizbeth Goodman (UCD) / Ms Rebecca White (FF21C) UK - WP 4: Prof Camille Baker (RCA) / Mr Huw Williams (UCD) The Netherlands - WP 5 / 6: Julie Ng (WAAG) / Zeynep Birsal, Miha Turšič, Zoénie Liwen Deng (WAAG) Portugal - WP 1: Marta Coto (Inova+) / Daniella Du Paulis (UCD) Croatia Germany WP 7: Martina Radanovic (Eurice/Rise) / Julie Ng (WAAG)
Lunch 1hr	
2- 3pm Everyone circulates: spend at least 10 mins with each map analysing and contributing to it from your own locational / experience perspective	
15 mins Break	
3.15 - 4.15 Regional Concerns / SDGs / Policies Tools: Zone Map / OBR stages	Ireland - WP2: Prof Lizbeth Goodman (UCD) / Ms Rebecca White (FF21C) UK - WP 4: Prof Camille Baker (RCA) / Mr Huw Williams (UCD) The Netherlands - WP 5 / 6: Julie Ng (WAAG) / Zeynep Birsal, Miha Turšič, Zoénie Liwen Deng (WAAG) Portugal - WP 1: Marta Coto (Inova+) / Dr Sher Doruff (UCD)

Day 2 - Artists / Artists' Projects	Location / Team
	Croatia / Germany WP 7: Martina Radanovic (Eurice/Rise) / Daniella Du Paulis (UCD)
15 mins Break	
4.30 - 5.30pm Everyone circulates spend at least 10 mins on each map adding to it from your own locational / experience perspective	

- **Activity 1 - Introduction to the VSM - Project Development and Evaluation**

1. Developing Indicators - KPIs and More
2. Using the scenarios as a practical application of the VSM

The aim was also to inform the selection process, by assessing the scenarios and the concerns raised within and the teams' understanding of the project the exercise identified that there were instances where they would not select an artist and what might be the deciding factors became apparent. It is hoped that this experience will be integrated in the key tasks and the following deliverables

- **Activity 2 - Scenario Exploration:** Use the tools to facilitate the initial mapping of learning (skills and knowledge) from the consortium's existing schemes to provide introductory training to the consortium in Inclusive Design/pCr in preparation for Task 2.3 and the ecosystem scanning of regions, tools, technologies and concerns.

3.4.3 Day 2, Artists, Schemes, Concerns

Table 6 Day Three Activities, Feb 2024

Day 3 -	Location / Team
9.30 - 10.30pm VSM Introduction	
Introduction to Vital Signs Matrix as Project development / KPIs and Evaluation Tool	
15 mins Break	
10.30 - 11.30 Scenarios	Ireland - WP2: Prof Lizbeth Goodman (UCD)/ Ms Rebecca White (FF21C) / Mr Huw Williams (UCD)
Set of Prompts to have teams dissect the scenarios and raise concerns / questions etc	UK - WP 4: CB / SD
	The Netherlands: - WP 5 / 6 Julie Ng, Zeynep Birsell, Miha Turšič, Zoénie Liwen Deng (WAAG)

Day 3 -	Location / Team
	Portugal/Croatia WP1 / 7: Marta Coto (Inova+)/Martina Radanovic (Eurice/Rise)
15 mins Break	
11.45 - 12.30 VSM Development Indicators on Scenarios	Everyone together: AM models across the rubric then collectively adding indicators in 2/3 scenarios
12.30 - 1.30pm	Breakout teams for Discussions / questions or WP-focused team work

On the last day, three scenarios were created in order to engage the teams, and in particular, to engage participants who had less direct artistic experience and/or less direct experience of eco-social practices. The aim was to ensure full alignment and understanding of terms, methods and intended outputs and to identify issues that could arise within the project. This was to foreground concerns that would need to be addressed in the commissioning brief, artists' engagement and any artists' support needed. Due to time constraints the Theory of Change Model for the scenarios using the VSM was not completed in full on the day but partners took the materials home to carry on with the work over time, as it was clear from the discussions around the scenarios that the team would be able to complete this aspect at a later date. The results of this activity will be key to informing the plan for mentoring the artists, as that process evolves, supported by in UCD, Future Focus21c, WAAG and RCA.

Unfortunately, the partners from Brunel were unable to attend due to prior commitments. In order to avoid any negative consequences of this absence, the sprint sessions were well documented and shared. Also, Dr Anita McKeown met with Professor Hua Dong, Iris Tsang and Chuxuan Xu from Brunel after the main group sprint, and provided one-to-one training to ensure full information, shared methods, and alignment. Brunel were tasked with completing the mapping and a Vital Signs Matrix (VSM) table, using the tasks they are leading on across the work packages. They will begin to explore potential key performance indicators for the tasks, and by completing the table, will provide an important tool to be utilised by all partners in a follow up meeting to complete the Theory of Change activity and review at the end of the project as part of the VSM evaluation.

4. Mapping Activities

The mapping activities of the pCr sprint were developed to quickly transfer knowledge and experience from each of the sprint attendees into a format that could be shared, reviewed and utilised by others in the consortium. This then creates the foundation for connections, resources and information to travel across the project ecology. Mapping the actors / categories relationally i.e. their proximity to the centre of the project can be used in later activities in combination with the pCr.

4.1. Stakeholder mapping activity

The primary aim of the first activity of the pCr sprint, was to begin to understand the landscape of potential stakeholders involved in the VOICE project and identify any gaps in representation. Two pivotal questions guided our exploration: "What is at Stake?" and "Who is not Here?" Through collaborative mapping exercises, participants sought to gain insights into the breadth and depth of stakeholder involvement, ensuring inclusivity and representation across diverse sectors.

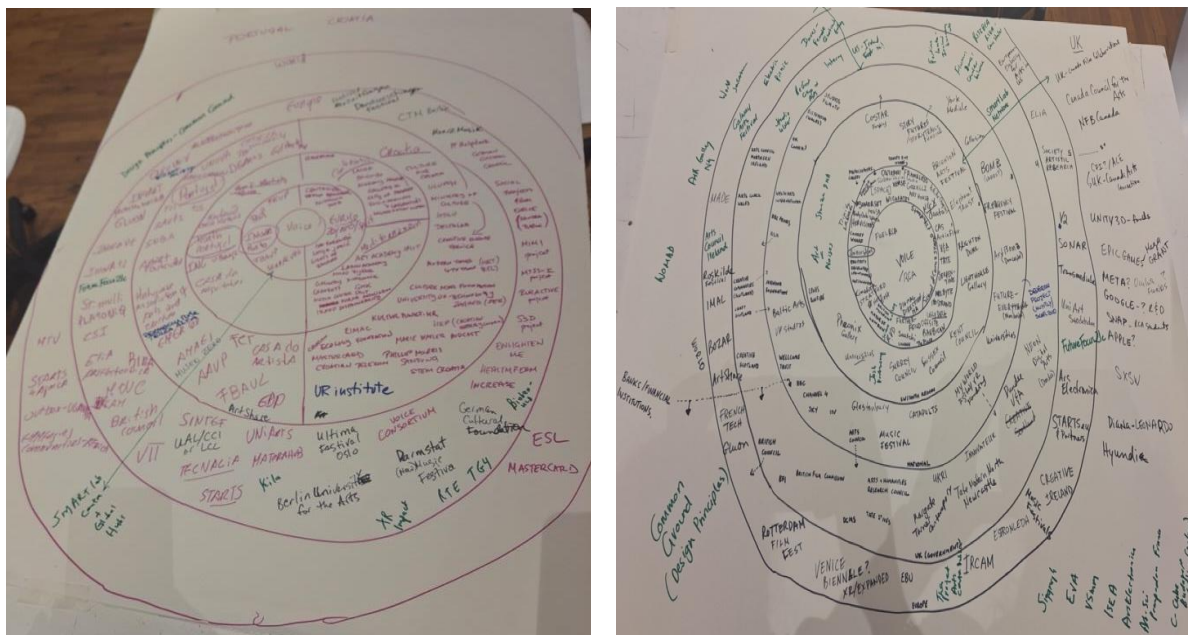


Figure 5 Stakeholders mapping, Portugal / Croatia, UK

The primary aim of the first activity of the pCr sprint, was to begin to understand the landscape of potential stakeholders involved in the VOICE project and identify any gaps in representation. Two pivotal questions guided our exploration: "What is at Stake?" and "Who is not Here?" Through collaborative mapping exercises, participants sought to gain insights into the breadth and depth of stakeholder involvement, ensuring inclusivity and representation across diverse sectors.

1. **Stakeholder Mapping:** Participants mapped stakeholders (Academic, Industry, Civic Society and Governance) from their respective work package perspectives, to develop stakeholder representation within their maps.

2. **Identification of Key Stakeholders:** The mapping exercise aimed to identify key stakeholders, including academia, industry, citizens, NGOs, and governance entities. Participants spent time drawing their maps to ensure that no crucial stakeholders were overlooked. Visiting and reflecting on other maps did encourage participants to revisit and revise their own maps.
3. **Integration of Diverse Perspectives:** An emphasis was placed on integrating diverse perspectives into the stakeholder map. Participants identified how they incorporated viewpoints from various sectors, reflecting an in-depth understanding of stakeholders' roles and relationships / who's missing.
4. **Enhancement through Collaboration:** Circulating among maps and adding insights to each other's work facilitated a broader perspective and enriched the overall contribution of and engagement with stakeholder dynamics.
5. **Identifying Ongoing Work and Addressing Gaps:** Participants reflected on the work that still needs to be done to ensure comprehensive stakeholder engagement. The critical consideration regarding stakeholders who were still not adequately represented was highlighted. Strategies should be devised to address this gap, including targeted outreach and engagement initiatives to ensure the inclusion of all relevant stakeholders and address gaps in representation

A deeper understanding of the importance of stakeholder engagement emerged through this process. Ensuring ongoing dialogue and collaboration with all stakeholders, fostering a participatory and inclusive approach and engaging those not represented on the first stage of mapping is a clear priority.

4.1.1 Identification of Key Communities of Practice

The sprint's aim was focused on identifying the initial communities of practice known to the project team that were present and as the evaluation showed also highlighted additional work to ensure these communities are as diverse as possible. This enable the initial mapping was devised to move away from polarities such as top-down or bottom-up / grassroots to focus more from an inside-out perspective, and as such the initial mapping is relational and seeks to identify potential actors in the projects micro-ecology in proximity to the core, or heart of the project.

These areas will however, be expanded once the artists begin to map their own project landscape, with support from Dr Anita McKeown, through the pCr inductions as part of WP5 and 6.

- **Artistic Community:** Artists from diverse disciplines and backgrounds where present in the mappings within the mappings. This diversity of input is crucial for shaping the artistic direction of the initiatives and ensuring that the projects resonate with artistic values and sensibilities.
- **Academic Community:** Academics are included for their scholarly rigor and research expertise, helping to ground the initiatives that emerge in broader frameworks and alignment with academic standards and objectives. While their contributions will facilitate the integration of academic knowledge into practical applications, the artists knowledge and their innovations will also be integrated into scholarly frameworks. This is important particularly for engaged research.
- **Industry Professionals:** Industries involved in innovation (including technology, sustainability, and the arts) and associated representatives from that sector e.g. professional bodies, unions and trade regulatory bodies, offer practical insights and real-world experience. This expertise helps, with the artists innovations, to bridge theoretical concepts and practical

implementation, and will ensure the initiatives are considered for their feasibility and relevance within industry contexts, helping to further valorise artists innovations.

- **NGOs and Advocacy Groups:** NGOs and advocacy groups bring a social justice and sustainability perspective to the project, advocating for marginalised communities and environmental concerns. Inclusion of diverse constituents are not only necessary, given the underpinning methodology of inclusive design their knowledge and expertise contribute to address pressing societal issues and contribute to pro-social and environmental behaviour and change.
- **Government and Policy Stakeholders:** The inclusion of government representatives and policy stakeholders will support the project in providing regulatory insights and policy expertise, which will helping to navigate legal frameworks and compliance requirements. Input from this sector is essential for both ensuring that the initiatives align with government priorities and regulations as well as facilitating insights from the ATSI schemes into policy.
- **Community-Based Organisations:** Community-based organisations enable local and 'homegrown' initiatives, often devised in response to local concerns and needs and as such, offer valuable perspectives on community priorities. Local Involvement ensures that the initiatives are inclusive and responsive to the needs of diverse communities.
- **Arts Organisations and Institutions:** Arts organizations and institutions play a pivotal role in supporting and promoting artistic endeavours. Mapping these actors in each of the partner's locations enables this knowledge to be shared and reviewed amongst the partners and integrated into the ATSI schemes were relevant. This can not only expand the community if practice it supports further collaboration, resource sharing, and capacity building within the arts community.
- **Technology Experts:** Mapping the technology experts will bring technical knowledge and innovation capabilities to the project, as well as supporting the potential to explore new technologies and digital solutions. This input is crucial for leveraging technology to augment the ATSI schemes and integrate artist innovation into the technology sector.

4.2 Mapping of Artists / Artists projects

The pCr praxis methods used in the sprint were developed to mitigate some of the tensions commonly found when integrating artistic understandings and methods into structured activities. In most evaluation methods there is a tension between the need to achieve uniform and measurable outcomes and the inherent complexity of measuring the qualitative aspects inherent in artistic endeavours. While structured frameworks like the aim to provide clarity and direction by delineating specific goals and criteria, the nature of artistic expression defies easy quantification. The tools within the pCr praxis were purpose-built by an artist with twenty-five years working in complex situations within eco-social practices to mitigate aspects of this issues – see section 2.1. The praxis' methods and tools offer frameworks for organising and guiding artistic projects, that are more in keeping with that process, while embracing and supporting the intrinsic variability and richness of artistic expression. The tools were developed in the knowledge that qualitative outcomes resist easy quantification and instead offer a means for artists to use the tools within their own practices and processes.

The mapping of artists and artistic project within the sprint was to begin to identify artists known to the consortium as a way to build an initial directory of potential artists that could be sent the VOICE call in June 2024. With regard to artistic outcomes often emerge from the subjective interplay of memory,

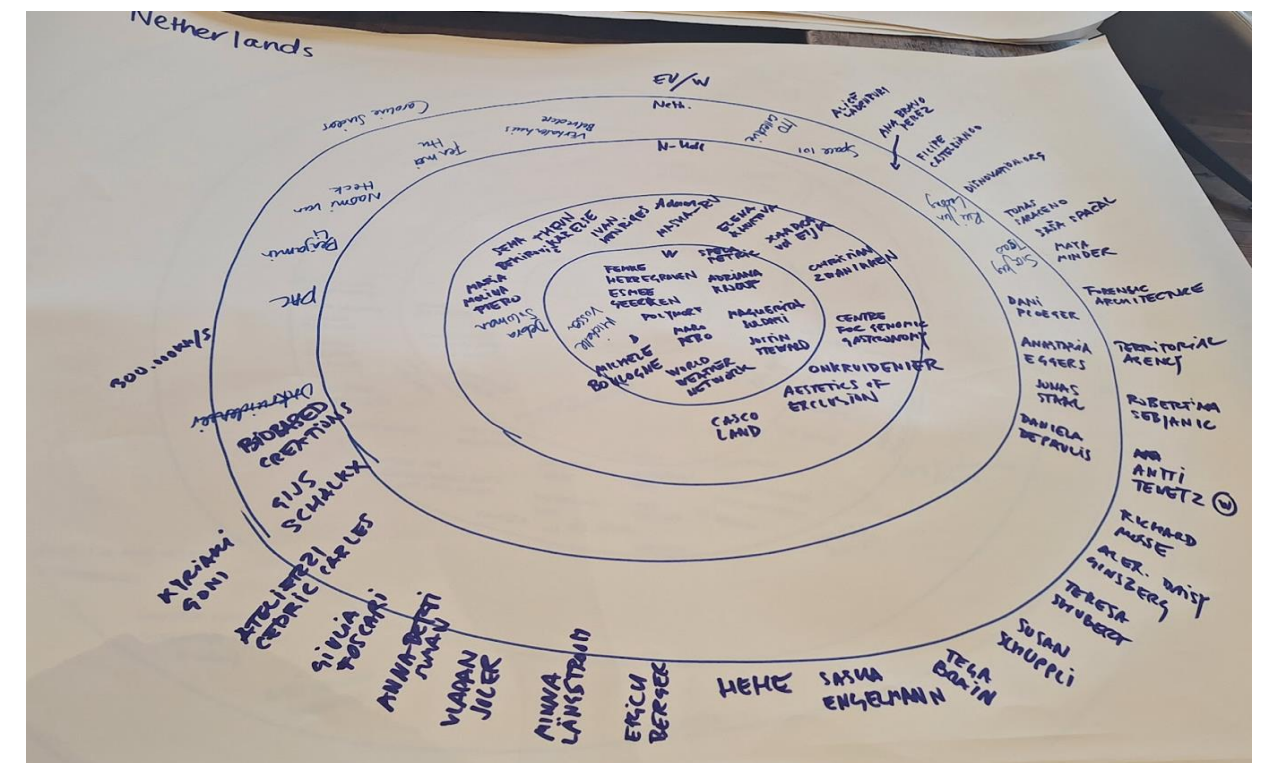


Figure 6 Artists / Artists' Projects, Netherlands map

art projects by the WAAG, and to integrate knowledge from prior research that analysed 50 years of arts for eco-social impact. Integration of this knowledge into the deliverables within WP4 presents a unique opportunity for the consortium.

The existing schemes within the consortium encompass a diverse range of interventions aimed at fostering dialogue, collaboration, and creative problem-solving to address societal challenges and are summarised as follows:

- Salons, characterised by deep personal connections between artists and communities, provide a space for long-term change-making interventions and systemic transformations.
- Workshops facilitate problem-oriented engagement with various communities, focusing on co-research and co-creation of solutions.
- Meetups offer regular topic-oriented gatherings to explore artistic interventions addressing societal challenges, aiming to diversify demographic participation through targeted community engagement. Art + policy/community/data hackathons bring together multidisciplinary groups to integrate art into finding innovative solutions to pressing societal challenges.
- Mini-residencies allow for deeper exploration of artistic interventions and their impact on targeted communities' challenges.
- Design sprints and expert initiatives focus on time-focused, solution-oriented investigations and co-creation processes with real users and communities.
- Leveraging third sectors to connect end users/communities with designers and promote co-created solutions for scale-up. Embedded/situated practice encourages artistic interventions to emerge organically from complex situations, fostering resilience and community engagement. These schemes collectively embody the consortium's commitment to collaborative, arts-driven approaches to societal innovation and transformation.

Drawing on the insights and experiences gained from these schemes and previous research endeavours, the consortium aims to leverage existing knowledge and best practices to inform and enhance the VOICE project's initiatives. By adopting a collaborative approach rooted in the principles of Inclusive Design and the pCr praxis, the sprint sought to facilitate meaningful exchanges of ideas, methodologies, and outcomes. An integrated approach not only enables the transfer of knowledge but also fosters a dynamic learning environment where the project partners can engage with and adapt proven strategies to address contemporary challenges. Through this process, the consortium endeavours to maximise the impact of its initiatives and contribute meaningfully to the advancement of artist innovations for eco-social issues.

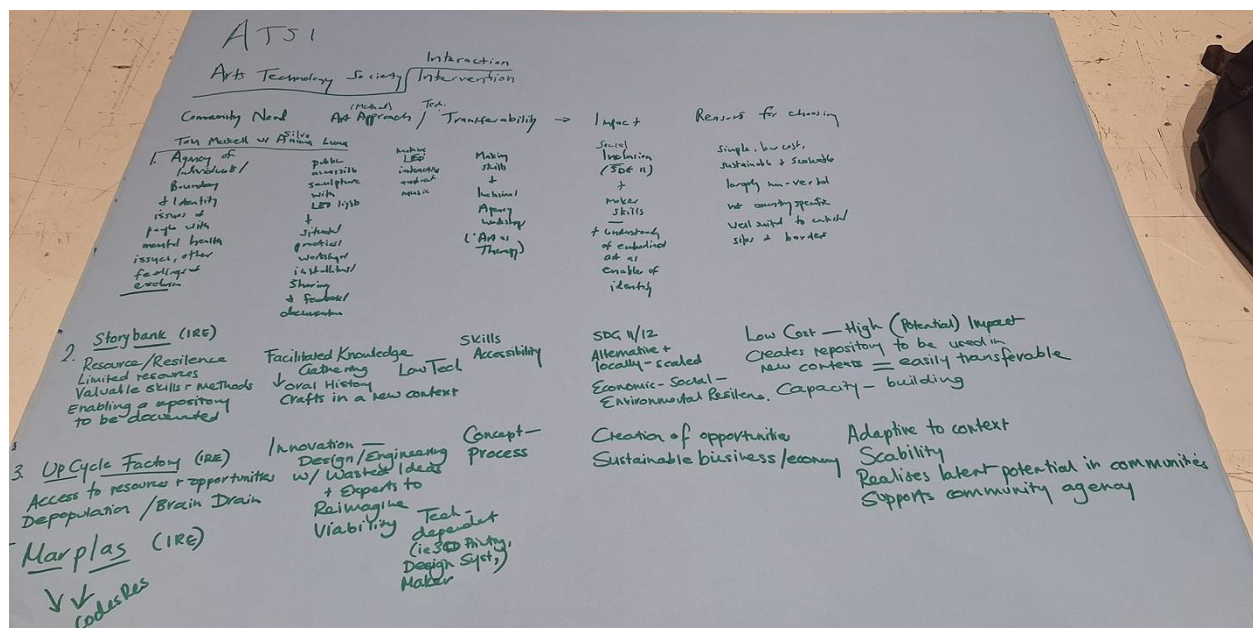


Figure 9 Mapping Existing Schemes, Ireland map

4.4 Mapping of Consortium's Regions, and Concerns

The VOICE consortium proposes to address multifaceted environmental and ecological sustainability challenges through innovative approaches grounded in the arts, technology, and society interactions (ATSI). Rooted in the principles of dialogue, collaboration, and co-design, VOICE aims to empower diverse stakeholders to address complex sustainability issues through artist-driven interventions. By fostering collaboration between citizens, industry, and other stakeholders, these interventions serve as platforms for knowledge exchange and co-creation of green and digital solutions. Embracing the Sustainable Development Goals (SDGs), particularly SDG 11 (Sustainable Cities and Communities) and SDG 12 (Responsible Consumption and Production), VOICE seeks to pilot existing schemes of art-embedded innovation, complemented by SDG 17 (Partnerships for the Goals). By disrupting market-driven innovation paradigms, VOICE aims to unlock locally relevant knowledge and facilitate responsible innovation practices. Through participatory civic knowledge valorisation, the consortium aims to transcend traditional value extraction models, embracing participatory and pluralist approaches to value creation. Ultimately, VOICE positions itself as a pioneering initiative at the forefront of the movement in Europe at this vital and challenging moment: leaders in fostering dialogue, understanding societal dynamics, and promoting responsible innovation for a sustainable future through an Inclusive Design process that looks to the edge and ensures that all creative voices can be amplified and heard.

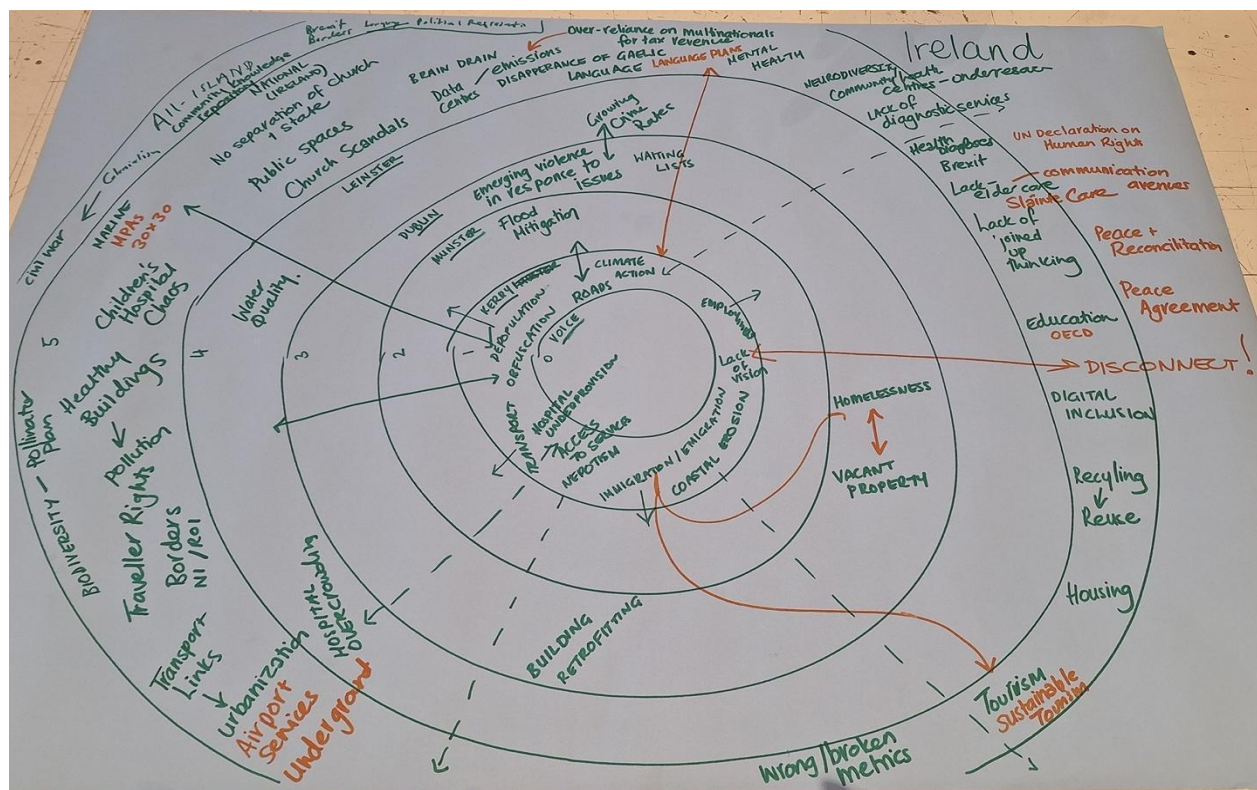


Figure 10 Regional Concerns, Ireland map

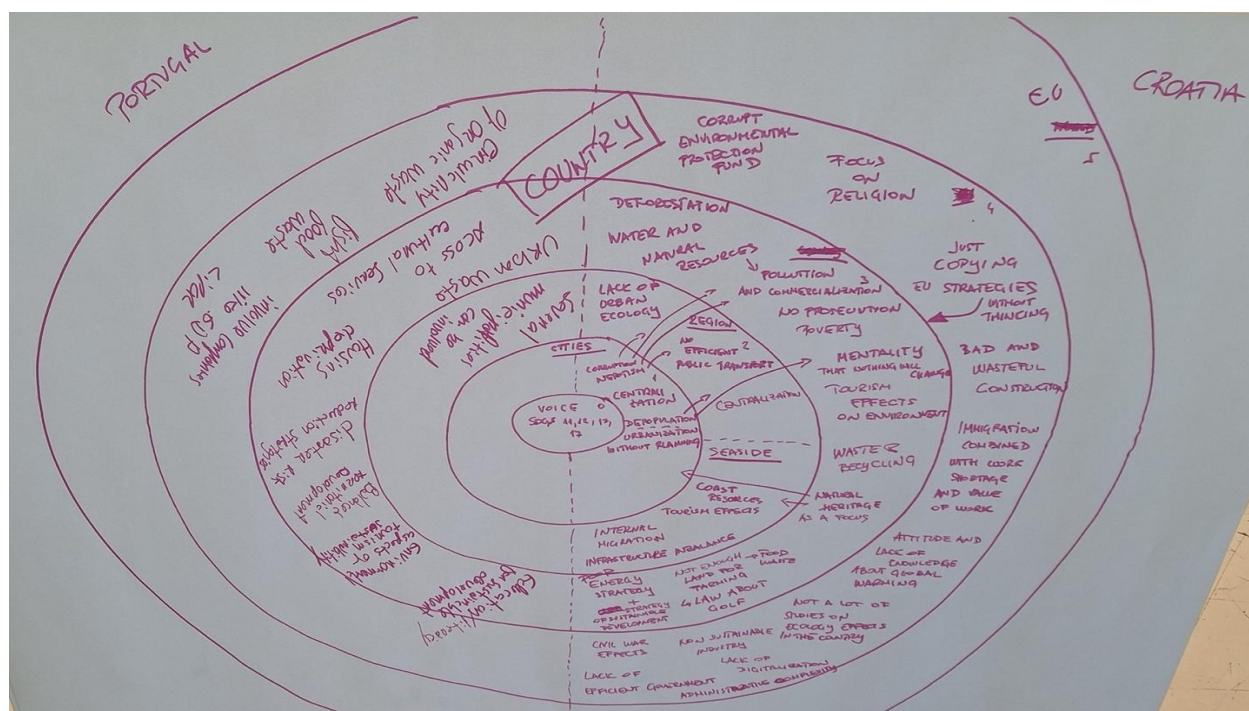


Figure 11 Regional Concerns, Portugal and Croatia map

The pCr sprint underscores the importance of ongoing collaboration, refinement, and inclusion of diverse perspectives in shaping the trajectory of the VOICE project. Key findings from the sprint highlight the need for continuous efforts to map stakeholders, artists, existing schemes, and regional concerns. While progress has been made, challenges such as incomplete representation and the need for more localised insights persist. Addressing these challenges will require sustained collaboration, refinement of communication and engagement strategies, and exploration of innovative approaches. The scenario mapping exercise revealed valuable insights into the practical application of project frameworks, highlighting areas for further development and refinement. Overall, the findings from the sprint provided an initial roadmap for future actions, work package tasks and deliverables, guiding the project towards its goals with increased clarity and purpose.

5. Scenario activities

On the third day, the sprint participants explored three fictional ATSI scenarios, which were drawn up as deliberately vague for the reason that we did not wish to ‘lead’ the participants, but rather our aim was to enable new ideas to emerge organically. The scenarios focused on an effort to work through and highlight issues that might arise in the submitted artists’ proposals further into the VOICE project’s evolution. Each exercise was designed with specific prompts relevant to the scenarios. For the team’s responses including generic answer keys - see Appendix, 12.1.1.

The scenarios deliberately used the actual names of team members contributing to the exercises, but within fictional contexts; therefore, the titles of participants (Dr, Prof etc) are not consistent with ‘real titles’ but rather with the roles assigned to the named people in the scenarios.

5.1 Fictional Scenarios

- **Scenario 1: Promoting Environmental Awareness Through Art**

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

- **Scenario 2: Fostering Community Co-Creation for Environmental Advocacy**

Seán is passionate about environmental issues and has a particular interest in co-creating with communities to address local environmental challenges. Seán’s previous works and research have focused on water pollution in the River Thames, where they successfully engaged with local communities to raise awareness and advocate for change. Now, Seán seeks to expand their reach and experiment with creative participation and co-creation in other nearby communities affected by similar environmental issues. Seán envisions fostering collaboration between citizens and local public authorities to drive meaningful action and sustainable solutions.

- **Scenario 3: Exploring Social Media Dynamics Through Art**

Huw, an emerging artist, is intrigued by the role of social media in shaping public opinion and influencing societal norms. He aims to design a thought-provoking public engagement program that delves into the concept of ‘influencer’ culture and the dynamics of online discourse. Hua plans to leverage digital personas, avatars, and existing digital platforms to explore the intersection of noise and active ownership of concerns, encouraging participants to critically reflect on their online behaviour and its impact on society.

Each team's participants were made up of a cross section from the consortium and different work packages were tasked with considering the ethical concerns and considerations, the eco-social impact issues and mentoring support based on their understanding of the VOICE's ATSI schemes.

As a team the participants received the following instructions:

1. Discuss and annotate using the bullet points below to highlight any issues to consider and how they might manifest within the project;
2. Your solutions for any issues that arise;
3. Consider this question: would you propose this artist to a community / invite this artist to the VOICE project?

The teams were also asked to identify any Ethical Concerns/Considerations in this project, how might they manifest and what could be done to mitigate them, in particular with regard to:

- Community Representation:
- Informed Consent:
- Cultural Sensitivity:
- Transparency:
- Environmental Impact:

The teams were also asked: What are the Eco-Social Issues in this project, how might they manifest and what could be done to mitigate them specifically with regard to:

- Community Empowerment:
- Accessibility:
- Education and Awareness:
- Collaborative Partnerships:
- Long-Term Sustainability:

Each team was also asked to consider the mentoring needs of their 'fictional' artist in tandem with considering which mentors would be available to provide support, listing their areas of expertise as a means to raise awareness about the diverse needs of artists who will need in VOICE to be well matched and supported by mentors with the requisite skills and competencies.

Scenario 1 Mentoring Needs: Marta seeks guidance from a mentor, Dr Birsal, an environmental scientist with experience in community engagement and eco-social impact assessment.

1. What mentoring support do you think Dr Birsal can give Marta in the following areas?
2. Please add other supports to the list if you come up with them
 - Community Engagement Strategies
 - Ethical Framework
 - Cultural Sensitivity Training Environmental Impact Assessment

- Partnership Development
- Monitoring and Evaluation

Scenario 2 Mentoring Needs: Seán seeks guidance from a mentor, Dr Baker, a community engagement specialist with experience in environmental advocacy and participatory approaches.

1. What mentoring support do you think Dr Baker can give Seán in the following areas?
2. Please add others if you come up with them
 - Co-Creation Methodologies
 - Community Mapping
 - Cross-Cultural Competency Training
 - Partnership Development
 - Feasibility Assessment
 - Monitoring and Evaluation

Scenario 3 Mentoring Needs: Huw seeks guidance from a mentor, Dr White, a community engagement specialist with experience in environmental advocacy and participatory approaches.

1. What mentoring support do you think Dr White can give Hua in the following areas?
2. Please add others if you come up with them
 - Ethical Framework
 - Community Engagement Strategies
 - Digital Literacy Training
 - Accessibility Standards
 - Inclusive Design Principles User Testing Language and Representation Engagement Strategies
 - Continuous Learning
 - Environmental Impact Assessment
 - Data Privacy and Security
 - Monitoring and Evaluation
 - Role of AI and trust

5.2 The Vital Signs Matrix and Theory of Change

Due to time the use of the scenarios as a scaffolding activity to explore the Vital Signs Matrix (VSM) was limited. Further, the action was not translated into the Theory of Change as planned. This exercise was completed by two teams and it is clear from their work that the concepts were well understood and the ability to complete the exercises by others would be viable.

The exploration of the theory of change will be developed within the Artists' pCr induction and integrated into the Deployment Toolkit as the VOICE project evolves.

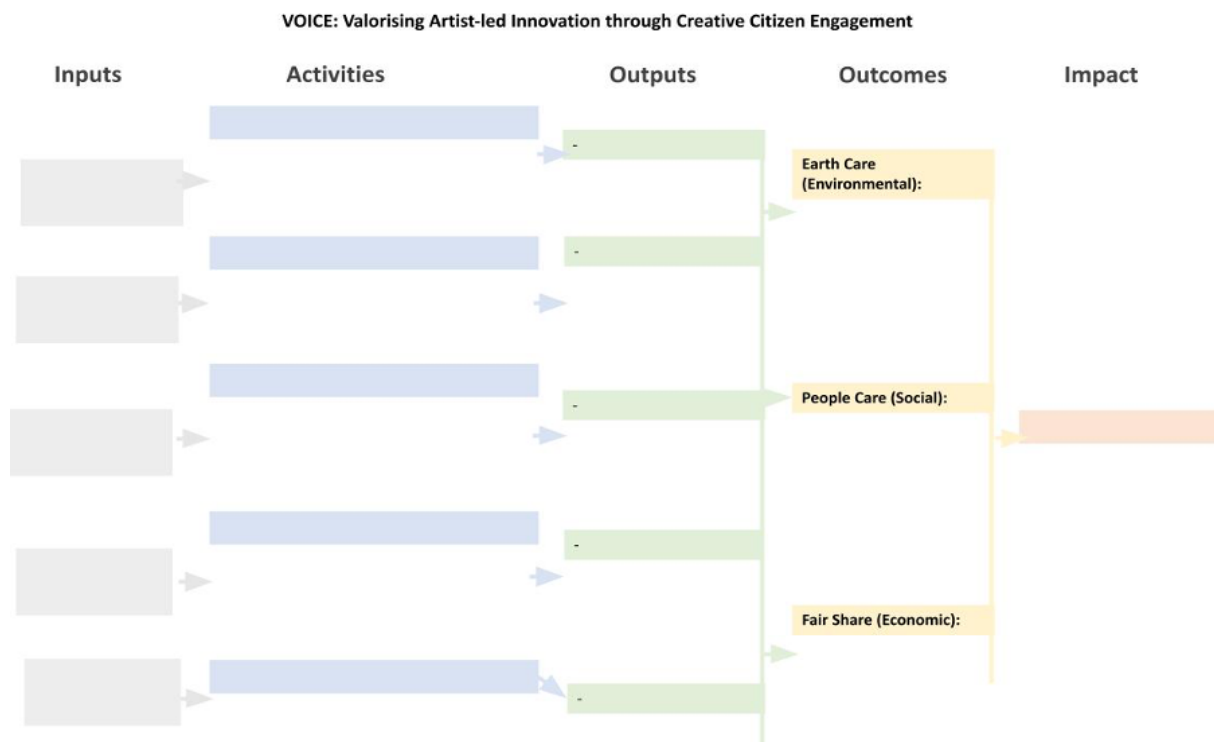


Figure 12 Establishing a Theory of Change (McKeown, 2015)

6. Preparatory work for WP 3 - 6

The pCr sprint conducted within the VOICE project held importance for the preparatory work leading into tasks spanning WP3 to WP6. The insights garnered from the sprint process serve as a foundational pillar upon which subsequent tasks are built, facilitating informed decision-making, strategic planning, and effective execution across multiple work packages. This section outlines the importance of the sprint as foundational work for tasks in work packages 3-6 effecting insights gained from the sprint process, particularly issues of expressed concern as well as highlighting gaps in knowledge and constituents.

The insights garnered from the sprint process serve as a foundational pillar upon which subsequent tasks are built, facilitating informed decision-making, strategic planning, and effective execution across multiple work packages as summarised in the table below.

Table 7 The pCr Contributions to Work Packages 3 - 6 tasks

Task	Indication of sprint contributions to tasks
Task 2.2 involved developing briefs for participating artists and defining selection criteria and induction methods (Lead RCA M3)	Through considering the diverse constituents, concerns and existing schemes the project team can begin to articulate clear expectations and objectives for artist-led interventions. The complexities of the VOICE project were raised and created a platform for discussion. The sprint also provided a platform for initial discussions and the potential needs and requirements that artists' submissions may raise and provides insights into developing induction methods, ensuring that participating artists are adequately equipped and oriented for their roles within the project.
Task 2.3: Ecosystem Scanning of Regions, Technologies, Concerns (Lead UCD M3)	The sprint process provided an initial understanding of stakeholders, communities of practice, and their respective concerns, setting the stage for ecosystem scanning. Insights from the sprint mappings of concerns / technologies will also inform the identification of key regions, technologies, and sustainability concerns to be explored, within that task ensuring that ecosystem scanning efforts are targeted, relevant, and aligned with project objectives.
Task 3.1: Expanding Community of Practice (Lead Eurice M7)	By mapping potential stakeholders and communities of practice during the sprint, the groundwork was laid for expanding the community of practice in Task 3.1. The insights gained from the sprint process will inform targeted outreach efforts, facilitating the engagement of diverse stakeholders and the cultivation of a vibrant and inclusive community of practice.

Task 3.2: Develop Sustainable Deployment Toolkit for ATSI (Lead FF21c M7)	The sprint process highlighted the role of artists and stakeholders in knowledge valorisation and collaboration, valuable insights for the development of a sustainable deployment toolkit. Understanding the needs, challenges, and opportunities identified during the sprint, and the artists schemes, will enable toolkit tailoring to support the effective implementation of artist-driven interventions in the future.
Task 3.3: Write the Narrative of VOICE in Multiple Voices (Lead UCD M7)	Insights from the sprint process could contribute to crafting a narrative that reflects the diverse voices and perspectives within the VOICE ecosystem. By capturing and integrating the experiences, aspirations, and contributions of stakeholders identified during the sprint, the narrative can begin to reflect a compelling representation of the project's ethos and impact.
Task 4.1: Understanding / Matchmaking ATSI Experimental Schemes with Skill Needs (Lead Bul M1)	The sprint process drew attention to the potential skill needs and expertise required for ATSI experimental schemes, laying the foundation for onboarding mentors for matchmaking. By identifying relevant stakeholders (potential mentors) this opens up avenues to recruit expertise / skill sets for the matchmaking process can be guided by the pCr's data-driven insights. This will be necessary for optimal collaboration and delivery.
Task 4.2: Project knowledge mapping (Lead BUL M7)	The sprint's multifaceted mapping facilitated the accumulation of rich and varied knowledge networks and offers a foundation for the systematic organisation, analysis, and synthesis of knowledge resources relevant to the VOICE project's objectives. As a catalyst it initiated the knowledge mapping of the consortium by building an understanding of existing knowledge domains, which can inform upcoming decision-making and strategic planning.
Task 4.3: Build the VOICE Repository (Lead RCA M7)	Insights from the sprint process will inform the development of the VOICE repository, a central hub for storing and sharing knowledge, resources, and best practices. Capturing the findings and outputs from the sprint, the repository becomes a valuable resource for stakeholders across the project's ecosystem

Task 4.4: Capacity Building Programme Roll-Out	The sprint process identified areas of concern for capacity building within the project ecosystem, e.g. artists, communities. The pCr outputs will inform the design and roll-out of capacity building programmes e.g. pCr inductions. Indications of generic mentoring needs were highlighted through the scenario exercises. Understanding the skill gaps and training needs the pCr outputs could support identifying and onboarding mentors.
The following contributions to the pilot schemes in WP5 will also be transferable to WP6, building in the learning from the pilot scheme.	
Task 5.1: Developing and Delivering of Mentoring Programme for Artists (Lead RCA M4)	Insights from the sprint process could aid the development of a mentoring program that meets the needs and expectations of participating artists. Understanding the potential challenges and opportunities identified during the scenarios exercise, the mentoring program can be drafted to consider common areas of support and guidance, necessary within eco-socially engaged practices, fostering the professional development of artists.
Task 5.2: Invitations and Matchmaking ATSI Pilot Schemes (Lead RCA M6)	The sprint process laid the groundwork for matchmaking ATSI pilot schemes. By identifying potential partners and stakeholders during the sprint, invitations and matchmaking efforts can be guided by insights once the artists submissions are received.
Task 5.3: Orientation Pilots pCr (Lead FF21c M6)	Reflecting on the experiences and lessons learned during the sprint, continuous improvement and learning can be implemented into the pCr orientations. Reflecting on delivery, the evaluation and the questions identified within the sprint can be mitigated, supporting the artists, once selected, to ensure successful implementation of pCr within the pilot schemes. Insights from the sprint process will inform the orientation of pilots within the pCr framework, ensuring alignment with project objectives and methodologies.
Task 5.4: Implementation of ATSI Pilot Schemes (Lead Waag M6)	The sprint process provided valuable insights for the implementation of ATSI pilot schemes, guiding decision-making and resource allocation. Understanding the needs and priorities identified during the sprint, implementation efforts can be focused on maximising impact and achieving project goals.

Task 5.5: Analysis and Assessment of Outcomes from Pilot ATSI (Lead FF21c M9)

Insights from the sprint process will contribute to the analysis and assessment of outcomes from pilot ATSI schemes. Analysis efforts can be informed by the VSM evaluation matrix as well as mentoring to facilitating continuous improvement and learning across the project and captured within the deployment toolkit.

6.1 Questions Emerging from the Sprint

One of the aims of the sprint was also to raise the necessary issues and explore hidden or less obvious perspectives inherent to delivery of such a complex project. The aim of the sprint was not to answer these questions but to reveal them so that the various WP leads / contributors can collectively address them in the next 4 months in order to meet the next deliverables e.g. invitation to artists / commissioning briefs etc. The pCr sprint yielded invaluable insights and raised pertinent questions crucial for shaping the trajectory of the VOICE tasks within WP 3-6 initiatives. Through collaborative engagement and the utilisation of pCr praxis ecosystem mapping tools, the team navigated through a series of queries, each bearing significance for our project's objectives and methodologies. Overall, the insights gleaned from the pCr sprint lay the groundwork for informed decision-making and strategic planning, guiding our approach towards achieving the objectives outlined within the VOICE project. The questions have been organised by thematically in the table below with the full list of questions in the appendix - see appendix 12.2.

Table 8 Matters of concern emerging from the sprint

Insight	Details
Definition of Valorisation	Clarifying the concept of valorisation emerged as a critical task, essential for aligning our efforts with the overarching goals of the VOICE project. Defining valorisation entails recognizing and harnessing the value inherent in cultural heritage, artistic expressions, and technological innovations to drive positive societal change.
Support Measures from VOICE	Identifying the measures and support mechanisms that VOICE can provide to facilitate artist-led initiatives emerged as a critical consideration. From capacity-building workshops to mentorship programs, providing tailored support can empower artists to realise their potential and drive meaningful impact within their communities
Definition of Artist-Led Initiatives	Articulating what constitutes 'artist-led' interventions is pivotal for delineating project parameters and expectations. Defining the degree of autonomy and influence artists have in shaping project outcomes is essential for fostering meaningful collaboration and creativity

Research Expectations for Artists	Clarifying the research expectations for artists within the project context is essential for delineating roles and responsibilities. Balancing artistic freedom with project objectives necessitates defining the scope and depth of research activities expected from participating artists.
Contribution of Artists to Knowledge Valorisation	A central theme that emerged revolves around the role of artists in knowledge valorisation. As catalysts for creativity and innovation, artists possess unique capabilities to contribute to the exploration and dissemination of knowledge, thereby enriching our understanding of sustainability issues and fostering societal transformation.
Tools and Approaches for Artists	Exploring the tools and approaches that artists can suggest or employ emerged as a key area of inquiry. By leveraging various artistic mediums, digital technologies, and community engagement strategies, artists can offer novel perspectives and methodologies to address sustainability challenges effectively
Addressing Language and Cultural Sensitivities	The issue of language (professional terminology as well as different languages) and cultural sensitivities underscores the importance of fostering inclusivity and understanding within our project framework. Strategies for overcoming language barriers and navigating cultural nuances are essential for promoting effective accessible communication and collaboration across diverse stakeholders.
Consolidation of Maps and Dealing with Duplicate	One of the foremost considerations arising from the sprint process pertains to consolidating the maps generated and addressing duplicate entries. This challenge underscores the importance of streamlining data and ensuring coherence within our mapping framework to avoid redundancy and enhance usability

To effectively address the questions and issues that emerged and facilitate meaningful progress, it's recommended that consortia members from the relevant WPs convene to discuss and strategise the next stages to clarify the issues at hand. The collaborative approach embedded within the linked work packages will help ensure an alignment of goals, sharing of expertise, and collective problem-solving.

Additionally, ongoing evaluation and feedback loops will be established to refine strategies and adapt to evolving project needs. By leveraging the insights gleaned from the pCr sprint, the VOICE project can navigate the transition between work packages with clarity and purpose, driving impactful outcomes for sustainability and societal change.

7 Two-day Sprint pCr Sprint Evaluation and Results

A questionnaire was developed and sent to the pCr Sprint participants with the aim to assess participants' understanding, collaboration, and application of knowledge throughout the design sprint. The sprint was devised to provide valuable insights into the effectiveness of the activities and the overall achievement of the sprint's objectives. The questions, provided in annex 10.3, were a mix of activity specific and some more generic questions to help inform the development of the delivery process for the pCr orientation / induction programme in WP5 and WP6. Participants were asked to give detail where possible and to revisit their maps in order to answer the questions. The responses are summarised below.

7.1 Mapping the Stakeholders

The sprint facilitated the mapping of stakeholders from diverse sectors, including academia, industry, NGOs, Governance entities e.g. public / state bodies, and citizens. It has highlighted the importance of inclusivity and collaboration in stakeholder engagement efforts across the work packages as well as the need for integration across tasks from the consortium's members.

Overall, while some felt that diverse perspectives were fairly well integrated, there is a recognition of the ongoing need to refine and expand the stakeholder map to ensure inclusivity and comprehensiveness. The responses highlighted the importance of ensuring comprehensive representation across diverse sectors within the VOICE project. Suggestions were made to continuously identify relevant stakeholders, including those from countries not part of the consortium. Improving the mapping of artists, artistic organisations, and stakeholders across Europe was highlighted, with proposals to conduct surveys to gather additional insights. Partners acknowledged the need for more research to enhance the map's detail and expansion, with specific responsibilities allocated to individuals involved in the work package. Despite these challenges, the exercise was deemed reasonably comprehensive and valuable, providing a solid foundation for further engagement and collaboration within the project.

The feedback gathered from partners across various countries underscores the significance of the stakeholder mapping approach in advancing the objectives of WP7 within the VOICE project. From a broad perspective, stakeholders were reasonably identified, primarily from arts organisations and higher education institutions, aligning closely with the project's objectives. The detailed spectrum of organisations and specific players within them reflects a thorough understanding of regional interests and projects. While some partners expressed satisfaction with the outcomes, acknowledging the potential for substantial public engagement if even a fraction of the identified stakeholders connect with VOICE, others highlighted limitations such as incomplete representation of European arts and gaps in knowledge due to varying perspectives and field expertise.

Efforts were made to incorporate diverse viewpoints, acknowledging the complexity of the process and the need for continuous improvement, others expressed concerns about potential gaps and limitations. Respondents indicated that while key stakeholders were identified, emphasising the diverse backgrounds and expertise of the participants, It was recognised that more attention could be directed towards industry and citizen groups and that not all key stakeholders were identified. There was specific mention of gaps in representation for certain sectors such as NGOs and governance entities. However, from the viewpoint of

academia, industry, government bodies, and NGOs, key stakeholders were largely identified, attributed to the participants' experience and expertise in these areas, although gaps may exist in areas such as NGI and governance entities. The challenge of identifying stakeholders representing a quadruple helix approach, indicating a deliberate effort to encompass various sectors was highlighted. However, the inherent difficulty in capturing all diverse perspectives, was acknowledged as was the benefit of the mapping process to identifying the gaps.

The process of circulating to other maps and adding to them significantly enhanced participants' understanding of stakeholders' roles and relationships within the VOICE project. While some found it particularly helpful in grasping the project's potential breadth and gaining insights beyond their specific tasks, others noted its value in identifying relevant European stakeholders and addressing gaps in their own maps. Participants appreciated the opportunity to observe different approaches and types of stakeholders across maps, sparking ideas and highlighting potential areas of improvement or omission. Overall, the collaborative exercise fostered a more comprehensive understanding of stakeholders' contributions and connections within the project.

Respondents identified several areas for further work following the stakeholder mapping exercise. For WP7, the mapping will aid in developing communication lists and refining stakeholder engagement strategies. There's an ongoing need to filter and prioritise stakeholders, considering factors such as importance, specificity, and longevity, which will likely continue until the project's conclusion.

Participants expressed varying perspectives on the completeness of stakeholder inclusion and highlighted ongoing efforts to expand representation. Within, WP7 stakeholders are being gathered to inform communication strategies, with expectations of further clarity once communication tables are initiated. Suggestions were made to include small community organisations with ecological concerns and to reach out to creative industries and communities of need not currently within the consortium.

Concerns were raised regarding the potential omission of diverse perspectives, grassroots communities, and stakeholders not yet identified. To address this, participants proposed additional sessions to integrate these perspectives into the stakeholder map. While acknowledging the inclusion of a varied range of stakeholders, participants anticipate that gaps may become more apparent as other work packages progress, prompting ongoing refinement and expansion efforts.

7.2 Mapping the Artists / Artists' Projects

It is understood that artists' unique perspectives and creative expressions have the potential to drive innovation and inspire societal change, however concerns around work load, budget as well as the types of artists applying and the support needed to facilitate the ATSIs were raised. This will need serious consideration and tight briefs with clear boundaries and MoAs. Considered selections and ongoing monitoring will be necessary. It was hoped that the sprint would identify clear areas of concern, and this seems to have occurred. Participants also highlighted the need for ongoing efforts to refine and expand artist mapping, with responsibilities assigned to individuals involved in relevant work packages to continue adding to and validating existing maps. Overall, while some maps demonstrated efforts to account for diversity, others indicated room for improvement in capturing a broader spectrum of artistic expressions and projects. Nonetheless, participants appreciated the opportunity to see the range of artists and

collaborations across different maps, which facilitated a broader understanding and potential connections within the artistic community.

Participants offered diverse perspectives on the comprehensiveness of their maps of artists and artists' projects within their work packages. Some participants highlighted efforts to include a wide range of local and renowned artists, leveraging their networks and research to identify relevant individuals and organisations. Others acknowledged limitations, such as time constraints and limited visibility into a certain regions' artist communities. While some felt their maps were comprehensive, others expressed concerns about the potential exclusion of lesser-known artists or those operating discreetly. Overall, the assessment of map comprehensiveness varied based on individual perspectives, experiences, and contextual factors.

Participants provided varied perspectives on the inclusion of diverse artistic expressions and projects in their maps. Some noted efforts to ensure diversity by drawing inspiration from more experienced partners' maps and including artists with different practices and approaches. However, others expressed concerns about the lack of diversity, attributing it to discipline-specific perspectives and limited time for thorough research. Suggestions were made for improvements, emphasising the need for more time and broader research to enhance the representation of various artistic expressions and projects. Despite challenges, some participants highlighted the inclusion of varied people and projects, influenced by their institutional contexts.

Respondents expressed varied experiences regarding the extent to which sharing knowledge and contributing to other maps enriched their understanding of the artistic landscape of the project. Some participants found the experience entirely engaging, noting the progression from personal contacts to well-known artists representing various themes and concerns. Others highlighted the value of learning from others' maps and identifying common artists across different tables, providing opportunities for collaboration and expanding their own maps. However, some participants faced challenges due to limited familiarity with certain artists or artistic practices, resulting in a more superficial understanding. Additionally, observations were made regarding the tendency to focus on specific sectors within the artistic landscape, potentially leading to gaps in representation.

Various tasks that still need to be addressed regarding artist and artist project mapping were identified. For WP7, there is a need to develop communication lists and stakeholder mapping to fulfil deliverables. Some participants acknowledged the constraints of limited budgets and emphasised the importance of identifying artists who can balance risk-taking with career-building opportunities. Recognising that mapping artists is an ongoing process; others emphasised the need for continued research and collaboration to gather artists from a diverse range of disciplines and networks. Additionally, specific attention was drawn to the validation and expansion of maps for certain regions, such as Croatia.

There was a recognition of the significance of engaging both large and small artistic organisations across Europe to expand the pool of relevant stakeholders. Some participants reiterated the importance of addressing gaps in the mapping process, particularly concerning specific layers such as the EU/Corporate/World levels. Overall, participants emphasised the dynamic nature of the mapping process and the need for ongoing collaboration to ensure the inclusion of all relevant stakeholders. One respondent suggested that the pros and cons of each example included could be looked at more closely e.g. consider the Netherlands map.

7.3 Mapping of Existing Schemes and Technologies

The sprint facilitated the mapping of existing schemes, technologies, and regional concerns relevant to sustainability goals and objectives and has highlighted the need for a comprehensive understanding of not only top-down and bottom-up initiatives, but engagement from the inside out. In this way the sprint has also initiated task 2.3 and the mapping of regional concerns and technologies. However, all the consortium's members will need to use the outputs from the mapping if the insights are to be effectively integrated.

Respondents provided varying perspectives on the thoroughness of mapping existing schemes and technologies from their work package standpoint. Some mentioned looking to other maps for insights, indicating a collaborative approach to understanding existing schemes. Others highlighted the exercise as fruitful, suggesting that fresh ideas and concerns emerged, contributing to the project's landscape. However, challenges were noted, particularly in defining schemes for the project, affecting the mapping process. Some participants expressed that the mapping was not thorough, limited to schemes they individually knew, however as the project revolves around existing schemes it is not yet clear how additional schemes would be integrated .

Participants provided mixed responses regarding the representation of innovative and traditional approaches in their maps. Some indicated that they were adequately represented within their respective contexts, albeit limited by factors such as geographical constraints. Others highlighted a sense of evolution from previously explored techniques towards unexplored terrains, suggesting a dynamic exploration of possibilities. However, there were uncertainties about the understanding of traditional approaches and the exercise's focus, leading to varied interpretations. Despite these differences, examples cited in the maps demonstrated a range of approaches, from developing bio-materials to traditional art projects, indicating a diverse exploration of concepts. Other examples are included.

Some noted that compiling comprehensive lists of stakeholders relies on collaboration with other partners. Others emphasised the ongoing nature of refining the mapping process, suggesting the use of open platforms like Excel sheets for continued inclusion. Key arts organisations across Europe were highlighted as crucial stakeholders whose insights are valuable for the project, suggesting surveys to gather their perspectives. Additionally, there was recognition of the need to cover more technologies, particularly in digital sectors such as videography and online products.

Participants also pointed out the importance of considering different angles and criteria when mapping ATSI examples to ensure comprehensive coverage. Additionally, there were suggestions for further research and mapping to comprehensively cover the project scope. Despite varying experiences, participants acknowledged the importance of the exercise in extracting and distilling ideas for the project. Overall, participants emphasised the need for ongoing collaboration and refinement to ensure the inclusion of all relevant stakeholders in the mapping process.

7.4 Mapping of Regional Concerns, SDGs and Policies

The responses indicate a varied level of success in mapping regional concerns, Sustainable Development Goals (SDGs), and policies during the pCr sprint. While some participants felt that they went

beyond the scope of SDGs and engaged in extensive mapping, others considered it a good starting point but acknowledged the need for more detailed mapping. There was recognition of the importance of incorporating diverse perspectives and insights from across different layers of governance, arts organisations, and societal sectors to achieve a comprehensive understanding. Overall, the exercise facilitated a dialogue on various concerns spanning from local to global levels, highlighting the interconnectedness of issues and the potential for long-term sustainability goals within the project.

The responses varied in the consideration of both top-down and bottom-up initiatives in the mapping process. While some participants affirmed the inclusion of both approaches, others expressed uncertainty or a focus primarily on top-down initiatives due to their wider recognition. There was acknowledgment of limitations stemming from individual experiences and knowledge gaps, indicating the need for further exploration to ensure a balanced representation of initiatives across different levels.

The effectiveness of sharing insights and contributing to other maps varied among participants. While some expressed high satisfaction with the process and its contribution to broadening their understanding of regional concerns, SDGs, and policies, others perceived limitations or challenges. There were instances where sharing insights helped clarify ideas and highlight important aspects for consideration. However, some participants noted the need for more localized perspectives to fully grasp the nuances of regional dynamics, suggesting that without such insights, the understanding remained somewhat incomplete.

Participants identified several areas where further work is needed to enhance the mapping of regional concerns, SDGs, and policies. This includes the development of application criteria, refining communication strategies for conveying concerns, and fostering connections between communities and their respective concerns. Additionally, there's a need to continuously identify and incorporate relevant concerns, potentially through collaboration with external sources such as the EU or other national and regional entities. Research on the EU, global, and corporate layers is also required to add depth and detail to the mapping process. Overall, the exercise was deemed useful in showcasing different perspectives and approaches to the issues at hand.

Participants identified several stakeholders who were not yet included in the mapping process for this activity's focus e.g. policymakers, city councillors, granting agencies, arts organisations, and community-based initiatives. To address this gap, ongoing efforts are needed to expand the outreach and engagement process. This may involve leveraging larger EU initiatives to communicate positive schemes, maintaining an open platform for continuous inclusion, and actively seeking out relevant stakeholders through targeted outreach efforts. Additionally, exploring bottom-up community-based approaches can help capture perspectives and initiatives that may not be represented through traditional channels.

7.5 Mapping of Scenarios

Participants generally found the scenarios to be effective in demonstrating the practical application of the Vital Signs Matrix (VSM). They appreciated how the scenarios helped artists think more comprehensively about their projects and consider various aspects and goals. The exercises highlighted what criteria should be considered during the selection process and application design, aiding in understanding the necessary elements for project success. While most respondents found the scenarios to be helpful summaries, one respondent felt that a worked example would have been preferable to provide more clarity and specificity. Overall, the exercises were viewed positively for their role in guiding project development and evaluation processes.

The VSM/Scenarios exercise effectively highlighted various areas of challenge that could be encountered within the ATSI programs. Participants gained insight into the complexity of preparing instructions for applications and the need to support junior to semi-experienced artists during the application process. Additionally, the exercise shed light on the importance of defining the role of mentors and developing clear mentorship instructions. It provided a quick but valuable exploration of potential issues that the consortium may face, prompting discussions on how to address these challenges effectively. Moreover, it underscored the necessity of translating official language into artist-friendly terms to ensure accessibility and engagement.

The VSM/Scenarios exercise did highlight the possibilities of developing Key Performance Indicators (KPIs) for unique projects. Participants recognised the potential for KPIs to benefit not only the artists but also the consortium, other partners, and the European Commission. However, while the exercise served as a strong starting point, it was noted that identifying unique KPIs specific to individual projects proved challenging. Instead, participants primarily identified transversal KPIs that could apply broadly across projects.

The confidence levels regarding applying the VSM to project development and evaluation within VOICE varied among participants. While some expressed absolute confidence and saw potential benefits in merging the VSM with other project components, others felt more cautious and acknowledged the need for further familiarisation and exploration of different options and scenarios. Overall, participants recognised the importance of continued engagement and consultation to enhance their proficiency and confidence in using the VSM effectively within the project.

7.6 Identification of Gaps and Challenges

Through the collaborative exercises and discussions, participants identified gaps and challenges in stakeholder engagement, artist involvement, and project management. These have been documented throughout the responses to the evaluation. These insights are crucial for refining project strategies, addressing potential barriers, and delivering more effectively on the designated tasks. The sprint's aim was to enable the partners in the consortium to see clear pathways from which to springboard and as such was effective.

Participants identified several limits and obstacles associated with using the pCr praxis and VSM. These include the challenge of comprehensively considering all factors simultaneously, especially within time constraints. Some felt that the VSM was not fully realised during the two-day session, possibly due to the complexity of the approach. Concerns were also raised about the effectiveness of the approach in an online setting compared to onsite workshops. Additionally, participants noted that the long-term perspective required by the VSM may make it more suitable for later stages of the project. Another obstacle highlighted was the potential difficulty in data analysis, as standardising outputs between participants may be challenging. However, this is not the purpose of the VSM, its purpose is to recognise and validate artistic practice, tailored to a project. It was recognised however, that to address the limitations, consistent usage and adaptation of the pCr praxis throughout the work packages were recommended.

Participants suggested various strategies to adapt the pCr praxis/VSM explanations to make them more accessible and easier for artists to use. Some emphasised the need for a case-by-case approach, considering artists' backgrounds and specific needs. Others proposed providing examples of filled-out templates to help artists understand expectations better. Additionally, offering a mapping of the terrain and stakeholders at the project's outset was recommended to help artists comprehend the larger ecosystem and support structures within their local regions. Changing the language away from project-specific terms and defining zones for artists were also suggested as potential strategies to improve accessibility, suggestions that will be discussed in the next phase of the project.

Overall, the responses indicate that participants found the pCr sprint's methods and tools to be effective in highlighting both areas of opportunity and areas of concern for the VOICE project. One participant rated the effectiveness as 10/10, expressing admiration for the method's ability to facilitate collaborative conversation among partners. Others appreciated the sprint as an icebreaker and a starting point but suggested that additional methods might be needed to delve deeper into certain areas. However, the general consensus was that the sprint was useful, effective, and instrumental in showcasing the project landscape and enabling structured information distillation.

To enhance the facilitation of the pCr sprint delivery and make it more effective, participants suggested a variety of improvements. Overall, the sprint was praised for its comprehensive approach, but some suggested refining the process by providing more examples and expectations of outputs. Additionally, having more topic experts and regional representatives present could offer a more complete picture, especially considering the diverse landscape of Europe. Another suggestion was to consider revisiting the Vital Signs Matrix (VSM) after filling out the form to ensure its accuracy and completeness. Overall, these insights highlight areas where the sprint facilitation could be refined to optimise its effectiveness in future iterations, an activity that will be necessary for the pCr artists inductions. The pilot phase in WP5 will see the first iteration of this, and the learning incorporated into the WP6 inductions and iterated again within the deployment toolkit.

7.7 Key Outcomes from the In-person gathering

Beyond the pCr sprint itself, the gathering of the VOICE partners together to work intensively in person brought up a range of important issues and considerations, as we built trust through teamwork and explored project themes in depth and across cultural understandings.

This is part of the Inclusive Design Process as defined by partner UCD, where the ID method involves radical examination of who is/is not 'at the table' and of cultural and personal differences and nuances of perspective. The gathering itself extended beyond the formal structured activity, to include knowledge sharing on an informal basis and shared meals, tours of the WAAG and informal explorations of the arts and design of the area in Amsterdam. This all adds to the 'conscious unbiased' of the collective engagement and is part of the process of 'unlearning' and then 'relearning' that is key to collaborative project success.

7.8 Implications of the results for project deliverables

1. **Stakeholder Engagement Strategy:** The findings emphasise the importance of developing a robust stakeholder engagement strategy that fosters inclusivity, diversity, and collaboration. This

strategy should inform project deliverables such as community outreach plans, partnership agreements, and stakeholder communication channels.

2. **Artist-Led Initiatives and Capacity Building:** The significant contribution of artists underscores the need for dedicated efforts to support artist-led initiatives and capacity building. Project deliverables will include artist mentorship programs, skills development workshops, which will also offer support in developing future funding opportunities tailored to artistic expression and community engagement. The budget raised a number of concerns that will be considered over the next few months and the development of the artist's brief.
3. **Technology Integration and Mapping Tools:** To effectively map existing schemes and technologies, project deliverables may include the development of dynamic mapping tools, software platforms, or databases. These tools should facilitate data collection, analysis, and visualisation to inform decision-making and project planning.
4. **Evaluation and Monitoring Framework:** Addressing gaps and challenges identified the need for ongoing monitoring and feedback and underscored the importance of monitoring progress and outcomes, particularly in supporting artists and their communities throughout their collaboration. The VSM was designed to capture unique outcomes specific to a project and once the artists are on-boarded and inducted the process will be regularly monitored through monthly mentoring clinics with FF21c and encouraged by other consortium members who reported a range of confidence levels in using the VSM but were open to additional support.

Overall, the key findings from the pCr sprint provide valuable insights for informing project deliverables and guiding the implementation of the VOICE project. By incorporating these findings into strategic planning and decision-making processes and integrating findings with informal knowledge sharing and collective experiences of project partners all within the over-arching Inclusive Design process, the project can maximise its impact and effectiveness in promoting environmental and ecological sustainability through valorising artist-led praxis.

7.9 Recommendations for further action and improvement

As the VOICE project transitions from WP2 to into the other workpackages, it's crucial to harness the insights gained from the pCr sprint to inform our next steps effectively. The questions emerging from the sprint and bridging the gap between these, questions, the work packages and key considerations for progress. Using the themes that emerged in the questions shown in the table in section 6.1:

1. **Defining Valorisation: Within the context of VOICE,** Valorisation will be represented by the ability to harness cultural heritage, artistic expressions, and technological innovations to drive societal change and sustainable development. The VSM will enable the recognition of maximising the value inherent in the artists interactions offering a systematic way to gather and measure the outcomes and outputs.
2. **Measures/Support from VOICE:** VOICE's support through capacity-building workshops, mentorship programs, access to resources, and identifying potential funding opportunities. The VOICE approach is designed to foster a conducive environment for collaboration and innovation.
3. **Defining Artist-Led Initiatives: It is envisaged that the** Artist-led initiatives within VOICE will support artists to take the lead in conceptualising, designing, and implementing projects, that

prioritises artistic vision integrated with community engagement, with a view to fostering authentic collaboration and creative expression and citizen engagement.

4. **Artist Contribution to Knowledge Valorisation:** Artists can play a vital role in knowledge valorisation by translating complex concepts into accessible and engaging forms, bringing creative perspectives that can enrich understanding and foster innovative solutions to sustainability challenges through citizen engagement.
5. **Expectations for Artists' Research:** Within VOICE, artists will be expected to conduct research contextualising their work, understand community needs, develop inclusive practices and identify relevant sustainability themes. However, the extent of research required should be balanced with artistic freedom for those seeking to make a new creative contribution with its own merits and aligned with project objectives as well. UCD and the partners will contribute the high-level research map with examples from past practices and projects, to ensure that artists who join VOICE can focus on their own work in a well-defined and situated context, to ensure their success.
6. **Tools and Approaches for Artists:** In addition to the ATSI schemes, artists can suggest and employ additional tools and approaches and participatory methods, digital storytelling, co-creation workshops, and immersive experiences. These tools have been shown to facilitate engagement, dialogue, and knowledge exchange within communities.
7. **Addressing Language and Cultural Sensitivities:** To address language and cultural barriers, the team can implement cultural sensitivity training and community engagement strategies tailored to local contexts as well as potentially require language translation services. Ensuring inclusivity and respect for diverse perspectives is paramount which will include physical access.
8. **Consolidating Maps and Dealing with Duplicates:** To consolidate stakeholder maps effectively, the team can designate a central repository for collating and synthesising information. Duplicate entries can be addressed through a systematic review process, ensuring data integrity and coherence.

8. Conclusion

The pCr Sprint marked a significant milestone in the VOICE project, laying the groundwork for collaborative engagement and comprehensive understanding across the diverse project elements and partners. The sprint and mapping activities served as instrumental tools, fostering collaboration, identifying key elements for consideration, and uncovering potential opportunities and challenges. By reflecting on the significance of the sprint, it becomes evident that these activities were useful for setting the stage for the project's ethos of facilitating shared ownership, informed decision-making, and a deeper understanding of the project's intricacies. Moving forward, it is imperative to build upon these foundations and leverage the insights gained as well as addressing the challenges if the VOICE project is to meet its objectives.

Our next project deliverables will delve much more deeply into best practice models learned from prior work in this space by partners and will develop novel approaches to supporting the new VOICE artist network on that basis.

For this first deliverable it was important to focus on the sprint as a tool in our Inclusive Design toolkit, with its specific outcomes enabling effective kickstart of the VOICE project.

8.1 The significance of the pCr Sprint

The design sprint and mapping activities were significant components of the project's foundation as they served multiple purposes pertaining to the key tasks of the VOICE Project. These can be summarised as follows:

1. **Facilitated collaboration:** The sprint provided a structured framework for collaborative engagement among project partners, allowing them to collectively explore and map out various aspects of the project landscape. This collaborative effort facilitated the identification of key stakeholders, regional concerns, existing schemes, and technological considerations relevant to the project's objectives, as well as potential artists and artistic projects for invitation.
2. **Identified key elements to be addressed:** The sprint helped to uncover areas of opportunity and potential challenges within the project. By systematically mapping out the different key elements, participants developed a more comprehensive understanding of the project's scope and intricacies. This allowed the project team to identify gaps, overlaps, and areas requiring further exploration or clarification, thus enabling more informed decision-making as the project progresses.
3. **Uncovered potential opportunities and challenges:** The sprint and mapping activities fostered a sense of shared ownership among the project partners and developed shared understanding across the work packages and tasks. By actively participating in the process of defining and mapping out various project components, partners were more engaged with the nuances of the project, the existing knowledge within the project team and are better equipped to contribute their expertise and insights moving forward. This also includes knowledge that can be carried forward from the teams' prior research and projects.

Overall, the design sprint and mapping activities played a pivotal role in laying the groundwork for the VOICE project, facilitating collaboration, identifying opportunities and challenges, and fostering a shared understanding among project partners.

8.2 Summary of key findings and their implications

The sprint evaluation highlighted the importance of ongoing collaboration, refinement, and inclusion of diverse perspectives to ensure the success of the VOICE project. The pCr sprint provided valuable insights for the VOICE project, which combined with the work underway at UCD on the visualisation and mapping of prior achievements by consortium members, adds significantly to the key findings and learnings:

- **Mapping the Stakeholders:** The mapping exercise facilitated the identification of stakeholders from diverse sectors, highlighting the importance of inclusivity and collaboration. While efforts were made to capture diverse perspectives, ongoing refinement and expansion of the stakeholder map are needed. Suggestions included continuous identification of stakeholders, surveys to gather insights, and more research to enhance detail and expansion.
- **Mapping the Artists / Artists' Projects:** Participants demonstrated efforts to include a wide range of artists, but challenges such as time constraints and limited visibility into certain regions' artist communities were noted. Suggestions for improvement included ongoing research, collaboration, and validation of maps. Efforts are ongoing to expand representation, with specific attention to validation and expansion in certain regions.
- **Mapping of Existing Schemes and Technologies:** The mapping exercise provided insights into existing schemes and technologies relevant to sustainability goals. While some felt the mapping was fruitful, others noted limitations such as incomplete representation and the need for more coverage of technologies. Suggestions included collaboration with other partners, open platforms for continuous inclusion, and research on different layers to enhance detail.
- **Regional Concerns, SDGs, and Policies:** The mapping exercise facilitated a dialogue on various concerns spanning from local to global levels. While efforts were made to incorporate diverse perspectives, challenges such as incomplete representation and the need for more localized insights were noted. Suggestions included continuous identification of relevant concerns, refining communication strategies, and exploring bottom-up community-based approaches.
- **Scenario Mapping:** Participants found the scenarios effective in demonstrating the practical application of the Vital Signs Matrix (VSM) and highlighted areas of challenge within the ATSI programs. The exercise also highlighted the possibilities of developing Key Performance Indicators (KPIs) for unique projects. Confidence levels in applying the VSM varied, with some expressing absolute confidence and others feeling more cautious.

8.3 Closing remarks

In Summary: our first few months of effort have focussed on bringing together all assets from previous projects and learnings and methods shown previously to be efficacious in Art-Science-Technology collaborations, and on then digging deeper into the knowledge base of the consortium to find additional synergies, shared experiences, shared values, paths of divergence and innovative ideas to help make give voice to the artists and communities who will take part in the VOICE project.

Consortium members elected to collaborate closely across the Work Packages of VOICE, to ensure a depth of engagement and shared visions and aims across the partnership, which will in turn inform the mentorship capabilities of the consortium and enable VOICE artists and communities to benefit most from becoming part of this important network.

We see VOICE as much more than a 'project' to benefit artists and collaborating communities engaged in pro-social action. We see VOICE as having potential to raise the volume (in terms of both the number and the loudness) of artists' voices in the European Commission Frameworks for research and innovation. VOICE is intended to give voice to the knowledge of the creative sector as equal and original 'actors' whose ways of working, ways of making, ways of seeing, ways of knowing and ways of doing high quality research will translate directly into impactful community engagement and change, aligned to the SDGs. We will not only give voice, but also raise our voices and share our results in artistic events, research colloquia, dissemination activities and crucially, in recommendations for future policy on the Arts and Creative Sector in EU and global research actions.

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10. Annexes

10.1.1 Scenario 1, Promoting Environmental Awareness Through Art

Scenarios Exercise A: Friday 23rd Feb 2024 10.30am

Scenario 1 : Promoting Environmental Awareness Through Art

In this exercise you will consider the following aspects of the project: Ethical Concerns/Considerations, Eco-Social Impact Issues and mentoring support based on YOUR understanding of VOICE.

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

As a team you will:

1. Discuss and annotate using the bullet points below to highlight any issues to consider and how they might manifest within the project
2. Your solutions for any issues
3. Would you propose this artist to a community / invite this artist to the VOICE project?

What are the Ethical Concerns/Considerations in this project, how might they manifest and what could be done to mitigate them?

Ethical Workshop for us!

- Community Representation: *- WHO IS USING WHO? REP REPRESENTATION?*
- Informed Consent: *- SOIL - COMMUNITY RELATION.*
- Cultural Sensitivity: *- IS THIS AWARENESS OF PUBLIC/STAKEHOLDERS ON LOCAL ISSUES?*
- Transparency: *- IN TO REACH AUDIENCE FOR DISSEMINATION PURPOSES?*
- Environmental Impact: *- HOW MANY SHOULD COLLABORATE AND THE LEAD TO GIVE CONSENT (WE NEED TO DEFINE RISKS)*

Stakeholders

Self-spec

What are the Eco-Social Issues in this project, how might they manifest and what could be done to mitigate them?

- Community Empowerment: *→ local language*
- Accessibility: *→ Information*
- Education and Awareness: *Access to territories, that might be public, possible technologies*
- Collaborative Partnerships: *NGO land owners, public institutions, cooperatives*
- Long-Term Sustainability: *(knowledge, awareness)*

Physical knowledge

Local knowledge, situate knowledge

Have no crucial stakeholders

scientific knowledge environmental association?

Scenarios Exercise A: Friday 23rd Feb 2024 10.30am

Mentoring Needs:

Marta seeks guidance from a mentor, Dr. Birsal, an environmental scientist with experience in community engagement and eco-social impact assessment.

1. What mentoring support do you think Dr Birsal can give Marta in the following areas?
2. Please add other supports to the list if you come up with them

- Community Engagement Strategies:
- Ethical Framework:
- Cultural Sensitivity Training:
- Environmental Impact Assessment:
- Partnership Development:
- Monitoring and Evaluation:

- Having a local facilitator
- Mentor should make the bridge and create the baseline of understanding → common ground
- Roles mapping → which are needed for collaboration
- Define challenges and goals prior to start
- Scale up and exploitation
- have the knowledge to make the link with topic experts
- Management of expectations
- Create peer learning → all to share experiences with each other
- conflict resolutions
- Identify the skills artists have and need

Generic answer Key

Ethical Concerns/Considerations:

- **Community Representation:** Marta must ensure that the voices and perspectives of the communities affected by soil degeneration, are accurately represented in her outreach program. This involves actively seeking input from diverse stakeholders and avoiding tokenistic representation.
- **Informed Consent:** When engaging with communities, Marta must obtain informed consent from participants, ensuring they understand the purpose of the program and how their contributions will be used.
- **Cultural Sensitivity:** Marta needs to be culturally sensitive to the beliefs, values, and traditions of the communities she interacts with, avoiding any actions or messages that may be perceived as disrespectful or appropriative.
- **Transparency:** Marta should maintain transparency throughout the project, clearly communicating her intentions, methodologies, and any potential conflicts of interest to stakeholders.
- **Environmental Impact:** Marta must consider the environmental impact of her artwork and outreach activities, striving to minimise resource consumption, waste generation, and carbon emissions.

Eco-Social Impact Issues:

- **Community Empowerment:** Marta's program should empower local communities to act against soil degeneration, providing them with the knowledge, resources, and support necessary to effect positive change.
- **Accessibility Standards:**
 - Inclusive Design Principles:
 - User Testing:
 - Language and Representation:
 - Engagement Strategies:
- **Education and Awareness:** Marta'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.
- **Collaborative Partnerships:** Marta should seek collaborative partnerships with local organisations, government agencies, and environmental advocates to leverage their expertise and resources in addressing soil degeneration.
- **Long-Term Sustainability:** Marta's program should aim for long-term sustainability, fostering ongoing community engagement and participation even after the initial phase of the project has concluded.

Mentoring Support: Marta seeks guidance from a mentor, Dr. Birsel, an environmental scientist with experience in community engagement and eco-social impact assessment. Dr. Birsel provides the following mentoring support:

1. **Community Engagement Strategies:** Dr. Birsel helps Marta develop effective strategies for engaging with local communities, including conducting stakeholder analysis, organising focus groups, and facilitating participatory workshops.
2. **Ethical Framework:** Dr. Birsel introduces Marta to ethical frameworks and guidelines for working with communities, emphasising the principles of respect, reciprocity, and social justice.
3. **Cultural Sensitivity Training:** Dr. Birsel arranges cultural sensitivity training for Marta to help her navigate the diverse cultural landscapes of the communities she intends to engage with.
4. **Accessibility:** Dr. Birsel would educate Marta about accessibility standards and guidelines,
 - **Inclusive Design Principles:** Dr. Birsel would introduce Marta to inclusive design principles, encouraging him to consider the needs and preferences of diverse users throughout the design process. This could involve features such as adjustable text size, alternative text for images, and keyboard navigation options.
 - **User Testing:** Dr. Birsel would recommend conducting user testing with individuals representing a range of abilities and backgrounds to identify any accessibility barriers or usability issues in Huw's digital personas and social media content. This feedback can inform iterative improvements to enhance inclusivity.
 - **Language and Representation:** Dr. Birsel would guide Marta in using inclusive language and imagery that resonates with a wide audience, avoiding stereotypes and discriminatory language. This involves considering cultural sensitivities, gender diversity, and other aspects of identity representation.
 - **Engagement Strategies:** Dr. Birsel would help Marta develop engagement strategies that foster a sense of belonging and participation for all users, including those from marginalised communities. This could involve creating safe spaces for dialogue, moderating discussions to prevent harassment or exclusion, and amplifying diverse voices.
 - **Continuous Learning:** Dr. Birsel would encourage Marta to stay informed about evolving accessibility standards and best practices, fostering a commitment to continuous learning and improvement in promoting accessibility and inclusion online.
 - **Environmental Impact Assessment:** Dr. Birsel conducts an environmental impact assessment of Marta's artwork and outreach activities, identifying opportunities to minimise environmental harm and maximise sustainability.
 - **Partnership Development:** Dr. Birsel connects Marta with local organisations and stakeholders who share her commitment to addressing soil degeneration, facilitating collaborative partnerships and knowledge exchange.
 - **Monitoring and Evaluation:** Dr. Birsel advises Marta on how to design monitoring and evaluation frameworks to assess the eco-social impact of her outreach program, ensuring accountability and continuous improvement.

Conclusion: With Dr. Birsell's mentoring support, Marta is equipped with the knowledge, skills, and resources necessary to design and implement a successful public engagement and outreach program using her artwork as a catalyst for environmental action. By addressing ethical concerns, eco-social impact issues, and leveraging collaborative partnerships, Marta can effectively provoke and influence audience response to soil degeneration in her home region, fostering a culture of environmental stewardship and resilience.

10.1.2 Scenario 2: Fostering Community Co-Creation for Environmental Advocacy

Scenarios Exercise A: Friday 23rd Feb 2024 10.30am

Scenario 2: Fostering Community Co-Creation for Environmental Advocacy

In this exercise you will consider the following aspects of the project: Ethical Concerns/Considerations, Eco-Social Impact Issues and mentoring support based on YOUR understanding of VOICE.

Context: Seán is passionate about environmental issues and has a particular interest in co-creating with communities to address local environmental challenges. Seán's previous works and research have focused on water pollution in the River Thames, where they successfully engaged with local communities to raise awareness and advocate for change. Now, Seán seeks to expand their reach and experiment with creative participation and co-creation in other nearby communities affected by similar environmental issues. Seán envisions fostering collaboration between citizens and local public authorities to drive meaningful action and sustainable solutions.

As a team you will:

1. Discuss and annotate using the bullet points below to highlight any issues to consider and how they might manifest within the project
2. Your solutions for any issues
3. Would you propose this artist to a community / invite this artist to the VOICE project?

What are the Ethical Concerns/Considerations in this project, how might they manifest and what could be done to mitigate them?

- Community Ownership: *Has the experience, but check w/previous*
- Transparency and Accountability: *need to see different measures*
- Equity and Inclusion: *into not available*
- Respect for Cultural Diversity: *used to evaluate success: com/envir*
- Balancing Power Dynamics: *Permits, Consent/Hes X is thus viable for free lanceers X*

What are the Eco-Social Issues in this project, how might they manifest and what could be done to mitigate them?

- Community Empowerment: -
- Policy Advocacy:
- Behavioral Change:
- Knowledge Sharing:
- Long-Term Impact:

*Knowledge sharing
ensures/can ensure
L/T impact*

Scenarios Exercise A: Friday 23rd Feb 2024 10.30am

Mentoring Needs:

Seán seeks guidance from a mentor, Dr. Baker, a community engagement specialist with experience in environmental advocacy and participatory approaches.

1. What mentoring support do you think Dr Baker can give Seán in the following areas?
2. Please add others if you come up with them

- Co-Creation Methodologies:
- Community Mapping:
- Cross-Cultural Competency Training:
- Partnership Development:
- Feasibility Assessment:
- Monitoring and Evaluation

- Tech training
 - Skills assessment
 - Budgeting
 - H&S training

- mentee
 - mentor
 matching

Eco-Social

COMMUNITY EMPOWERMENT

WANT TO WORK WITH COMMUNITIES + AUTHORITIES

POLICY ADVOCACY

MAKE LOCAL AUTHORITY PART OF PROJECT

BEHAVIORAL CHANGE

COMMUNITY WORKSHOPS. ↗

KNOWLEDGE SHARING

LONG TERM IMPACT

LONG TERM PROJECT, LONG-TERM FUNDING TO MAINTAIN PROJECT

ETHICAL CONCERNS: CONSENT OF COMMUNITY, TOOLS USED, EVALUATION / DATA -
HOW CAPTURED. Letters of support

COMMUNITY OWNERSHIP

NEED PROOF OF EXPERIENCE: INPUT FROM COMMUNITY, HOW IS SUCCESS MEASURED
PORTFOLIO OF PAST WORK, FEEDBACK FROM PROFESSIONAL IN ENV. SCIENCE.

TRANSPARENCY & ACCOUNTABILITY

NEED TO SEE DIFF. MEASURES, DOCUMENTATION OF PROCESS,

EQUITY & INCLUSION

MEASURES TAKEN TO BE INCLUSIVE, IMPACT ANALYSIS

RESPECT FOR CULTURAL DIVERSITY

WHO OWNS LAND, LOCAL COMMUNITIES ON LAND OR ON
WATERWAY (i.e. PEOPLE LIVE + WORK ON THE WATER AS WELL AS
LAND)

BALANCING POWER DYNAMICS

PROJECT COULD EXPOSE LOCAL / GOV'T INACTION
COULD BE ACTIVIST ARTWORK

HEALTH & SAFETY } → MENTORING
PERMITS

~~CONTRIBUTION~~

MENTORING NEEDS

MENTORING SUPPORT

CO-CREATION METHODOLOGIES

HISTORY OF STUDENT / APPROACH / GOALS

MAYBE USE A COLLABORATOR IF NEEDED.

PARTNERSHIP DEVELOPMENT

H+5 TRAINING

BUDGETING

SKILLS ASSESSMENT - MENTEE
- MENTOR MATCHING

TECH TRAINING.

scenarios Exercise A: Friday 23rd Feb 2024 10.30am

For Exercise 2 - Friday Exercise 2

Complete the VSM matrix using your answers from the exercises above to develop KPIs indicators of success based on the scenario - Anita to module the first one - then groups can complete Scenarios 2 and 3.

ISSUE: POLLUTION NO_x IMPACTING LOCAL HOUSE OWNERS WHO LIVE ON RIVER + SUFFER HEALTH ISSUES + ISSUES WITH WASHING ETC.

Vital Signs Matrix	Earth Care - Environmental Justice	People Care - Social Justice	Fair Share - Economic Justice
Building a Micro-Ecology	LINKS W/ STEVEDORES + THOSE LIVING ON RIVER ACTIONS OF EXHAUST	PULL SUCCESS FROM NEW WORK BRING PARTIES TO SAME PAGE	
Strategic Intervention Tactics	MEASURE NO _x LEVELS QUALITY LIFE SURVEY	PRESSURE RIVER AUTHORITIES TO ↓ POLLUTION.	
Re-Seeding Local Knowledge	UNDERSTANDING / BOTH SIDES ⇒	POSSIBLE POLICY CHANGE / CHANGE VESSELS	
Resituating Art, Design and Culture	ART STIMULATES AWARENESS THAT LEADS TO CHANGE	Artist community policy makers	

Figure 12 Initial VSM Project development and Evaluation matrix

10.1.3 Scenario 3: Exploring Social Media Dynamics Through Art

conclusion: as of now, NOT a VOICE project.

Scenarios Exercise A: Friday 23rd Feb 2024 10.30am

Scenario 3: Exploring Social Media Dynamics Through Art

In this exercise you will consider the following aspects of the project: Ethical Concerns/Considerations, Eco-Social Impact Issues and mentoring support based on YOUR understanding of VOICE.

Context: Huw, an emerging artist, is intrigued by the role of social media in shaping public opinion and influencing societal norms. He aims to design a thought-provoking public engagement program that delves into the concept of 'influencer' culture and the dynamics of online discourse. Huw plans to leverage digital personas, avatars, and existing digital platforms to explore the intersection of noise and active ownership of concerns, encouraging participants to critically reflect on their online behavior and its impact on society.

As a team you will:

1. Discuss and annotate using the bullet prompts below to highlight any issues to consider and how they might manifest within the project
2. Your solutions for any issues
3. Would you propose this artist to a community / invite this artist to the VOICE project?

What are the Ethical Concerns/Considerations in this project, how might they manifest and what could be done to mitigate them?

- concern/ well has to be clear boundary.
- Privacy and Consent: needs to be addressed in methodology.
 - Authenticity and Transparency: in relation to "influencer" → how to define
 - Digital Well-being: → needs to be connected to → curation criteria
 - Diversity and Inclusion: the design of engagement program.
 - Responsible Content Creation: GOAL / give guidelines.

What are the Eco-Social issues in this project, how might they manifest and what could be done to mitigate them?

- M How do you find up. open up.
- Digital Divide: → specify Tools needed x participants (your community)
 - Environmental Sustainability: → which environmental cause?
 - Community Empowerment: → Goal/specify results/impact who are you taking care of.
 - Data Ethics: storage / origin of data
 - Civic Engagement:

Mitigation → Criteria

Clear methodology → * specify community

- consent form for every "human" subject involved ← * engagement form & style

* Concern

* type of data collected

* selection of audience criteria.

Scenarios Exercise A: Friday 23rd Feb 2024 10.30am

Mentoring Needs:

Huw seeks guidance from a mentor, Dr. White, a community engagement specialist with experience in environmental advocacy and participatory approaches.

1. What mentoring support do you think Dr White can give Huw in the following areas?
2. Please add others if you come up with them

- Ethical Framework:
 - Community Engagement Strategies:
 - Digital Literacy Training:
 - Accessibility Standards:
 - Inclusive Design Principles: → is this project about
 - User Testing: → user testing only should not be the goal.
 - Language and Representation:
 - Engagement Strategies:
 - Continuous Learning:
 - Environmental Impact Assessment:
 - Data Privacy and Security: → privacy of community/citizens involved,
 - Monitoring and Evaluation: → clear KPIs or testing goals.
- documentation
- behavior models
- open data practice
- reporting on data (anonymized/pseudonym)
- Social behaviour/psychology.

Scenarios Exercise A: Friday 23rd Feb 2024 10.30am

For Exercise 2 - Friday Exercise 2

Complete the VSM matrix using your answers from the exercises above to develop KPIs indicators of success based on the scenario - Anita to module the first one - then groups can complete Scenarios 2 and 3.

Vital Signs Matrix	Earth Care - Environmental Justice	People Care - Social Justice	Fair Share - Economic Justice
Building a Micro-Ecology	KPI - Having x no of environ. stakeholders engaged	KPI - Having x no of social stakeholders engaged	KPI - Having x number of stakeholders engaged
Strategic Intervention Tactics	KPI - U ^o of local brainstorming discussions	= same	= same
Re-Seeding Local Knowledge	KPI - U ^o of relevant training/capacity building knowledge	KPI - U ^o of local knowledge needs identified in map	
Resituating Art, Design and Culture	KPI - number of stories/challenges	related with soil issues addressed	

KPI - number of feedback from public addressed

VSM Project Development and Evaluation Matrix

Figure 13 Introduction to the Vital Signs Matrix

10.2 Questions Emerging from the Sprint

WP2 into WP3

1. How will the team consolidate the maps and deal with duplicates?
2. How can artists contribute to knowledge valorisation?
3. Define valorisation. ...
4. Which tools and approaches can artists suggest / employ under an ASTI scheme?
5. How can the project deal with 'language' issues (language in the local sense / cultural sensitivities, etc.)
6. What measures / support can be provided from the VOICE partnership to support the artists and the schemes?
7. How much 'research' does the proposal expect artists to do?
8. What stage e.g. TRL / SRL level of development do the projects need to have achieved? Will we consider a mix of pure art and art-tech projects?
9. How are we defining the term 'artist-led'?

WP2 into WP3

1. What software / code will show our dynamic map? This is vital both to the project itself and also to preserve this work and allow it to grow in posterity so we need a novel solution with significant attention paid to sustainability and agile use; and it needs to be accessible for use by people without access to university IT systems and people of all levels of physical ability as well.
2. What type of Sustainable Tech mobile platform should be built to support that dynamic map?
3. How do we define the technology aspects of an ATSI schemes
4. What are the criteria for defining an artist for the project?
5. Naming, identifying communities – how do we do this?
6. Should we make a criterium / condition for the participating artists to have experience working within communities / community engagement?
7. Should we select some artists with little experience of working within communities to see how fresh, unexpected perspectives might evolve?
8. If we select artists who haven't worked with communities before, is the learning curve too steep? Is there enough relevance to our project aims?
9. Skills and Competencies:
 - a. Collaboration;
 - b. Conflict resolution;
 - c. Empathy/Genuine connection with the people of the community and their situations and perspective;
 - d. Outreach;
 - e. 'Language;'
 - f. Mentoring / Peer Mentoring...
10. Are our expectations too high for the projects considering the minimal budget?

WP4

1. How are we going to make this accessible – the mapping?
2. How do we keep adding to the maps after the workshop?
3. Can we use the word 'contributor' instead of impact / success?
4. How is mentorship done? How does the facilitation of the mentorship happen?
5. How much will mentors be paid?

6. How do we leverage / instil peer mentoring?
7. How do we design peer support into the project / mentor framework?
8. Map the expertise / resources in the partners.
9. Who does the project management for the artists?
10. Collective mentoring sessions – identify shared needs between artists and organise collective mentoring sessions.
11. Artists already working with a community and want to expand to a new community to share / expand experience – could this be a research phase?
12. Exercise 2 Formulate in terms of active questions and explanations the exercises or give examples...
13. Can the project be about engaging if the community is given an artist by Voice via matchmaking?
14. Artists don't build their practice on exercise 2 – the opposite?
15. What is the strategic ethical stance of VOICE re: artist selection?

WP 5 into WP6

One suggestion was to include video recordings of the artist for learning purposes and historical situating.

There were no questions generated on WP 1 or WP7.

It is suggested that those involved in the relevant WPs esp. WP 3 and 4 and WP 4 - 6 get together to discuss the questions relevant to those work packages and make their discussions could then be summarised and shared for feedback.

At the time of completing the report the team are involved in developing D2.1 due end of March. To complete this process an evaluation of the sprint is underway – see below and a 1-2-1 session arranged with Brunel who were unable to attend the spring.

10.3 Amsterdam pCr Sprint Evaluation

These questions aim to assess participants' understanding, collaboration, and application of knowledge throughout the design sprint. This is to provide valuable insights into the effectiveness of the activities and the overall achievement of the sprint's objectives.

The questions are by activity with some deliberate repetition, and there are some more generic questions at the end. Please give detail where you can rather than just a yes or a no.

You will need to revisit your maps to answer some of the questions, which is something you will need to do in order to use the data to inform your tasks within the work packages.

Thank you!

Day 1, Activity 1 – What's at Stake and Who's Not at the Table?

There are six questions in this section on the first activity of the sprint's mapping - Mapping the General Stakeholders while keeping the following 2 questions in mind - 1. What's at Stake? 2. Who's not Here? To answer the questions please revisit your map! :)

1. How effectively were stakeholders mapped from your work package perspective?

2. Were all key stakeholders identified, including academia, industry, citizens, NGOs, governance entities?
3. How well did you integrate diverse perspectives into your stakeholder map?
4. To what extent did the process of circulating to the other maps and adding to them enhance the overall understanding of stakeholders' roles and relationships?
5. What work do you feel still needs to be done? Who will do this and by when?
6. Who's still **NOT** at the table? How will you address this?

Day 2 Activity 2 Artists / Artists' Projects

1. How comprehensive was your map of artists and artists' projects from your work package perspective?
2. Were diverse artistic expressions and projects accounted for in your map? How did you ensure this was the case?
3. To what extent did sharing knowledge and adding to other maps enrich your understanding of the artistic landscape of the project?
4. What work do you feel still needs to be done with regard to artists / artist project mapping? If this is relevant to your work package, do you have a plan for doing this?
5. Who's still **NOT** at the table? How will you address with regard to your work package needs this?

Day 2 Existing Schemes / Technologies

1. How thoroughly were existing schemes and technologies mapped from your work package perspective?
2. Were innovative and traditional approaches adequately represented in your map?
3. To what extent did collaborating with others and contributing to their maps deepen your insight into existing schemes and technologies?
4. What work do you feel still needs to be done with regard to artists / artist project mapping? If this is relevant to your work package? Do you have a plan for doing this?
5. Who's still **NOT** at the table? How will you address with regard to your work package needs this?

Day 2 Existing Schemes / Technologies

1. How well did the pCr sprint help you map regional concerns, Sustainable Development Goals (SDGs), and policies from your work package perspective?
2. Were both top-down and bottom-up initiatives considered in your map?
3. How effectively did sharing insights and adding to other maps broaden the understanding of regional concerns, SDGs, and policies?
4. What work do you feel still needs to be done? How might this be addressed?
5. Who's still **NOT** at the table? How might you address this?

Day 3 Activity 1 Introduction to the VSM p Project Development and Evaluation

1. Did the scenarios effectively demonstrate the practical application of the Vital Signs Matrix (VSM)? Please give as much detail as you can.
2. Did the VSM / Scenarios exercise highlight the areas of challenge that could be experienced within the ATSI programmes? Please give as much detail as you can.
3. Did the VSM / Scenarios exercise highlight the possibilities of developing Key Performance indicators for unique projects? Please give as much detail as you can.

Going Forward – The pCr for the Artist's Evaluation

1. How confident do you feel about applying the VSM to project development and evaluation within VOICE moving forward?
2. What are the limits / obstacles from your perspective of using the pCr praxis / VSM?

3. How would you adapt the pCR praxis / VSM explanations to make it more accessible / easier for artists to use?
4. Overall, did you feel the pCr sprint's methods and tools were effective in highlighting areas of opportunity and areas of concern for the VOICE project?
5. Please add anything else you think will develop / improve the facilitation of the pCr sprint delivery to be more effective. Thank you!