

Encounters Arts

Chrysalis Advisory Group  
Synthesis Workshop

1 May 2018

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**NOTE TO CREATIVE BRIEF  
RESPONDENTS**

**This presentation is provided for information only to illustrate the thinking and processes behind the development of the Chrysalis brief. It does not form part of the requirements of the brief.**

**Any requirements documented in this presentation are superceded by those in the creative brief documentation.**

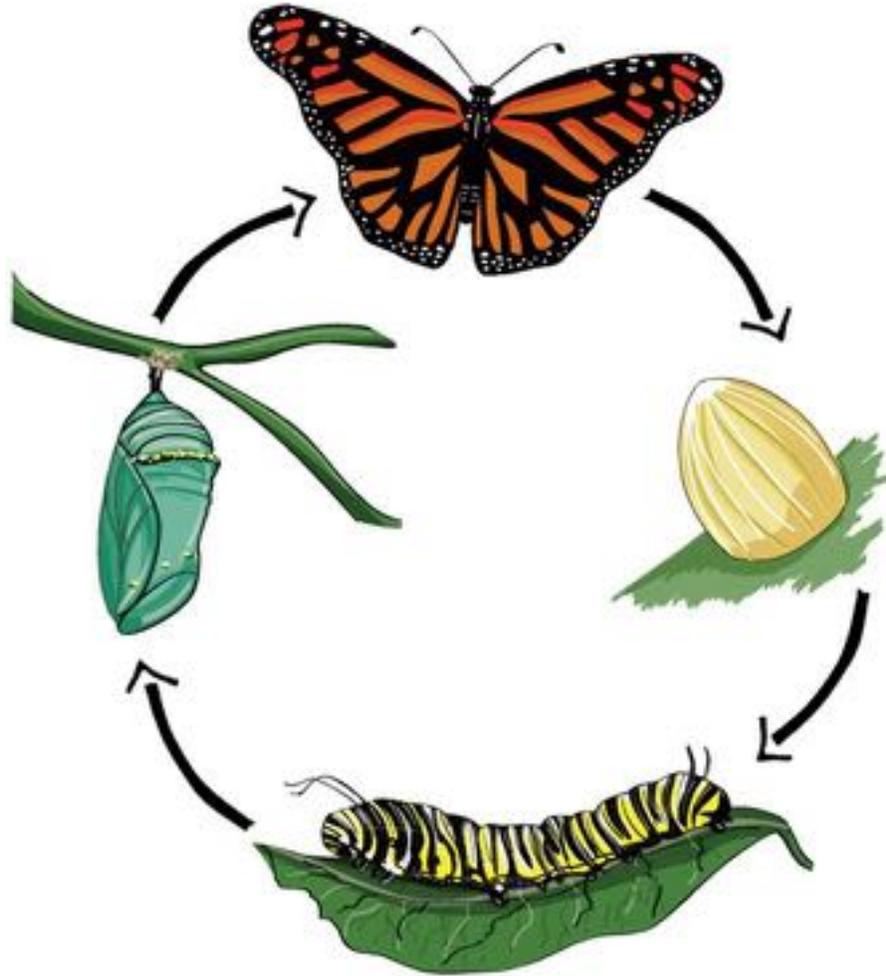
**EMC ARTS AND DIGITAL**



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# SCHEDULE

- 3.00 Welcome, check-in (RBT)
  - 3.15 Chrysalis workshops – experience and learning (RBT)
  - 3.30 Design thinking overview; user research process and key findings (EMc)
  - 3.50 Activity – Dilemmas Ideation (EMc)
  - 4.30 Break
  - 4.40 Designing the design and build process (EMc)
  - 4.55 Activity – persona experience / journeys (EMc)
  - 5.25 Activity – group feedback
  - 5.35 Next steps – recruitment process; July event (RBT)
  - 5.45 Activity - Knowledge Base (RBT)
  - 5.55 Check out (RBT)
  - 6.00 End
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## OUR GOAL

- Build on the synthesis work so far, to further define the parameters around which the designer will respond
- Success = a 'good enough' creative brief to get responses which meet our minimum requirements.
- We are not defining the final Chrysalis 'product', nor will the designer. Aim is for it to emerge, metamorphosis like, through an iterative, prototyping & 'user' testing process to ensure congruence with user needs.

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## KEY QUESTIONS WE ARE WORKING TO ANSWER....

“How might we involve different community members in the design and build of a mobile space so they feel valued and useful.”

“How might the design and function of Chrysalis intrigue, engage and inspire people around ecology and sustainability.”

“How might we create an inspiring, functional, useful multi-purpose mobile space which excites diverse groups of people and stimulates curiosity without being ‘scary’.”

“How might we create a mobile space which is financially sustainable and attractive to our targeted commercial hirers.”

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# HUMAN CENTERED DESIGN – MINDSET & SET OF BEHAVIOURS

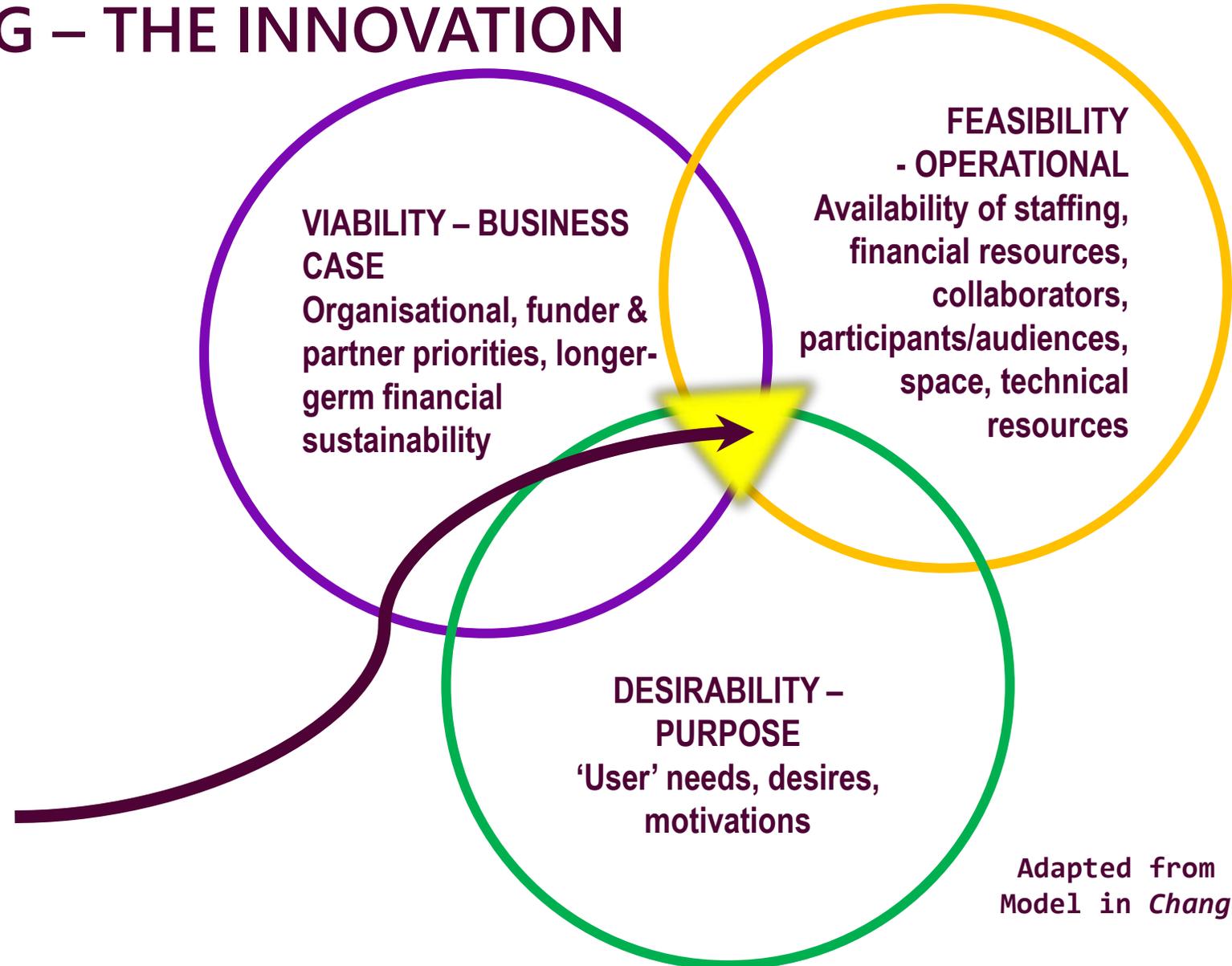
- **EMPATHY** for and deep understanding of **USERS** and their needs, motivations, etc is central. Understand the 'why'.
- Culture of **PROTOTYPING, USER TESTING** and **ITERATIVE** development.
- **AGILE ie non-linear, iterative, responsive** approach to project development and delivery which is responsive to new learning and new information about unknowns.
- Embrace **RISK, EXPERIMENTATION** (and small scale **FAILURE**) to learn and innovate.
- Bias towards **ACTION** over internal discussion based planning – 'build'; 'get out of the building and talk to target users'. Show don't tell.
- Importance of **INTERDISCIPLINARY TEAMWORKING** and attention to **PROCESS**.
- Radical **COLLABORATION** to encourage breakthrough insights and solutions 

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# DESIGN THINKING – THE INNOVATION 'SWEETSPOT'

**SUCCESSFUL  
INNOVATION**



Adapted from Tim Brown's  
*Model in Change by Design*

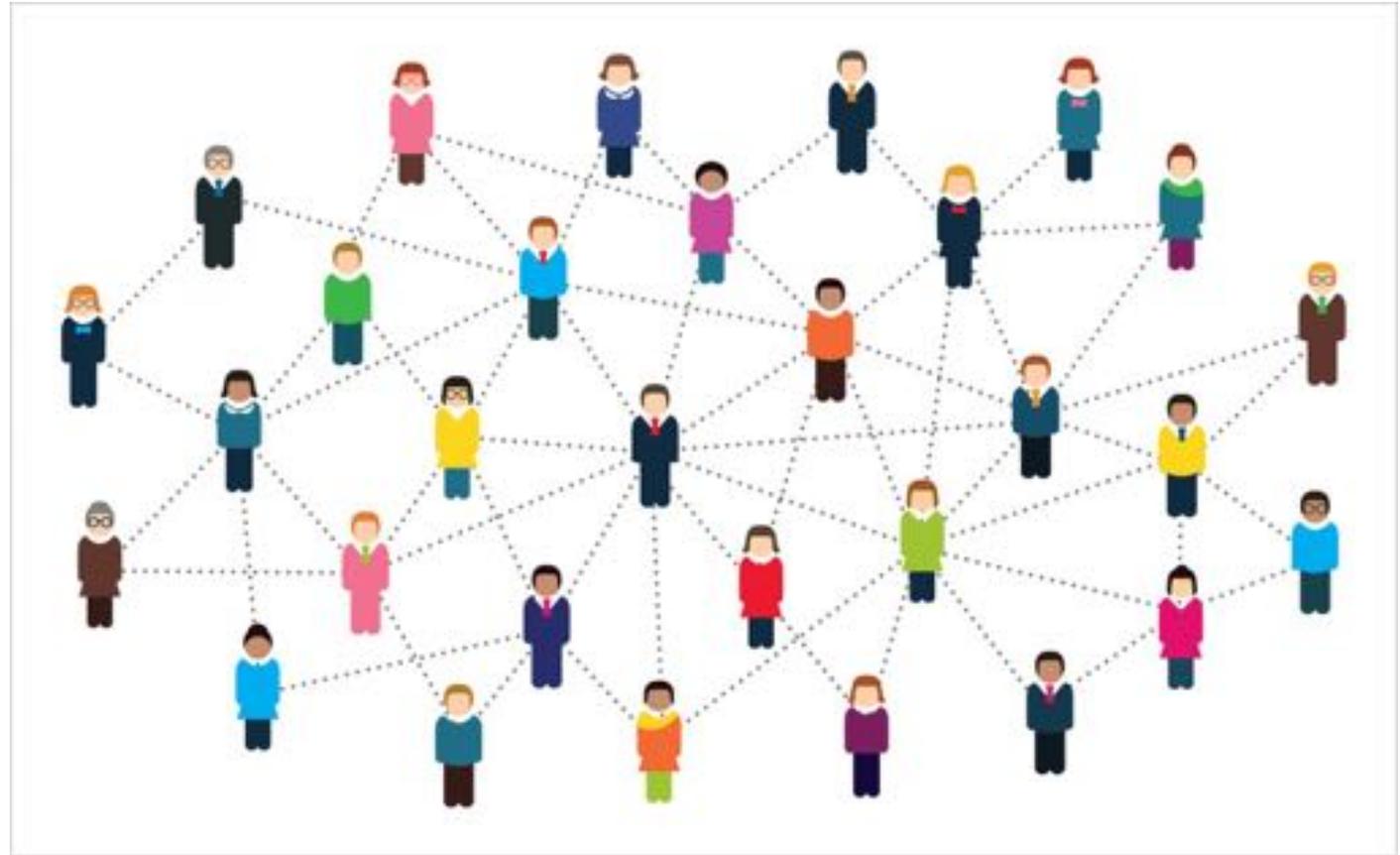
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# d.school DESIGN THINKING PROCESS



USER  
RESEARCH



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# 'USER' RESEARCH

## Exploratory Interviews

- Emily Farrell: Newton Abbott Community Interest Company
  - Kate Green: Newton Abbott Museum
  - Sarah-Jane Lowson: Lifeworks
  - Kate (President): Totnes WI
  - Christine (Secretary): Totnes WI
  - Louise Rainbow: Schumacher College
  - Nina Cooper: Torbay Community Development Trust
  - Lucy Neal: Encounters
  - Shelley Castle: Encounters
  - Ruth Ben Tovim: Encounters
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- 18 **creative consultation / engagement workshops** with diverse people age 4- 80 across South Devon
  - **Conversation** with Tom Butt, RIO, re business model development
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# WHO ARE OUR POTENTIAL USERS?

- Encounters
- Community groups, initiatives and charities/social enterprises including youth and older people
- Local authorities, NHS and other public sector
- Schools and education
- Conservation / environmental groups
- Arts organisations and projects
- Events organisers – individual eg party organisers, couples getting married
- Events organisers – larger scale eg festivals, conferences
- Commercial sales eg shops, crafts people

# RESEARCH SYNTHESIS – CHRYSALIS ‘GAIN CREATORS’ FOR USERS

## Functional

- Enable groups to **work in situ** in relevant places and with relevant people (eg near the water and historical fish hawking locations for Fish Hawker’s project).
- Give practitioners **access to a wide range of ‘kit’ and creative options in situ** in different places.
- Enable **real-time ‘work’ in communities** eg artistic (film editing on site), conservation (eg water testing)
- Generate **greater community engagement** in work or consultation through ‘curiosity / novelty’ factor
- Access **socially isolated people** and groups to ‘do stuff’ or for consultation
- Engage place-specific audiences / participants in different organisations’ work (**outreach**)
- Provides a **relatively neutral space** – outside of place and organisations
- Offers **access to kit, equipment and tech** for community groups
- Provides a **‘home’ base for groups** to venture into new territory – builds confidence
- Facilitates **engagement with nature** and the planet – directly or issues
- **Mobile arts** venue
- **Community empowerment** tool - ‘the forum’; resource for communities to do their own stuff.

Need for a user manifesto?  
Could some ‘uses’/ ‘users’ compromise the ethos / values / ‘brand’???

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# RESEARCH SYNTHESIS – CHRYSALIS ‘GAIN’ CREATORS FOR USERS

## ‘Somatic’ – ie Chrysalis in and of itself

- Artistic experience (eg as installation)
- Ecological provocation
- Co-design and build exemplar
- Invitational (*invites participation across difference*)
- Inclusive (*but complex – does it include everyone? what about people with certain views? who decides? is there a conflict with Chrysalis as ‘the forum’*)
- Experiential space

## Encounters

- Tool around which Encounters can build relationships and interesting projects and partnerships – particularly nature and environment and arts and cultural sectors

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# USER RESEARCH – ACTIVITIES FACILITATED BY CHRYSALIS

“I’ve got this idea in mind that it would look like a Chrysalis, a massive one, and I think it would look really natural and be very sustainable like an electric, the modernist electric car, not necessarily have to go too fast, I don't think that's important..... Be able to transform it into lots of different things we can do .. with older people one of the things we were really shocked about that they want to do is to go on date nights. Making it for as wide a use as possible would be my dream thing.”

“Sometimes the very idea of doing something creative is intimidating but if there are chances to have a go at something, it's a wonderful way to pass a couple of hours in conducive company and if money, time, expertise were allowed, someone to lead a little group and say this afternoon we'll have a go at... and then you're not having to belong to a group when you might feel that might be cliquey. This sounds much more as, we're here, come and join us.”

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# USER RESEARCH – ACTIVITIES FACILITATED BY CHRYSALIS

“I think at the moment I'm concerned it's trying to be all things to all people and it will end up being none of the above. Because there's a limit to what you can get in one small mobile space and drive it around the Devon countryside. Whatever you use it for, you've got to be able to make a cup of tea.”

“I'm very pragmatic and for me what needs to happen, there needs to be a giving back and an enabling and a tooling up of communities and that is by any means necessary as far as I'm concerned.”



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# USER RESEARCH – ACTIVITIES FACILITATED BY CHRYSALIS

Learning space  
Installation  
Meeting space  
Information sharing  
Maker space  
Drop-ins  
Social space  
Mobile lab  
Hackspace



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# USER RESEARCH – ACTIVITIES FACILITATED BY CHRYSALIS

Connecting space - functional and 'emotional'/social

Community consultation

Selling clothes, crafts, services

Home for people's stories

Arts and cultural outreach

Organic' 'live' evolving exhibitions

Performance space

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# Core Purpose?

## Idea of Chrysalis as a Connecting Space as central to its Purpose?

### FUNCTIONAL

- Connecting disparate individuals and groups in the same geographical space
- Building links between groups and individuals through physical encounters and the wider network.

### EMOTIONAL / SOCIAL / ECOLOGICAL

- Joins people together by revealing individuals' hidden stories / challenges / beliefs and their wider resonance
- A place to break down barriers between groups and 'tribes'
- A space to challenge discrimination – directly or through its activities and 'culture'.
- A space to connect to the natural world.

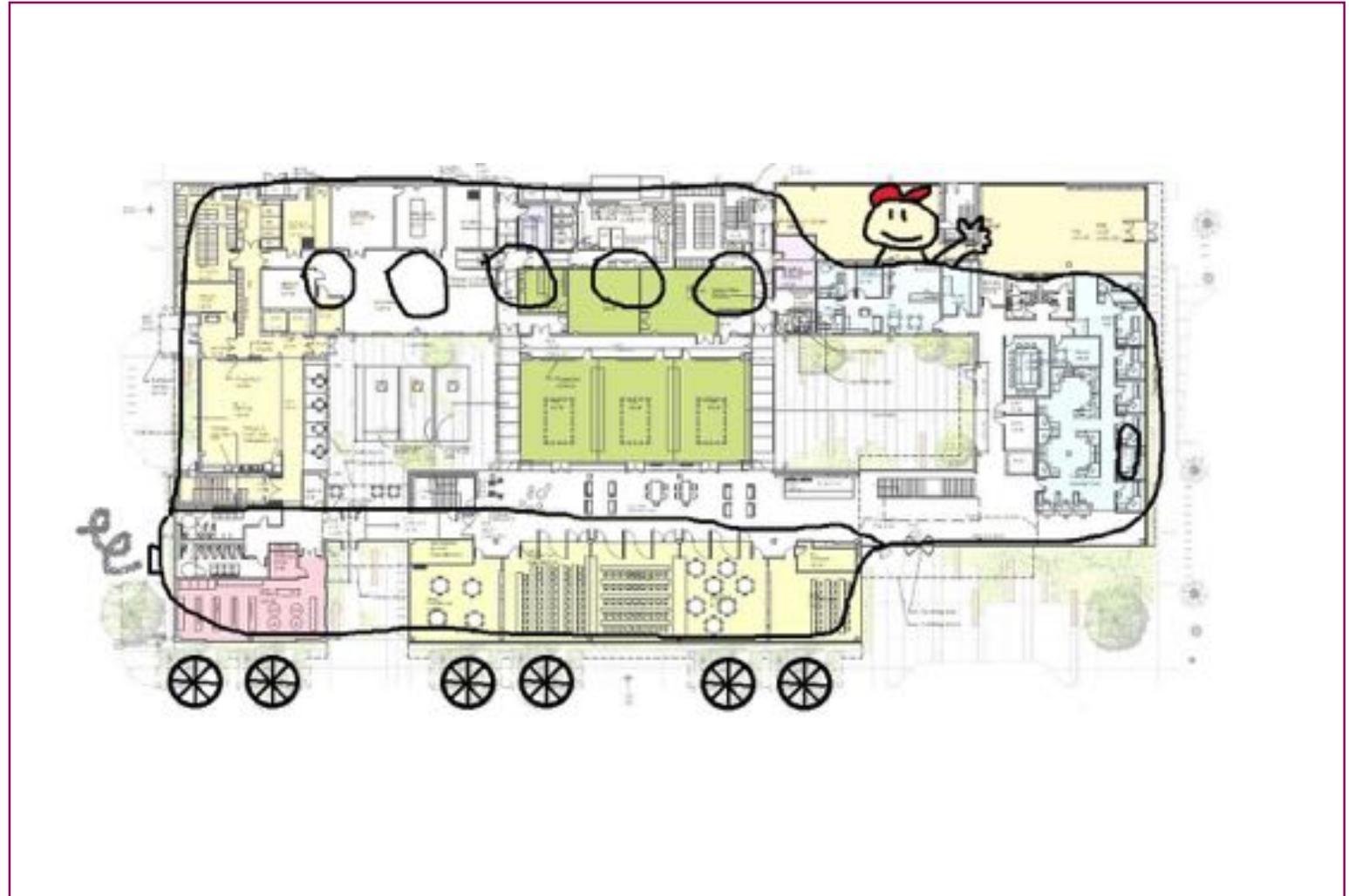
**a place to suspend reality : a space to confront  
reality : a place to imagine**



**USER  
RESEARCH**

**THE SPEC**

what we know



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## THE STRUCTURE

- Mobile – needs to be able to go up small lanes
- Towing-based – by car \*
- Vehicle-based – minibus license max ideally to minimise cost & maximise access
- Minimum ‘inside space’ size – seats 8 – 10, ideally 12-15
- Footprint – large market stall?
- Extendable to create bigger space / different kinds of space – layers of opening out (8-10 – 20 – 50)
- Weatherproof (not necessarily extending spaces)
- Robust
- Easily cleaned and maintained
- Materials – locally sourced and sustainable where possible
- Wheelchair accessible – ramp and door large enough for electric wheelchair

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## LOOK AND FEEL

- Indefinable aesthetic (not 'hippy chic' or 'tech vibe' or 'youth')
- Provokes curiosity, unusual, beautiful
- Supports flexible branding (Chrysalis, 3<sup>rd</sup> party user, no branding)
- Well made, high quality
- Different spaces, adaptable spaces – 'cosy' / 'intimate' (for one to ones), 'hidden' spaces (eg lie back and look at the sky), main space for making, meeting, learning
- Light and airy – main space
- Uncluttered
- Warm
- Adaptable lighting – strong for close up craft work, softer for community drop-in
- Easy to wipe down / clean
- Hard wearing and easy to maintain

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# INSIDE CHRYSALIS

- Running water – use as ‘catalyst’ to stimulate ‘eco’ imagination / thinking
- Power – use as ‘catalyst’ to stimulate ‘eco’ imagination / thinking eg pedal power installation to charge battery
- Heating
- Small kitchen area – washing-up / cleaning, basic cutlery and crockery, hot water
- Tables / benches and chairs (make sure these are size and strength for larger people)
- Sofa / comfortable area
- Flexible shelving
- Flexible storage capacity



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# INSIDE CHRYSALIS

- WiFi
- Projector and screen
- Sound system
- Display / interactive boards (digital? painted blackboards?)
- Flexible 'exhibition' 'fittings'
- On-board kit – craft supplies, tech? 3rd parties bring specialist kit.
- On-board Chrysalis 'guest book' / memory – who was here, what they did (digital or analogue)



# CREATIVE THINKING WARM UP



How many ways can you break an iPhone?

3 minutes in your teams to get the most ideas.

**DO**

- ✓ Draw your idea on a Post-It.
- ✓ Say your idea out loud & place Post-It in middle of the table.
- ✓ Work as fast as you can.
- ✓ Go as wild and silly as you like...have fun!
- ✓ Build on others' ideas – yes and....

**DON'T**

- X Judge your own or others' ideas.
- X Over-think – let your imagination run free!

# DILEMMA 1

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## How might we reconcile the following needs?

- Mobile and agile to get to remote places and into as many diverse spaces as possible
- Easily transported / moved around by many different types of people
- Large enough to sit 8-10 people comfortably inside (weatherproof and warm) plus supporting 'kit' and equipment eg basic kitchen facilities







**DESIGNING THE  
CO-DESIGN AND  
BUILD PROCESS**

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## USER RESEARCH – KEY THEMES

“A tricky thing to handle when you are asking people for their ideas is managing expectations - people start to think their idea will be included..... people who aren't involved in creative processes themselves might not realise that there are always lots of ideas and you have to mix them up and combine them and take them away and have others and then you come out with something that will be quite different to what you started out with .....you need to have people understand how that works.”

“People like to know where they stand and where the parameters (of community involvement) are. You can't expect people just to know.”

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## USER RESEARCH – KEY THEMES

- Manage expectations - transparent process with clearly defined opportunities for participation
- ‘Community design and build’ vs arts/craft participation – different models. Know what you are doing!
- **Potential tension between ‘visionary and inspiring’ and community involvement element. Between pragmatic realists and abstract idealists. Reconciling this tension to integrate both is a key goal of the process we design.**
- Community design and build – access training for makers and artists. Higher risk, higher cost, resource intensive, higher rewards (when it works).
- Practical challenges – health and safety, insurance, access to expertise and equipment.
- Pay craftspeople – no exploitation.

### DISRUPTIVE HYPOTHESIS 1 CLICHÉ

Things designed and built by groups are never as ‘cool’, inspiring, useful or visionary as those designed by one individual.

### BUT IF

We creatively crafted a unique process which accounted for different ‘user’ engagement preferences and balanced the different individual vs collective requirements of different elements of the design and build process

### THEN

The collective could be far more resonant, useful and inspiring than any individual ‘solution’.

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## USER RESEARCH – KEY THEMES

“Each group are going to want their own thing out of it..... Get a clear understanding of what our inputs could be from all your community collaborators so you understand what could be and then be brutal, you map a project which can be delivered because otherwise you get caught up in a bunch of mess of trying to make us all happy.”

“As with any group, I think it would be a small section who would get involved and a lot of people just don't want to know.”

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## USER RESEARCH – KEY THEMES

- Strong appetite for joining up across groups.
- Only one or two members of some groups may wish to get involved.
- Individuals and groups have different needs - inclusive process. Neurodiversity can be our friend!
- Local stories vs mass appeal / relevance.

One view.....community stories fundamental to Chrysalis – of this place, by the community for the community

Another view.....whose community stories? Space doesn't need to tell a story, it will yield stories of those who use it. People want to look further than their local communities.

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## USER RESEARCH – KEY THEMES

“I think it needs to have an identity but it needs to be an inspiring place as well but the problem of it having an identity is that in terms of geographical identity you've got quite a lot of communities involved so what is relevant to one community won't necessarily be relevant to another.”

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## USER RESEARCH – SYNTHESIS

- Local stories as a way in to our own hidden community or personal stories. Personal – collective. Resonance.
- Potential two-stage process – work in collaboration with colleges on ‘big build’ process with maker sessions to create ‘soft build’ elements.
- Some ‘soft build’ elements delegated to individual groups.
- ‘Making’ weekends to bring people from other groups together.
- Systems set up to ensure accountability and quality control and positive ‘user’ experience.

### DISRUPTIVE HYPOTHESIS 2 CLICHÉ

Products made about ‘one place’ or focussed on a community’s stories aren’t interesting or usable by those in other places or communities – it becomes too niche.

#### **BUT IF**

We found a way to tell those stories which spoke to a wider collective human resonance

#### **THEN**

The personal and community stories become a vehicle through which Chrysalis speaks to hidden, untold stories everywhere.

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# USER RESEARCH – SYNTHESIS

**Process**

**Product**



**Individual vision**

**Collective story**



**Co-design**

**Co-building**

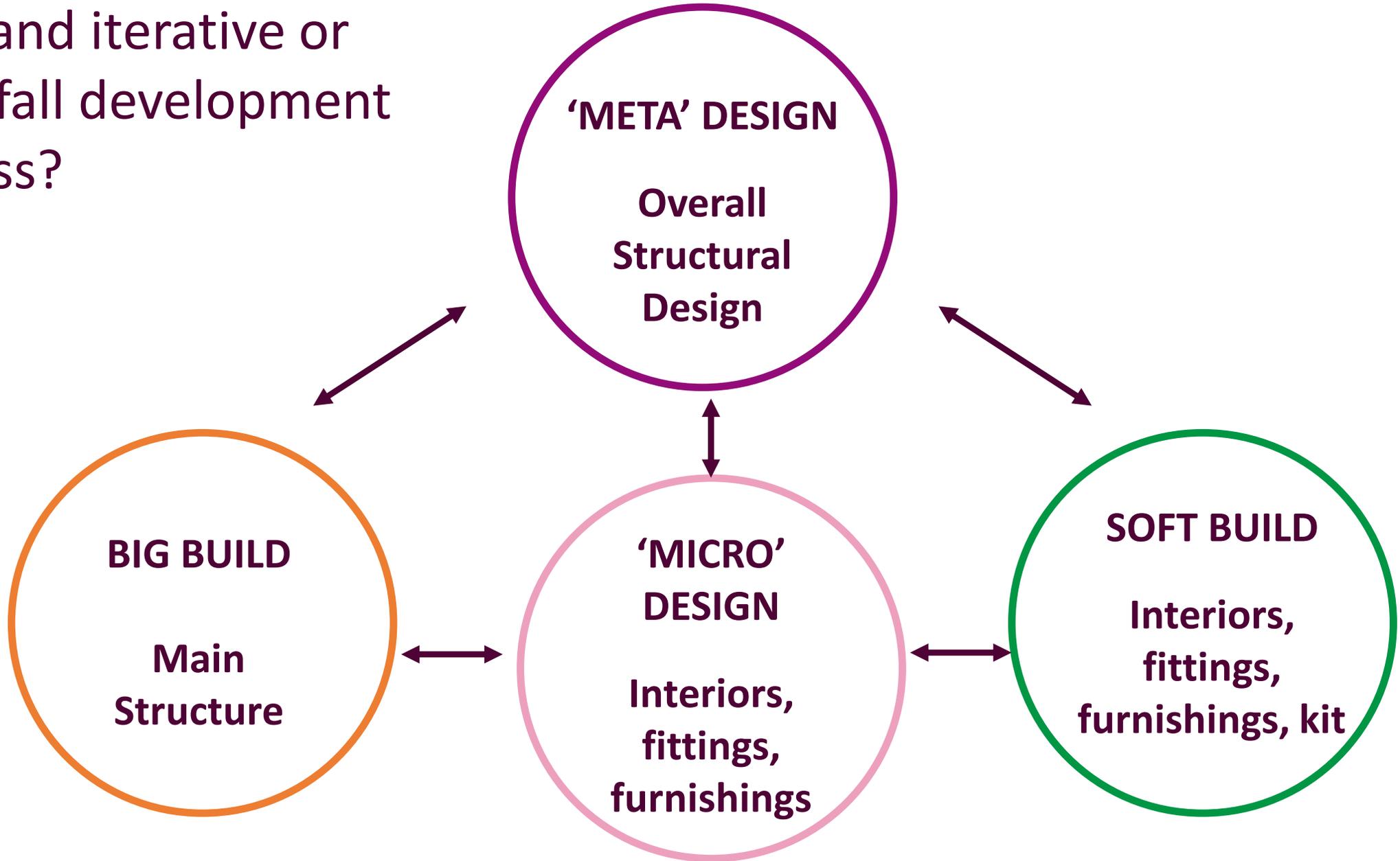


**Crafts / making participation**

**Community build**



Agile and iterative or  
waterfall development  
process?



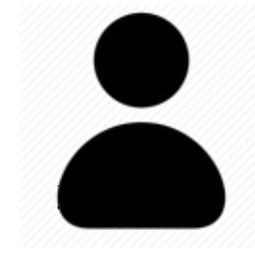
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# DIFFERENT PEOPLE HAVE DIFFERENT NEEDS.... STARTING TO DEFINE PERSONAS



## DEEP DIVER

Super keen individual.  
Has relevant skills  
Wants deeper involvement  
Eg college students, retired engineers, local activists.  
Passionate but could be hard to manage!



## DROP IN

Member of a participating group.  
Minimal initial interest.  
Few or no specific skills.  
Might be a one-off experience for them or it could turn into something deeper.  
The majority of people are in this group.



## KEEN HOBBYISTS

Self-selecting members of a group who want to participate together and take on a project element..  
Relevant skills.  
Like some parameters and a defined task. Eg Totnes WI.

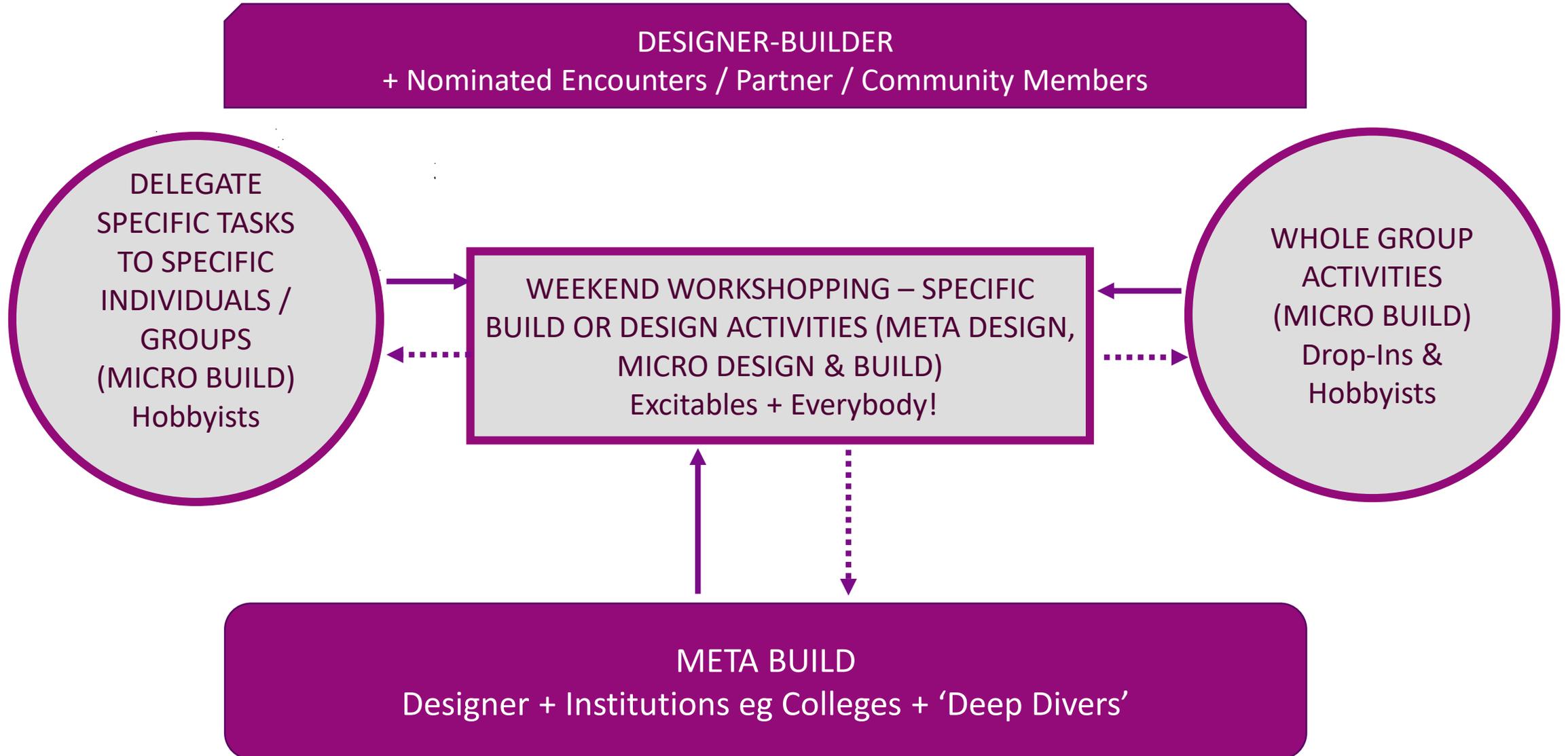


## EXCITABLES

Keen appetite to learn and share stories. Want to come on board for the journey.  
Enthusiastic.  
Mix of skills and abilities – may not be immediately obvious.  
Individuals not member of a participating group, or a member of a group who wants deeper personal involvement.

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# WHAT MIGHT COMMUNITY INVOLVEMENT LOOK LIKE?



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# ACTIVITY 1 - DISRUPTING OUR THINKING – WHAT COULD USER INVOLVEMENT LOOK LIKE?

- Ideate different ways people could engage in different parts of the process
  - What would Google do?
  - What would the UN do?
  - What would IKEA do?
  - What would an activist commune / community do eg La ZAD?
  - What would the worst possible process look like? What can we learn from that?

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## ACTIVITY 2 – ‘PERSONA’ EXPERIENCE / JOURNEY

- Picture your persona in more detail. Immerse yourselves in their ‘user journey’ from beginning to end – what is their motivation for getting involved, how do they get involved, who with, where, what will they be doing, what will happen afterwards? Who will oversee / supervise what they are doing? Sketch or write any ideas or thoughts.
  - Look at the ‘what might community involvement look like’ slide and thinking about the ideas you had from Activity 1 and your ideas from your persona ‘immersion’, how might you do things differently?
  - What are some of the potential challenges, barriers, opportunities we need to think about?
  - Feedback main points to the group in 3 minutes.
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# DESIGNING AN AGILE PROCESS

Waterfall Methodology



Agile Methodology

