

Participatory/Co-Design in LAM: A Literature Review

Shannon Webber, Digital Scholarship Group, Northeastern University Library
March 2020

***Disclaimer:** This review is mainly filled with documentation pulled from other works. Usually a review such as this would simply cite source material and link out to it for readers to look through at their own discretion. However, as information on the internet may move or be taken down, in the interest of this review's readers, highlights have been copied and pasted from their original locations into this document, with citations and links back to the original. The Digital Scholarship Group in no way takes credit for these writings, but believes that they are valuable educational tools that will benefit readers.*

What is Participatory/Co-Design?

Participatory design is an approach in which designers involve community members who will be impacted by and/or eventually use a project/product to come together with the design team to help create said project/product in order to form a partnership that benefits both the designers and the community at large. Because participatory design calls for community involvement, it often elongates project time and can make things slightly more complicated. However, having community feedback makes an important impact on any project and allows it to grow in ways that it would be inhibited from if the project were being worked on by designers alone.

A participatory/co-design project can only work if the project is based in a collaborative partnership in which both parties act through mutual learning and respect. Both parties must recognize that they are equal in power and responsibility. It is important that there is constant participation from both the community groups and the cultural heritage organizations. It should be put into practice that all ideas and suggestions are acknowledged and discussed with respect on behalf of both parties. Cultural heritage organizations should make a point to design sustainable technology that the community can easily use and maintain, even after the end of the initial design process. This means working throughout the design process to teach community members how to properly use and maintain technological components of the project in question. This process is not meant to be simple or easy, and as such it is recommended to use fun and exciting tools such as “a variety of flexible, collaborative tools to elicit creative and critical thinking: scenarios, mock-ups, workshops, design games, and prototyping” to create a warm, welcoming, and collaborative workspace (Young and Brownotter, 4).

- Young, Scott W.H. and Celina Brownotter. “Toward a More Just Library: Participatory Design with Native American Students.” *Weave: Journal Of Library User Experience* vol. 1, no. 9 (2018).
<http://dx.doi.org/10.3998/weave.12535642.0001.901>.

Participatory/Co-Design in Cultural Heritage Organizations

Participatory design is an approach that is becoming more frequently used in various types of cultural heritage organizations. Three particular types of institutions that will be discussed in this document are museums, libraries, and archives. More specifically, this document will look through and discuss examples of participatory and co-design from the perspective of cultural heritage organizations that have the resource capability to support a co-design project with a community group in their area.

Why is Participatory/Co-Design important in Cultural Heritage?

- In previous years, many Cultural Heritage organizations have been very exclusionary. As a direct result of this, community members have felt ostracized from the cultural heritage realm. This is very unfortunate as the foundation of cultural heritage organizations is teaching and giving back to the community. By taking part in participatory and co-design, cultural heritage organizations are reminding community members that their organizations are accessible and open to all.
 - Example of a cultural heritage organization that is still rather limiting to the public: *Colonial Society of Massachusetts* → <https://www.colonialsociety.org>
- Cultural heritage organizations cannot function without the support of the community. Without community members going to the organizations or using the organizations resources, they will be shut down. In order to prevent this, cultural heritage organizations need to include the community in as many aspects of their organization as often as they can. If the community is actively involved and likes the organization, then more people will go and more money will be made, which leaves the organization with the ability to remain open and continue to do good work.
- Cultural heritage organizations are founded in order to teach the *public* about a certain aspect of our history and culture. Since the *public* are the ones who actually have to view the work of the cultural heritage organizations on their own time, and often for a fee, shouldn't the cultural organization pick a topic that they know is going to interest their audience? And isn't the best, and arguably easiest, way to do that simply to ask the public what they might want to see? Including the public in the design process, vis a vis meeting with them, seeing what they want to learn, and building an exhibit based on what they

say, is a plan with a much higher possibility of success than simply picking a topic that may interest the staff of the cultural heritage organization but not the community at large.

Participatory/Co-Design in Museums

Wing Luke Museum of the Asian Pacific American Experience

Who: Staff of the Wing Luke Museum and community partners.

Where: Wing Luke Museum (Seattle, Washington)

When: At least as early as 2002

Why: "People give us meaning and purpose. Relationships are our foundation. We desire community empowerment and ownership."

How: Each year the Wing Luke Museum welcomes community members to submit exhibition proposals for what they believe should be shown at the museum. After the exhibits are selected, a project team made up of community members and staff spend 2 to 3 years developing the exhibit.

- **The Participatory Museum Chapter 8 excerpt on Wing Luke Museum:**

Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010.

<http://www.participatorymuseum.org/chapter8/>

Excerpt from *The Participatory Museum*:

“Staff members and community advisors pick the projects to pursue and launch a two-to-three year development process. The project team is composed of three groups:

1. A Core Advisory Committee of 12-15 community members with specific and diverse connections to the topic at hand, who lead the project development
2. Staff, who facilitate the process as technical advisors, project administrators, and community managers
3. More informally engaged community members, who participate as contributors and collaborators to the project

The exhibit development process is facilitated by staff but steered by the Core Advisory Committee (CAC). The content, timing, and decision-making process

for each project changes based on the dynamics and needs of the particular community with whom each project is developed. The CAC is “the primary decision-making body within the Exhibit Team, and are charged with developing the main messages, themes, content and form of the exhibition and its related components.” A community member, not a museum staff member, leads the CAC.

Once the overall concept is defined, the CAC recruits other members of the community to contribute artifacts or stories, perform research, and provide outreach programming for the exhibition. Meanwhile, the staff provides support in design, research, and community facilitation. Staff members often manage interpersonal relationships alongside shifting project schedules.

Museum staff members lead design and fabrication, with CAC members offering input and curatorial direction over artifact selection, multi-media story creation, and general design to ensure it remains in line with exhibition goals (Participatory Museum, Chapter 8).”

- **Exhibit Proposals Guidelines:**

“Exhibition Proposals.” Wing Luke.

<https://www.wingluke.org/wp-content/uploads/2018/12/Exhibition-Proposals-Guidelines.pdf>.

Excerpt from the Exhibit Proposals Guidelines:

“Exhibition Proposals

The Wing Luke Museum of the Asian Pacific American Experience (The Wing) accepts exhibition proposals until the end of December. We review our exhibition schedule annually with our staff in the months following and generally try to have our exhibition schedule planned 4-5 years in advance.

Background of the Museum

The Wing’s mission: We connect everyone to the dynamic history, culture and art of Asian Pacific Americans through vivid storytelling and inspiring experiences to advance racial and social equity.

The Wing is nationally recognized for our community-based exhibition model. In 1995, the Museum received the Institute for Museum and Library Services (IMLS) National Award for Museum Service on the strength of its cutting edge

work in fostering broad-based participation in the development of exhibitions and programs.

With each exhibition, we bring many community members into the development process, and integrate oral history gathering and a range of multimedia techniques into our displays. Please note that if your exhibition is selected, The Wing will work with you to determine the best ways to integrate our community-based process and bring in the rich stories, experiences and resources from community members. For more information on our Community Process please see:<http://www.wingluke.org/community-process/>

Please see <http://www.wingluke.org/exhibitions> for more information on our exhibitions.

Guidelines for exhibition proposals

Please include the following information in your proposal:

1. Exhibition description: What is the topic of your exhibition? Why is it significant? What could visitors potentially see, hear, read and experience in the exhibition?
2. Exhibition goals: What are the primary goals of your exhibition?
3. Statement of exhibition's connection to The Wing mission: How does your exhibition relate to The Wing's mission?
4. Community Process: How will the exhibition incorporate The Wing's Community Process? Community members may contribute and provide input and advise on resources, content, design, outreach and programs.
5. Sample images: Please provide images, if applicable. (Do not send original artwork or photographs)
6. Scheduling requirements: Are there any scheduling requirements we should be aware of?
7. If this is an existing exhibition, please include information on size and scale of exhibition (square and/or linear feet), and a list of the works, including sizes and descriptions (text panels, framed works, multimedia displays, etc.)

8. Please include any required fees (rental, shipping, etc.)
9. If you would like to have materials returned to you, please include a self-addressed stamped envelope with appropriate postage.”

- **About Us Page [Our Values: A Community-Based Heart (section)]:**

“About Us--Our Values: A Community-Based Heart”. Wing Luke.

<http://www.wingluke.org/about-us/>

Excerpt from the About Us page on the Wing Luke Website:

- **“The Story behind the Stories:** Real stories of real people. Hardly told in the school books. Rarely seen on TV. Almost never on the silver screen. What does it take to create exhibits and programs at The Wing? For The Wing, the nuts-and-bolts “how-to” starts with the “why.” Values inform actions. Relationships grow over time. Commitments are made with the long-term in mind. Community members have been coming together to do this work through The Wing for over 20 years. We’re honored to steward this community-developed, community-based model. Our values direct what we do and how we do it. They impact every decision and interaction, sometimes in very subtle ways. Our values give us inspiration to keep going, through even the most challenging periods.
- **Our Values:** To do this, we have found the following: The work is labor intensive. The work requires flexibility. We willingly relinquish control.
- **Top 10 Principles for Community-based Work:**
 1. Community-based work must be rooted in relationships of trust and respect.
 2. Community-based work requires a safe, comfortable environment to express ideas and share experiences.
 3. Community-based work requires listening, flexibility, agility and patience.
 4. It is democratic in nature – not top-down, and not a funnel for input.
 5. Community ownership of their stories enables communities to hold and use them towards their own self-determined purposes.
 6. Opportunities to learn abound in community-based work.
 7. Community empowerment results from bringing together diverse people within communities who might not otherwise connect and collaborate together, increased community pride through increased visibility, development of professional skills

and resources within the community from grant writing to educating to publishing and more.

8. Community-based work draws together communities and creates deep engagement and connections within as well as to the broader public.

9. Community-based work creates a safe place to speak your story and your truth.

10. People get involved in heart-felt work, doing something that they believe in.”

Oakland Museum of California: Days of the Dead

Who: Oakland Museum of California

Where: Oakland, California

When: 1994→ Present.

Why: *Days of the Dead* is a community exhibition started in 1994 at the Oakland Museum in order to celebrate the huge population of Latinx people in the area. The exhibit was started because museum staff wanted to get more Latinx community members involved in the museum.

How: The Museum partnered with Latinx organizations and included Latinx community members as volunteers and staffers of the event to contribute to and make the event even better year after year

- **The Participatory Museum Chapter 8 excerpt on *Days of the Dead*:**

Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010.

<http://www.participatorymuseum.org/chapter8/>

Excerpt from *The Participatory Museum*:

“*Days of the Dead* is a community exhibition and celebration that the museum’s education department has run annually since 1994. Education staff members partner with local artists, community members, and outside curators as guest curators, and these guests assemble diverse artists, school groups, and community members to build shrines, or ofrendas, as offerings to the dead. The shrines are mounted in a dedicated exhibition space within the museum, and they range from funny to heart-wrenching to political in tone. The exhibition typically is open for two months surrounding the Day of the Dead (November 2) and features regular gallery talks and tours by participating artists. The museum hosts a community celebration on a weekend-day before the Day of the Dead, a free event that

includes crafts and demonstrations, live music and dance performances, a market, and a ceremonial procession into the museum gardens.

Days of the Dead was conceived by the institution's Latino Advisory Council. The staff had approached this consultative group of community leaders and asked what they could do to connect with a broader Latino audience. The Council suggested a Day of the Dead program."

- **Webpage on the *Days of the Dead* exhibition that ran from October 16, 2019-February 17, 2020 entitled ¡El Movimiento Vivo! Chicano Roots of El Día de los Muertos:**

"¡El Movimiento Vivo! Chicano Roots of El Día de los Muertos." Oakland Museum of California.

<https://museumca.org/exhibit/¡el-movimiento-vivo-chicano-roots-el-d%C3%ADa-de-los-muertos>.

Excerpt from the webpage:

"Celebrate the 25th anniversary of OMCA's beloved El Día de los Muertos celebration with an exhibition inspired by the Chicano activists who introduced Día de los Muertos traditions to the United States in the 1970s. *¡El Movimiento Vivo! Chicano Roots of El Día de los Muertos* will honor and explore the lesser-known origins of Day of the Dead, and the ways these traditions continue to inspire social and political change today.

Visitors will encounter altars, artworks, and interactive elements that show how Chicano activists used Day of the Dead traditions to foster pride in their indigenous heritage and unify their communities. Experience a Oaxacan style ofrenda and hear first-hand stories of the Chicanos who went to Oaxaca to gather Day of the Dead traditions from elders. Honor members of the first Chicano generation and their enduring legacy through a series of colorful ofrendas created by contemporary artists, interactive features, and intergenerational conversations captured on film. Other elements—from historical objects, a mural, and a sculpture that sparked the first Day of the Dead celebrations at OMCA—will immerse viewers in the evolving identities, traditions, and artistic expressions of the Chicano community, both then and now."

- ***Days of the Dead Curriculum packet from 2005:***

“Days of the Dead Curriculum.” Oakland Museum of California.
<https://museumca.org/days-dead-curriculum>.

Excerpt from the packet:

“The Oakland Museum of California has developed these Days of the Dead curriculum materials in support of our annual exhibition that offers teachers and students an opportunity to experience a living and evolving cultural tradition. The teaching materials provide resources for integrating lessons related to history, culture, and art. These lessons can extend learning at home as students and parents apply them to learning about their own family history and the legacies they have inherited.”

- **OF/BY/FOR ALL: Keynote by Nina Simon at the 2019 National Trust Convestial:**

Simon, Nina. “OF/BY/FOR ALL: Keynote by Nina Simon at the 2019 National Trust Convestial.” Vimeo, August 17, 2019. <https://vimeo.com/354415100>.

Excerpt of the speech (Transcription of a portion of the speech) in which Simon discusses a Dia De Los Muertos event at a different California museum a few miles away from Oakland in Santa Cruz at the Santa Cruz Museum of Art and History:

“Dia De Los Muertos has been going on for about 10 years at the Museum, which means when I showed up in 2011, we were having this event, and this festival was very successful. In the middle of the museum was one of these altars that had been created by museum staff so people could bring in objects and photographs to remember people ancestors loved and lost. At the event itself, there would be the altar, there would be traditional Mexican dancing. There would also be some things that were not so traditional for Dia De Los Muertos, like the limbo dance. Actually, if you looked at this event at the time, it was a very popular event and most of the people who came were white. As we grew an understanding of this event, we started to feel like this is a culturally appropriative event. It’s a white person’s idea about how to do Dia De Los Muertos, masking us as doing something for this other community. What we found when we looked at this from the OF/BY/FOR ALL framework, is that at the time in 2011, we had no event staff nor volunteers who were Latinx. Our event was co-created by five partners, four of whom were white. It was this one-off festival for 380 people of whom 300 were white. Even if you just take this from a very basic perspective of a GM,

which I am, if, on the day of the year when we are having our best day for involving Latinx people in our community, only about 100 of them are coming. They're the minority at this event. That is the event we created for them. It seems like we could do better than that. The way we decided to start doing better than that was in the BY side with partners. So, we reached out to an organization called Senderos a Oaxacan [Southern Mexican state] organization in the community that focuses on music and dance and we said, 'Hey, we've been doing Dia De Los Muertos for a while, but we want to find ways to root it more in the community who we are trying to create service for with this. Would you like to work with us?' They said, 'Yes, absolutely. We'd love to work with you.' At first, we just said, 'Will you bring music and dance to it?' Because that's what you do. A very typical transactional relationship with a partner. Then they said, 'Well, actually, we'd like to talk with you about how we could make this event better across the board, not just by bringing in music and dance, but by getting involved in other ways.' Over multiple years of our partnership with Senderos, with this organization, it's gone from us involving them as a partner in our thing to now over the last few years, Senderos puts on Dia De Los Muertos and our staff are the support and the space makers and the enablers for that to happen. Some of the things that Senderos brought in, of course, they brought in music and dance. One of the most important things they brought in was a fundamental shift and how this event works, to more deeply connect to art and history and to the cultural tradition of Dia De Los Muertos. Cos they said to us, 'Why are we doing this event at the museum when your museum owns and manages a historic cemetery that's just a mile away?' Now, what happens through Dia De Los Muertos is everybody convenes at the museum, they get face paint. We start the music and dance, and we have a procession of hundreds and hundreds of people who come to the cemetery. Now, instead of there being one altar created by our staff at the museum, at the cemetery, there are dozens of altars created by different community members to recognize and to celebrate and to share love and honor with the ancestors who they've lost. Now, instead of a two-hour event that happens at the museum, we have an all-day and all-night event that includes food, it includes a dance party, there's a movie screening, some people now sleep over at the cemetery. It's become an event that is more successful at telling the deep stories of what Dia De Los Muertos is all about, and in connecting to art and history. There's one more change that really precipitated and really drove what happened with Senderos and with Dia De Los Muertos over the years. Because over the years that we were doing this work with partners, we also started doing the OF work as well. We started changing who was on our staff. This is Helen Aldana, Helen is responsible for Dia De Los Muertos at the MAH [Santa Cruz

Museum of Art & History] now. Helen has been doing so for the last three years. I want to be really clear here, that Helen is not the right person to lead Dia De Los Muertos because Helen is Latinx, but being Latinx gives Helen some real competencies and skills that make Helen extraordinary at running this event. For example, Helen is bilingual. Many of our partners from Senderos and other partners who are involved in the event now only speak Spanish, and it's a lot easier for them to work with somebody who also speaks their language. Helen also grew up celebrating Dia De Los Muertos in Los Angeles which may not seem like a big deal to you, but let me tell you, I'm Jewish, you would not want me planning your Christmas event at your site. There is real value in being connected culturally, in having those skills and competencies that come with coming from different backgrounds. Probably the most empowering and important thing that Helen brings in their job and really that all of our staff at the MAH bring is Helen feels like their job is not to create an excellent festival where Helen is in charge of all of it. Helen feels like their job is to empower our partners to realize their greatest vision for the event so that it can be successful.”

Look Beneath the Surface & Otago Harbour Community Caretakers

Look Beneath the Surface

Who: Collaboration between the New Zealand Marine Studies Center and the Marine Metre Squared (Mm²). The exhibit was designed a Science Communication Masters student and the Kaikorai School.

Where: Otago Museum in North Dunedin, New Zealand

When: April-May 2015

Why: The exhibit was created to teach visitors how they could help care for the New Zealand coast.

How: They used a mobile exhibition platform called *The Sandpit* that uses standing panels that form multi-sided display units, display boxes with built-in LED lighting, panel-mounted iPads, panel-mounted flat-screen video, and display plinths to create portable exhibits.

Otago Harbour Community Caretakers

Who: Healthy Harbour Watchers (high school students and teachers and other adults) and three Dunedin schools

Where: Toitu Early Settler's Museum in Dunedin, New Zealand

When: October 2015

Why: To talk about the health of the Dunedin coastline and how to protect it.

How: They used a mobile exhibition platform called *The Sandpit* that uses standing panels that form multi-sided display units, display boxes with built-in LED lighting, panel-mounted iPads, panel-mounted flat-screen video, and display plinths to create portable exhibits.

- **Testing a Mobile Platform for Community Co-Created Exhibitions by Alexandra Rogers and Jenny Rock (Goes in-depth to explain *The Sandpit* and the two exhibitions).**

Rogers, Alexandra, and Jenny Rock. "Testing a Mobile Platform for Community Co-Created Exhibitions." *Curator: The Museum Journal* 60, no. 3 (2017): 335-49.

<https://onlinelibrary-wiley-com.ezproxy.neu.edu/doi/pdfdirect/10.1111/cura.12194>

Excerpt from the paper:

“Abstract: The benefits of co-creation between museums and their communities are increasingly acknowledged but challenges remain in creating opportunities for and facilitating enactments of co-creation. Time, funding and supporting infrastructure are significant hurdles. This study addresses the latter in describing a mobile platform designed for hosting community co-created exhibitions. It assesses its functionality in two case studies where installations of the platform were hosted by major public museums in New Zealand. Both exhibitions had marine themes, but the co-creation partners varied from a science education centre and their citizen science collaborators, to an informal group of adults and students engaged in water quality monitoring. Reflective evaluation of the co-creative process using the platform revealed one of its major benefits to be its professional aesthetic, which allowed work to be presented to a high standard of display, and empowered co-creators to feel confident in the quality of their work. Further success arose from its physical constraints; a practical scope for exhibitions was demarcated by certain structural limitations and offered relief from what was initially experienced by novice co-creators as an intimidating amount of freedom within undefined space. Successful elements combined to facilitate key criteria for co-creation including early and continuous empowerment and co-ownership between co-creating parties.”

- **The Sandpit website Concept page:**

“Creating a Space for Science ARTiculation.” The Sandpit.

<https://sandpitexhibits.wordpress.com/concept/>

Excerpt from the website:

“The Concept

The Sandpit is a mobile exhibition platform to curate community events around. Its physical infrastructure facilitates ‘slotting-in’ material for efficient and effective display. A key feature of *The Sandpit* is its mobility; display units create a cohesive space, but are designed to be modular and mobile to occupy different public venues. Purpose-built units provide gallery-quality display, and the space offers interactive capabilities for participatory interpretation that asks the public “what do you think?”

That’s why it is the ‘sandpit’: in sand, we leave our footprints, yet sand is always moving, transforming; sand crosses boundaries and combined, builds new things.

To build your own *Sandpit*, we recommend using some or all of the following materials and the [instructions](#):

- Standing panels (with or without backing material) that form multi-sided display units.
- Display boxes with built-in LED lighting.
- Panel-mounted iPads.
- Panel-mounted flat screen video.
- Display plinths.”

- **Look Beneath the Surface Exhibit page:**

“Look Beneath the Surface: Caring for your coast with Mm².” The Sandpit.

<https://sandpitexhibits.wordpress.com/look-beneath-the-surface/>

Excerpt from the exhibits informational webpage:

“Caring for your coast with Mm²

WHO: This exhibition was made in collaboration with the New Zealand Marine Studies Centre and the Marine Metre Squared (Mm²) citizen science project. Exhibits were created by the Marine Studies Centre; design was led by Science Communication Masters student Ali Rodgers and by Kaikorai School after they had participated in Mm².

WHERE: The exhibition was hosted by the Otago Museum, and displayed on the upper level of their atrium area through April and May 2015.

WHAT: The exhibition was created to help visitors find out how they could care for their coast by participating in the Mm² project. Two units of panels were used for the exhibition, as well as all five plinths. Separate plinths were used to display brochures, as well as the Mm² equipment, colouring books and pencils that could be taken home, or used on the plinth, and a horizontally mounted light box full of plasticine marine creatures created by Kaikorai School.

Nine additional light boxes were mounted on panels, and displayed a range of content, from a selection of shells and other creatures you might find in your Mm² surveys to stories about scientists who use the data collected in the project. Both iPads were mounted on panels and used to display videos about Mm² and the communities who take part. The TV was also used, and displayed a range of videos of various shore life.

In addition, a number of alternative methods of content display were used. These included mounting large sheets of corflute board to panels with 3M removable backing strips for display of various content including a large map and a selection of photos and creative writing from a school who took part in Mm². A large, interactive “sandpit” was also created for the exhibition, which stood alone on the floor, so that visitors could explore it to find and identify common shoreline creatures and plants.

The final exhibition was a family-friendly, interactive space where adults and children could come to learn more about their local shoreline and what they can do to help protect it.”

- **The Otago Harbour Community Caretakers Exhibit:**

“Otago Harbour Community Caretakers.” The Sandpit.

<https://sandpitexhibits.wordpress.com/otago-harbour-community-caretakers/>

Excerpt from the exhibits informational webpage:

“Celebrating locals looking after their harbour

WHO: This exhibition celebrated the work of two community groups who look after the Otago Harbour. It included two sections, one created by the

Healthy Harbour Watchers (a group of high school chemistry students and some teachers and other adults who regularly monitor the harbour's water quality), and three Dunedin schools who were trying to have the harbour made into a marine protected area. The exhibition outlined the work each group was doing, displaying artwork and writing from the students involved, as well as posters and videos made by the students.

WHERE: The exhibition was hosted by Toitu Early Settler's Museum, and was displayed in one of their special exhibitions spaces throughout October 2015. It was an add-on to their large exhibition on the history of Otago Harbour called Life of the Edge.

WHAT: The exhibition used three and a half units, as well as three plinths. Twelve light boxes were used to display artwork and writing from the primary school students, graphs and data information collated by the high school students, as well as photos of those involved in the projects. Plywood boards were hung from the panels and used for signage, as well as display of information and other content.

The exhibition allowed the two community groups to share their work with the wider public, thus telling their story widely and having their voices heard about the importance of the health of their local harbour.”

Participatory/Co-Design in Libraries

State Museum of Queensland: Kuril Dhagun

Who: Library staff and the Aboriginal and Torres Strait Islander peoples of Queensland, Australia

Where: State Museum of Queensland

When: 2006→ Present

Why: After building the State Library of Queensland, library staff realized that an important group was not being represented in the library and in order to fix that they invited Aboriginal peoples to come in and help design a section of the library dedicated to them and their culture.

How: Library staff worked with the Aboriginal and Torres Strait Islander peoples to create a wing of the museum dedicated to aboriginal culture in which people could interact, connect, and learn about aboriginal culture. This was done through a complete redesign of the wing including an exhibit space, talking circle, fire pit, reading nook, and more!

- **Kuril Dhagun section of the State Library of Queensland website:**
“kuril dhagun.” State Library of Queensland.
<https://www.slq.qld.gov.au/plan-my-visit/spaces-visit/kuril-dhagun>.

Excerpt from the website:

“kuril dhagun

kuril dhagun is a welcoming place for Aboriginal and Torres Strait Islander people to connect with State Library services and collections. It is a place for community members to meet, gather, discuss and celebrate. It is also a place of authentic learning, where all visitors can experience the diversity of Aboriginal and Torres Strait peoples and cultures in Queensland.

About kuril dhagun

Located on level 1, kuril dhagun is a dedicated cultural and multi-purpose space designed to inspire community participation and engagement. Since 2006, kuril dhagun has been a nucleus for Queensland’s unique [Aboriginal and Torres Strait Islander cultures](#) and a significant cultural and learning space for the community. kuril dhagun displays inspiring and thought-provoking [showcases](#) on display and presents a variety of [events and activities](#) for the community to enjoy.

kuril dhagun is a welcoming space for Aboriginal and Torres Strait Islander people to connect with our collections and services. It is a place for community members to meet, gather, discuss and celebrate. It is also a space of authentic learning, where visitors can experience the diversity of Aboriginal and Torres Strait Islander cultures and stories. The name is made up of the Yuggera language words: ‘kuril’ represents the native marsupial that is found on State Library’s site near Kurilpa Point on the Brisbane River, and ‘dhagun’ means the earth, place or country, therefore translating to ‘kuril’s place’.

kuril dhagun is led by a team of Aboriginal and Torres Strait Islander staff members who can assist with navigating State Library’s collections and services, including family history research and venue hire of the kuril dhagun space.

The Space

The main space is a flexible multi-purpose space that can be used for large and small scale events, as well as a gathering space for community groups and the general public to study, read or simply connect with others. The kuril dhagun showcase proudly displays the stories of many of our Aboriginal and Torres Strait Islander communities.

The media hub is devoted to displaying various Indigenous media sources including NITV streamed live on the big screen.

You can experience a number of artworks from Queensland Aboriginal artists including Megan Cope's *MAIWAR Yunggulba, 2017*, Laurie Nilsen's *Dolly, Birds on a Wire*, and Aunty Lilla Watson's *Kurilpa Country*.

"Beneath the Southern Cross,
and the canopy of the rainforest along the river bank,
the Kurilpa, which still survives here,
dug out its nests, and left its tracks.
They looked out over the river,
the ripples on its surface stirred by the wind and tidal surge,
and the fish swimming in the water."

– *Lilla Watson, 2006*

Talking Circle

The Talking Circle is an outdoor seating area surrounding a fire pit and looks across the Brisbane River into the city. There are a number of smaller alcoves and an outdoor kitchenette, which is available for use by prior arrangement.

Traditionally, both Aboriginal and Torres Strait Islander people would talk, laugh and share knowledge around the fire. Sitting in a Talking Circle allows everyone to be heard and is a great way of bringing people together to encourage participants to share experiences and communicate in groups.

Fire remains a key aspect of community life – gathering around the fire, yarning, sharing, dancing and eating. The fire pit can be used to give demonstrations on how to make Aboriginal and Torres Strait Islander artefacts such as spears, or

other artwork. The sandstone used to construct Talking Circle and fire pit comes from Helidon in the Brisbane Valley region.

Adorning the side of the building in the Talking Circle is a native Queensland vine called *Faradaya Spledida*. This Far North Queensland plant is the sole Australian representative of the *Faradaya* genus also found in Indonesia, Polynesia and Papua New Guinea. *Faradaya* is named after Michael Faraday, the pioneer in electrical research, and *splendida* means shiny or reflecting, referring to the sheen on the leaves. A resident family of native possums lives in the vines and local water dragons roam the ground.

The external panels facing the Gallery of Modern Art were created by artist, Laurie Nilsen and several visual arts students from Griffith University's Queensland College of Art. The stonework and wood panels depict the unique geographical story of Brisbane.

Loris Williams Room

The Loris Williams Room offers an intimate space for family or community meetings, workshops or seminars, by prior engagement. The Loris Williams Room is named in honour of Loris Elaine Williams (1949-2005), who was an Aboriginal woman of Mulinjali (Beaudesert, South East Queensland) descent through her father, and Birri Gubba (Ayr, North Queensland) descent through her mother.

Loris was a passionate advocate to allow Aboriginal and Torres Strait Islander people the right to use archives as a means of reconnecting with family. She was the first Aboriginal person from Queensland to gain professional archival qualifications and spent the last 11 years of her life helping Aboriginal and Torres Strait Islander people to research archive material. Loris also encouraged her professional colleagues to recognise the significance of this work.

Reading Nook

This area acts as a space for the whole family to interact with reading material and storytelling and is a place of significance for visiting elders and community.

The Reading Nook invites you sit and reflect, or grab a book and read as you enjoy the best views of the Brisbane River. There are also games and language activities for younger children, making it a space for everyone regardless of age.

Also featured in the space is Laurie Nilsen's *Dolly, Birds on a Wire* artwork which was commissioned in 2017."

- **OF/BY/FOR ALL: Keynote by Nina Simon at the 2019 National Trust Convestial:** Simon, Nina. "OF/BY/FOR ALL: Keynote by Nina Simon at the 2019 National Trust Convestial." Vimeo, August 17, 2019. <https://vimeo.com/354415100>.

Excerpt of the speech (Transcription of a portion of the speech):

"...[library staff] realized, while they had created this beautiful white gleaming open plan library, that there was a community in Queensland that really mattered to them, that they had not consulted as they did it, and they wanted to involve those people in that library as well. Those people were Aboriginal people of Queensland. As you know in Australia, there's quite a major group of indigenous people, Aboriginal people. In Brisbane and in Queensland, they knew that they wanted, as a state library, to involve Aboriginal people in what they were doing. I was lucky enough to be there at the very beginning where they said, 'We want to be FOR Aboriginal people and we don't know how to do it.' Thankfully, the approach they took was not to guess, which I think is what we so often do. So often we think about an audience we haven't engaged, we kind of, it's like we're planning a surprise party for somebody we've never met. We say, 'Maybe they'll like this, maybe this kind of food, maybe we'll have this kind of party.' And then if they show up, which as we know, they don't always show up, then they're like, 'Where the heck did you get this idea of what would be for me?' Instead they said, 'We are going to take an OF and BY approach.' And they said, 'We're going to get a community advisor group of Aboriginal people, and we're going to invite ideas by coming from them.' I was lucky enough to be there as a designer in this room, with the very first meeting with these Aboriginal leaders and elders as well as librarians, designers like myself, as they were trying to figure out how they might create an indigenous knowledge center, what they were calling *kuril dhagun* as part of this library. The very first thing that Aboriginal leaders said was this, 'For us, knowledge is not primarily shared through books, it's shared through music and dance and it's going to be intergenerational. It's got to be colorful, it can't be so white and sterile like a hospital.' You could see the librarians looking around at their brand new gleaming white space with new eyes. And then the Aboriginal elders said, 'The most important way that we share knowledge is around a fire.' I don't know how many librarians you know, but this was a moment of truth, right? They had to decide, 'Were we for real when we said we want it to be for these people? Or were we secretly hoping that they would come

through the white gleaming doors that we've built and thank us for the privilege of doing so?' To their great credit, they were for real. They took one of those white gleaming spaces and they made it a colorful inter-generational place that invited music and dance. Even more impressively, they identified a place outdoors where they built this fire pit so that groups like this Aboriginal Youth International Congress could come there to share knowledge and build a community, which is exactly what the mission of this library is all about. Most impressively, now we're on about seven years on since the kuril dhagun opened. I was talking to the librarians there last year, and they've now made changes as well to how they operate the space. For the first time, they have Aboriginal librarians, both in the kuril dhagun and in other parts of the library. Almost all of the programs created in the kuril dhagun are co-created with Aboriginal people. That's continued to make, not just the indigenous knowledge center, but the whole library a welcoming institution for Aboriginal people."

Montana State University: The User Experience with Underrepresented Populations Project

Who: Library Staff & Native American Students

Where: Montana State University

When: 2016 -17

Why: "to empower Native students in the design of the library that they themselves would use (Young and Brownotter, 8). " and "to create a new community outreach tool that could help connect the library with the university's Native population (Young and Brownotter, 12)."

Helping them to "connect to their cultural identity while immersed in a colonized academic environment, where Indigenous perspective is often overlooked (Young and Brownotter, 15)."

How: "the project produced a seven-part poster series and social media campaign in support of our university's Native American population (Young and Brownotter, 10)."

3 Stages:

- Stage 1: Explorative-exploring topics, concepts, and problems related to the experience of participants.
- Stage 2: Generative-generating ideas and potential solutions around key topics explored in Stage 1.
- Stage 3: Evaluative-evaluating and implementing the most desirable, feasible, and viable ideas generated in Stage 2.

- **In depth write-up on the project:**

“Young, Scott W.H. and Celina Brownotter. “Toward a More Just Library: Participatory Design with Native American Students.” *Weave: Journal Of Library User Experience* vol. 1, no. 9 (2018). <http://dx.doi.org/10.3998/weave.12535642.0001.901>.

- **Participation, Design, Empathy, Justice: The User Experience with Underrepresented Populations (UXUP) Project / Scott Young:**

Young, Scott. “Participation, Design, Empathy, Justice: The User Experience with Underrepresented Populations (UXUP) Project/Scott Young.” *The Design for Diversity Learning Toolkit* (2018).

<https://des4div.library.northeastern.edu/participation-design-empathy-justice-the-user-experience-with-underrepresented-populations-uxup-project/>.

Full paper text below:

“Introduction

How can we ensure that Native American students are welcomed and empowered on campus? Participatory Design offers one answer to this question. Participatory Design is a socially-active, politically-conscious, values-driven approach to co-creation that seeks to give voice to those who have been traditionally unheard. This case study discusses a Participatory Design pilot project at Montana State University: User Experience with Underrepresented Populations (UXUP), in which Native American students and a librarian co-created a new community outreach tool. This case study provides an in-depth view into the UXUP design process, with further discussion of outcomes, limitations, assessments, and recommendations for implementing Participatory Design practices with Indigenous communities. The UXUP project can serve as a model for empathetic and collaborative design, with the ultimate outcome of creating more inclusive library experiences for all users.

Problem and Context

In 2015, Sumana Harihareswara wrote an article published in the Code4Lib Journal entitled, “User Experience is a Social Justice Issue,” in which she encourages a disciplined empathy in the work of designing library services in order to achieve social justice goals and implement human rights (Harihareswara,

2015). In calling for more empathetic approaches to library user experience and service design, Harihareswara motivated a new initiative at the Montana State University (MSU) Library: User Experience with Underrepresented Populations (UXUP). The primary goal of the UXUP project was to better understand, empathize with, and empower Native American students. To achieve this goal, we followed the methodology of Participatory Design, a socially-active, politically-conscious, values-driven approach to co-creation that seeks to give voice to those who have been traditionally unheard (Ehn, 1993; Robertson & Simonsen, 2013).

Participatory Design begins with the idea that the user and the designer each possess skills and perspectives of equal worth. This equity is realized through a practice of mutual learning, power sharing, and decision making among the participants. For the UXUP project, the MSU Library worked with our Native American community to develop a Participatory Design practice anchored by a Native American student group empowered to share their experiences in their own voice, and to co-determine the direction of the design process. UXUP aimed for both practical and political outcomes: practically, UXUP aimed to create better user experiences for our campus' Native American student population; politically, UXUP aimed to create new space and structures for Native voices to be empowered in the decision-making process of the library, with the goal of improving the conditions for Native students.

The motivation for UXUP is also derived from existing institutional commitments from Montana State University (MSU), the state's land-grant university. The land now known as Montana is home to many communities of Indigenous peoples, including the Blackfeet, Chippewa-Cree, Salish and Kootenai, Crow, Assiniboine, A'aninin, Sioux, Northern Cheyenne, and the Little Shell Chippewa. Native American students from these Nations and others in the region represent about 4% of our student body—about 700 students. In support of our Native students, the MSU Office of the Provost sponsors a Native American Recruitment and Retention grant program, which annually funds projects that focus on Native American student success. UXUP was developed as a response to this grant call, and was awarded \$7,200. Grant expenditure included compensation for participants, project supplies, and travel for presenting the project at the 2017 Code4Lib Conference in Los Angeles and the 2017 American Indian Heritage Day in Bozeman, MT.

UXUP therefore builds on a foundation of institutional support, Participatory Design theory and practice, and social justice through a lens of decolonization and Indigenous self-determination. Ultimately, the UXUP project can serve as a model for empathetic and collaborative design research with Indigenous communities. This case study is told from the perspective of a non-Native librarian of European ancestry, and is intended for a non-Native reader. It presents an overview of the process, products, and limitations of the UXUP project.

Descriptive analysis

The UXUP project took place from January 2016 to August 2017. The first year was comprised mostly of relationship-building, literature review, and project planning. I met with Native leaders on my campus to better understand the viewpoints, values, needs, and strengths of Native students. I also reviewed and studied the literature of Participatory Design, Critical Race Theory, and Indigenous Research Methodologies, and began to plan UXUP with the assistance of a Native student co-leader. The centerpiece of the project involved a semester-long design workshop series involving four Native students and me. In December 2016, we convened the first workshop, and the series continued with twice-a-week, hour-long workshops from January 2017 through April 2017. The project concluded in August 2017 with the creation of the final design products.

The design workshops formed the most important space and structure for the project. During this time as a small community, we strove to realize the Participatory Design principles of mutual learning, equal expertise, and shared power. The group met twice a week for 4 months. Each hour-long session focused on one or two design exercises. The exercises provided a structure for creative thinking that allowed the participants to share their experiences as Native students, identify common issues, and co-create a response to the most critical issues surfaced. The design workshops took place in the library's Innovative Learning Studio, a flexible, technology-enhanced learning space. In addition to providing a physical space for creative thinking and storytelling, the open-ended, Native-centered mindspace of the design workshops allowed Native values and strengths to come forward and flourish in a such a way that the participants were able to express their own conceptions about who they are, their relationships with Native and Non-native people and institutions, and the land on which we lived and worked.

UXUP was informed by the theories of Participatory Design, Critical Race Theory, and Indigenous Research Methodologies (please see Bibliography for additional readings). The practice of UXUP was informed and guided by the exercises outlined in the following set of design tools: 75 Tools for Creative Thinking; Gamestorming; Intuiti Creative Cards. With a theoretical grounding and practical tools at our disposal, we followed a three-stage design approach:

- **Stage 1: Topic Investigation** — discussing topics, concepts, and problems related to the general life experience of participants
 - o Exercises
 - o Interviews
 - o Intuiti Creative Cards
 - o Great Pie
 - o The Time Machine
 - o Mindmap
 - o Build Your Vehicle
- **Stage 2: Idea Generation** — generating ideas and potential solutions around key topics explored in Stage 1
 - o Exercises
 - o Predict Next Year's Headlines
 - o Collage
 - o Journey Map
 - o Value Curve
 - o Clockwise
- **Stage 3: Evaluation and Implementation** — evaluating and implementing the most desirable, feasible, and viable solutions generated in Stage 2
 - o Exercises
 - o Club Members
 - o Smiley Voting
 - o Paper Prototyping
 - o Storyboarding
 - o Final design creation

A full description of the UXUP process is beyond the scope of this case study, but I can discuss highlights from each stage to illustrate our progression. At Stage 1, we began with getting-to-know-you exercises that focused on the participants' life and background, with the intention of building trust and rapport within the group. For example, The Great Pie asked participants to represent their life in the form of

a pie, with different slices showing the percentage of time dedicated for various activities.

Low-stakes, easy-to-complete exercises such as this serve the purpose of introduced participants to each other and also to the creative process of participatory design.

From there, participants were asked to represent and discuss their interactions with the library. The Build Your Vehicle exercise, for instance, allowed us to identify a key issue relating to the experience of Native students in the library: a sense of intimidation and uncertainty in entering a new, unfamiliar, white-dominated space.

With this key insight, we transitioned into Stage 2, and began to generate ideas for responding to and addressing this issue. To structure our thinking at this stage, we completed the exercise Predict Next Year's headlines, where participants were asked to think into the future and imagine an ideal outcome of the project. One participant imagined a new outreach mechanism for Native students.

In follow-up discussions, the participants identified promise in this idea, so we completed a subsequent exercise intended to bring more clarity and detail to this high-level idea. This exercise—Clockwise—asked participants to propose different ideas in response to a prompt, then remixed the ideas together in order to form new connections and new ideas. In our case, the prompt involved a new outreach service for Native students, and the group produced 12 different possibilities.

These 12 ideas were then randomly remixed via a dice roll, producing a new set of possibilities for the group to discuss and critique.

In follow-up discussions, the group identified a poster series and social media campaign as the most promising methods for reaching out to Native students. This finally led to Stage 3, where we refined this idea and produced the final design product. The group produced storyboards and paper prototypes, leading ultimately to a final poster design, which was designed using the free online tool Canva.

Throughout this process, the participants and I worked together as a group to discuss the design evidence that was produced in each session, and we discussed and decided together how to proceed in terms of the timeline and the exercises.

Over the course of the project, the students became more confident library users, and their voice played an essential role in moving the process forward to the final product. Together we co-created a new community-building outreach tool meant to address a real issue for Native students identified by the participants themselves.

Outcomes

The UXUP project produced two outcomes: a practical design product that helps Native students feel more comfortable and capable in entering and navigating the library, and a political outcome focused on decolonizing library practice and research through critical self-awareness and the empowerment of Indigenous participants.

The first outcome of UXUP was the practical design product itself. The UXUP group co-created a promotional poster series and social media campaign that highlights key library activities for Native American students, called “#MSULib101: A Guide To Navigating Your Library.” (please see the final poster designs: <http://www.lib.montana.edu/about/msulib101/>). The new community-building outreach tool has been placed in strategic locations around campus, including dining halls, residence halls, and places where Native students gather, such as our American Indian Center. The posters feature the project participants themselves. Accurately representing Native students engaged in library activities is a small but essential step forward for serving this student population.

For the Native student participants, an increased sense of belonging and skill was developed over the course of UXUP. Following the conclusion of the project, students continued to visit the library and use library services with greater frequency and ease. This assessment was conducted through informal conversations with participants. In follow-up correspondence after the project ended, for example, one participant expressed that “it was a joy working with everyone and to be able to be part of this amazing project.” This comment also represents the important social bonding and community building that occurred among the participants. From my perspective as a non-Native librarian, I also gained a deeper understanding of and empathy towards the needs and strengths of my university’s Native population. The trust relationships developed with the participants and with Indigenous leaders across campus is a crucial outcome in itself, as it will allow our library to advance social justice goals with Native peoples as partners.

This leads to the political outcomes for the project. UXUP is driven by a focus on power relations and a sense of social and racial justice. Native American students are often at the margins of university politics due to dominant social paradigms that have traditionally undervalued Indigenous life. With this in mind, the main political outcome of UXUP was the amplification of Native voices, with a decolonizing view towards improving the material conditions of Native students. Linda Tuhiwai Smith (2012, p. 201) writes that the decolonizing activist works “to defend, protect, enable, and facilitate the self-determination of Indigenous peoples over themselves in the states and in the global arena where they have little power.” And that such global activism “begins at home, locally.” In our case, we worked locally at our university to enact change and improve our library for our Native student population. Through the UXUP project, participants were empowered as self-determining storytellers to share their experiences and co-create a new library service in support of the university’s Native student population.

The political aim of UXUP works in support of a larger, more radical vision, that of a decolonized world. Decolonization is about self-determination and control, where Native peoples exist free from an oppressive and exploitative settler colonial state (Tuck & Yang, 2012). An Indigenous future of this kind is a world of personal and tribal sovereignty, where the rights of the Indigenous are respected and ancestral knowledges serve as a guide (Roanhorse, 2018). In its small-scale way, the UXUP project attempted to create an Indigenized space that centered Native values, viewpoints, strengths, and needs.

While the UXUP project made some steps forward, the process was flawed. Most critically, the project over-considered the Scandinavian tradition of Participatory Design and under-considered Indigenous research methodologies and epistemologies. Though we aspired to Indigenization, such a goal is not fully achievable with a design process shaped by a Western paradigm. I consider this a significant misstep, and one that I only grasped partway through the project, as I was less familiar with Indigenous knowledges and inquiries at the time of the initial project design. I was also less aware of my own bias, power, and privilege at the beginning of the project. This produced blind spots that focused my attention too much on Participatory Design at the expense of Indigenous researchers and practitioners working in adjacent spaces. For those coming from places of privilege, doing social justice work will likely result in mistakes along the way. April Hathcock offers invaluable guidance in her blog post “You’re

Gonna Screw Up.” Hathcock notes, “Many white people pretend to be serious about anti-racism yet ghost the minute things get tough...but if you’re really serious about doing this work, you will take the initiative and learn from your mistakes.” Indeed, learning and growing with sincere self-awareness is essential to move this work forward. As a non-Native person who inherently benefits from systems of oppression and privilege, arriving at a sense of my own power and its effects is essential for growth and justice. Through UXUP, I have learned that from a place of critical awareness of self and system, I can begin to apply my power not in service to itself, but rather to increase the power of others.

Next Steps and Research Agenda

UXUP has ended, but the spirit of the project will continue to develop as relationships with Native students and leaders are sustained and deepened, and as my own understanding of Indigenous research methodologies continues to grow. So the next steps for UXUP are to further research and practice around decolonization and Indigenization, with greater and more meaningful power sharing and participation with traditionally oppressed Indigenous peoples through a thoughtful integration of Indigenous research methodologies and Participatory Design. Margaret Kovach, an education researcher of Plains Cree and Saulteaux ancestry, concisely articulates the importance of participation for Native peoples, “the power lies with the research participant, the storyteller.” (2010, p. 125). In this way, Participatory Design and Indigenous methodologies find a common ground. With a focus on shared power and co-creative participation, both approaches seek to address historical imbalances of power and participation. Through creative thinking exercises, Participatory Design provides space and structure for participants to tell the story of their experience in their own voice and in a space safe for open expression.

In this pursuit, I and other non-Native practitioners need to be respectful and thoughtful towards Indigenous peoples, to approach the work with cultural specificity and sensitivity, and to acknowledge the history of exploitative research that makes work in this space fraught and challenging (Kovach, 2010, p. 125). We are embedded within the same structures of power that Participatory Design and decolonization projects seek to challenge. Through an interrogation of self and system, we provide space to challenge ourselves and others in our profession to more strongly address oppression and work towards justice. To do so effectively, we can engage with Indigenous people on our campuses and within our communities: attend gatherings, listen, and learn the experiences and knowledges of the people we seek to collaborate with.

Ultimately, UXUP can be adapted and reapplied to better serve and empower Native students at other institutions. But this approach of activist Participatory Design is not without its challenges and barriers, which are also both practical and political.

From a practical perspective, the process of participation takes time and resources (Gaudio, Franzato, & Oliveira, 2017). For UXUP, the student participants were compensated at an attractive rate for their labor, and I was allowed the institutional support to build in this direction. For those who wish to follow the principles and practices of UXUP but who have less available resources, I would recommend finding allies and cultivating relationships with others who share similar goals. Collaborations across departments or campus units can help boost the profile and secure funding. There may also be strategic inroads with diversity-related funding initiatives from universities, professional associations, and other organizations that provide resources for projects that support underrepresented groups. If funding and time remain elusive, a project such as UXUP could proceed as a skunkworks pilot project, with the goal of demonstrating small successes so that funding could eventually be secured from library or university administration. Participatory Design can also be challenging to assess (Bossen, Dindler, & Iversen, 2016). Assessment of UXUP was approached through informal self-evaluations follow-up interviews with participants. More formal assessments might strengthen the outcomes of Participatory Design projects, and could also bolster justifications for additional resources.

From a political perspective, entrenched power structures present obstacles not only to participation generally, but Indigenous justice specifically. Practitioners who wish to extend this work should maintain a careful attunement to power dynamics—Who is driving the process? Who benefits from the project? Whose questions are being asked? A few additional guiding questions can help frame the pursuit of Indigenous participation and empowerment:

- How can we improve the conditions of marginalized, underrepresented, and oppressed peoples?
- How can we engage with and deconstruct dominant stories and oppressive power structures?
- As researchers, how can we engage more critically with the research process?

- As practitioners, how can we bring Native voices into our areas of practice, and how can we pursue collaborative work that addresses community-defined needs of Indigenous peoples?

Participatory Design posits that people have a right to influence their own world, and offers a framework for empowering the traditionally marginalized. The collaborative, community-based practice of Participatory Design can exist in complement to Indigenous methods and in support of Indigenous populations, with the ultimate aim of creating a more just world.”

Bryn Mawr College: Canaday Library Renovations

Who: Bryn Mawr College Library staff and students

Where: First floor of the Canaday Library at Bryn Mawr College

When: 2012

Why: To determine what library users would like to see changed with a new renovation.

How: They conducted exercises such as asking student participants to draw what they would like to see, conducted surveys, and held interviews. After all of the data from the exercises had been collected, the Bryn Mawr team looked through to determine the most common changes requested by students and staff, and decided that, “the project has been valuable even if there are no major renovations to the building in the next few years because it has given us a much sharper view of the students’ academic life and how the library figures in their work. We now know that there are some important changes we need to make in the building to make it a better student space, and whether those changes are big or small and incremental, they will be made” (Creswell and Pumroy, 76) .

- **“Participatory Design for Canaday Library--A First Floor Renovation”:**

Creswell, Melissa and Eric Pumroy. “Participatory Design for Canaday Library--A First Floor Renovation.” In: *Participatory Design in Academic Libraries: Methods, Findings, and Implementations*. Washington, DC: Council on Library and Information Resources, 2012. <https://www.clir.org/wp-content/uploads/sites/6/pub155.pdf>.

Excerpt on the Canaday Library:

“Project Overview

This paper is an interim report on a project to gather information about student use of Canaday Library at Bryn Mawr College and student opinions of how they would like to be able to use the library in the future. This information is being gathered using participatory design methodologies and is intended to inform renovations to the first floor of Canaday. At the time this paper was written (May 2012), data collection was complete and analysis had begun and would continue through Fall 2012.

Bryn Mawr College is a small, liberal arts college near Philadelphia, Pennsylvania, with 1,300 full-time equivalent undergraduates representing 45 states and 62 countries. Four hundred graduate students currently comprise the College's Graduate Schools of Arts and Sciences and Social Work and Social Research.

Canaday Library was built in 1969 and is the main library on campus. The first floor, by far the most heavily trafficked, is home to the circulation desk (fig. 1), the reference desk, the computing help desk (fig. 1), a computer lab (fig. 3), an exhibition space, the Writing Center, the reference collection (figs. 1-3), current periodicals, popular fiction, and a variety of staff offices. The seating and work space ranges from tables with computer workstations (fig. 3), to empty tables and clusters of soft seating (fig. 2).

Timeline and Planning

The College is planning a capital campaign that is likely to include renovations to Canaday Library, particularly the main public floors, among its fundraising goals. A participatory design project was conceived in fall 2011 to help inform the planning process, but the need to accelerate the project became evident in late fall when the College hired an architect to scope a renovation project. Longitudinal data from the Managing Information Services Organizations (MISO) Survey¹ had already told us that the library as a space has become increasingly important to students and decreasingly important to faculty. With student input as top priority, we attended participatory design workshops hosted by the Council on Library and Information Resources (CLIR) in September and December of 2011 to learn ethnographic methods for gathering input into the design process.

The timeline for this project (fig. 4) is relatively short. The detailed project description and sample instruments required by the College's Institutional

Review Board (IRB) accelerated the planning process, and the project was approved in an expedited review in February 2012.

Methods

In January 2012, we recruited four colleagues to join the project team and chose four methods for collecting data. We used a blanket email to recruit students for design workshops and photo interviews. During April and May, seven students participated in photo interviews, and ten students participated in design workshops. Each was compensated with a \$25 Amazon gift certificate. A combination of project team members and student employees videorecorded these conversations using Kodak Zi8 Pocket Video Cameras and tabletop tripods. Further information about the project team and instruments used is available on the project website.²

In addition to the photo interview and design workshop, we mounted a comment board (fig. 5) as an easy, low-investment way to gather casual comments from library users. We publicized the board, which hung in Canada from spring break through graduation, with posters across campus (fig. 6) and on the Information Services Facebook and Twitter feeds. We collected more than 380 comments, approximately 60 of them unique, and all have been transcribed by a student employee in preparation for analysis.

We also wanted to gather quantitative data on how the library is being used to help us understand and flesh out what the students were telling us through the comment cards and interviews. For about six weeks, from shortly after spring break until the end of finals week, we had circulation student workers count the number of people on each floor several times a day, every other day. The guidelines for the count were set up to answer a number of questions we think are critical for understanding how students use the building. Specifically, we wanted to know who uses the building, how the use changes over the course of the day and evening, where students work, how often they engage in group work, and the percentages of students using their own computers, the library's computers, and no computers.

Preliminary Findings

The last of the photo and design interviews were completed in late April. Most of the findings were not surprising: students want more natural light, big tables where they can spread out their work, private group study spaces, more

comfortable furniture, plants, color, and, more broadly, space for both social interaction and quiet work, and the ability to study alone, but with others. We also had some surprises. Many students don't have or want the latest gadgets; few students mentioned coming to the library for books, although they expect them to be here; and there is very little active use of the study carrels on the upper floors. Instead, almost all of the activity is concentrated in the two areas where the computers are located.

Because the data collection was only recently completed, the analysis of it is only just beginning. Over the next two months we will be reviewing the interviews and comment board notes to identify major themes, and we will code the videos with NVivo. The building counts were done by hand and they are still being entered into an Excel spreadsheet, but once that work is completed, we will develop queries to extract the critical data. Later this summer we will share the preliminary findings with the rest of the Information Services staff for comments and discussion.

Lessons Learned

Even while the study was in its early stages, discussion about the scope of library renovations was going on within the College, which meant there was a need for us to report findings as early as possible. Because we had used multiple methods to gather student thinking about the library, we were able to triangulate among the results to offer observations with a reasonable degree of confidence.

We have come to appreciate how quantitative data can help inform the gathering of qualitative data. Because of the time pressure to conduct the study this spring, we did both the building counts and interviews simultaneously. We wish now that we had done the building counts earlier, because they told us that the quiet study floors were almost completely unused in the evenings, something that we had not understood, and therefore did not pursue in the interviews. Now we are considering a follow-up project, probably this fall, consisting of either photo or video interviews and design workshops focused on quiet areas, so we can get a better idea of why students find them unattractive and what could be done to make them more usable.

Finally, we found that the project has been valuable even if there are no major renovations to the building in the next few years because it has given us a much sharper view of the students' academic life and how the library figures in their work. We now know that there are some important changes we need to make

in the building to make it a better student space, and whether those changes are big or small and incremental, they will be made.”

- **New Look at an Old Space: Participatory Design Research at a Liberal Arts College Library** By Olivia Castello and Melissa Cresswell

Castello, O. & Cresswell, M. (2014, June). New Look at an Old Space: Participatory Design Research at a Liberal Arts College Library. Poster session presented at the Reinventing Libraries: Reinventing Assessment conference, City University of New York, New York, NY. http://repository.brynmawr.edu/lib_pubs/14/.

Participatory/Co-Design in Archives

Mukurtu

Who: Mukurtu team at the Center for Digital Scholarship and Curation at Washington State University

Where: Online Archive

When: 2007→ Present

Why: “In 2007, Warumungu community members collaborated with Kim Christen and Craig Dietrich to produce the Mukurtu Wumpurrarni-kari Archive. Mukurtu is a Warumungu word meaning ‘dilly bag’ or a safe keeping place for sacred materials. Warumungu elder, Michael Jampin Jones chose Mukurtu as the name for the community archive to remind users that the archive, too, is a safe keeping place where Warumungu people can share stories, knowledge, and cultural materials properly using their own protocols” (Our Mission--Mukurtu Beginnings).

How: After the creation of the first archive, the Mukurtu team created an “open source platform flexible enough to meet the needs of diverse communities who want to manage and share their digital cultural heritage in their own way, on their own terms” (Our Mission--Mukurtu Beginnings).

- **Murkutu Our Mission page:**

“Our Mission.” Mukurtu. <https://mukurtu.org/about/>.

Experts from webpage:

“Our Mission: Mukurtu is a grassroots project aiming to empower communities to manage, share, narrate, and exchange their digital heritage in culturally relevant and ethically-minded ways. We are committed to maintaining an open,

community-driven approach to Mukurtu’s continued development. Our first priority is to help build a platform that fosters relationships of respect and trust.”

“Mukurtu Beginnings: In 2007, Warumungu community members collaborated with Kim Christen and Craig Dietrich to produce the Mukurtu Wumpurrarni-kari Archive. Mukurtu is a Warumungu word meaning ‘dilly bag’ or a safe keeping place for sacred materials. Warumungu elder, Michael Jampin Jones chose Mukurtu as the name for the community archive to remind users that the archive, too, is a safe keeping place where Warumungu people can share stories, knowledge, and cultural materials properly using their own protocols. Growing from this community need, Mukurtu CMS is now an open source platform flexible enough to meet the needs of diverse communities who want to manage and share their digital cultural heritage in their own way, on their own terms.”

- **Mukurtu Wumpurrarni-kari Archive page:**

“Mukurtu Wumpurrarni-kari Archive.” Mukurtu.

<https://mukurtu.org/project/mukurtu-wumpurrarni-kari-archive/>.

Experts from webpage:

“The Challenge: To create a community-based digital archive that was browser-based but ran completely offline and integrated community viewing and sharing protocols into content management at every level. The archive was initially created from hundreds of digitized photos returned to the community from missionaries who had worked in Tennant Creek for more than four decades. The challenge was to describe, annotate, and relate these materials to individual community members as well as their families and provide an easy to use interface for varied users.”

- **Example Mukurtu projects:**

- [Sharing Native Knowledge in the Plateau People’s Web Portal](#)
- [Tribesourcing Southwest Film Project](#)
- [Sípnuuk Digital Library, Archives and Museum](#)

Pararchive: Open Access Community Storytelling and the Digital Archive

Who: A collaboration between many community groups and two large institutional partners: the Science Museum Group & BBC Archive.

Where: University of Leeds

When: 2013-2015

Why: "...to co-design and co-produce a new 'open' access digital resource the aim of which was to facilitate engagement with, and use of, public archival resources for storytelling, historical research and creative practice. The thinking was that the resource would enable individuals and local community groups to research and document their histories via the creative linking of their own digital content (film, photographs and other ephemera) with archival material from public institutions..." (Pople and Mutibwa, 2016).

How: Created a digital platform called Yarn, gave people access to archives, showed that institutions wanted to cooperate, made sure that people still had rights to their stuff.

- Funded by the Arts and Humanities Research Council (England) → Funded under the Digital Transformations in Community Research Co-Production in the Arts and Humanities.
- <https://pararchive.com>

- **In depth write-up on the project:**

Pople S., Mutibwa D.H. (2016) Tools You Can Trust? Co-design in Community Heritage Work. In: Borowiecki K., Forbes N., Fresa A. (eds) Cultural Heritage in a Changing World. Springer, Cham.

https://doi.org/10.1007/978-3-319-29544-2_12.

- **The Project page from pararchive website:**

"The Project." The Pararchive Project: Open access community storytelling and the digital archive. <https://pararchive.com/about/the-project/>.

Full page text:

"The aim of the project is to co-produce a new 'open' digital resource that will allow anyone to search and collect on-line resources and to combine them with their own media (film, photographs and other ephemera) in order to tell their own stories, make new archives, be creative, start new projects and do their own research.

It will, for example, allow communities to research and document their histories via the creative linking of their own digital content with archival material from public institutions such as the BBC and the Science Museum. While there are many existing websites and tools that allow people to use public archival material, they are usually either commercial or institutional, which means that they are hosted within controlled spaces that constrain what and how digital content can be used.

We want to work with communities to develop new resources from the 'bottom-up' (instead of the conventional 'top-down'), and hope to co-produce a more open resource that functions effectively for a diverse range of users and communities, and which facilitates creative use of public archival content.

Pararchive will be a resource that, we hope, will become the ‘go-to’ place for community research, a one-stop-shop which both draws together existing online resources and tools in one place and allows us to think beyond existing provision and develop innovative new tools. We think the only way to achieve this is through collaborative working and that is why we are so pleased to be collectively researching and designing the resource.

How we will develop the Pararchive resource

The project will take place in four overlapping stages and will culminate in the production and launch of the *Pararchive* resource at a Community Showcase and conference in March 2015.

Phase One

Will involve communities, designers and digital developers working together through a Community Technology Lab project that will allow the identification of user needs, functionality and model the resource before we start to develop and prototype tools and co-develop a specification. This will begin with an introductory session to explain the project in more detail, followed by Community Technology Labs and an exploratory session to begin thinking about potential group research topics.

Phase Two

Using the specifications developed in phase one the design concept team and a web developer will construct prototype tools and a beta version of the resource and test its suitability in conjunction with all users as it is developed so that it meets the needs the various research projects. They will be considering the development process and how it will enable the community research projects. At the same time each group will be developing a research project to run through the prototype. Group facilitators will help design the project, discuss what research approach and tools might be needed and help with any training or resources and content that might be needed, for example materials from BBC and Science Museum collections.

Phase Three

Will involve testing the beta version of the platform by communities running their own projects through the platform. It will also be the period in which the technical evaluation process begins.

Phase Four

The stage in which we draw together our reflections on the project and will involve all of us in conversations about our experiences, what we have learned, and how we can develop ongoing and sustainable relationships and new projects. We will also be revisiting the *Pararchive* resource, doing final design work and working on its launch and our conference and Community Showcase.”

- **The Background page from the pararchive website:**

“Background.” The Pararchive Project: Open access community storytelling and the digital archive. <https://pararchive.com/about/background/>.

Full page text:

“The idea for *Pararchive* comes from previous work that thought about how people can connect with and make use of digital archive resources. We began with two projects in partnership with the BBC. The first, *The Open Archive Project* (September 2007-August 2008), investigated how the BBC might use its archive holdings of the 1984/5 miners’ strike via an ‘Open Archive’.

Designed to understand the relationships that audiences might have with the archive, the project examined historical representations and how the BBC could digitally facilitate audiences’ ability to interact with, comment on, and contextualise the materials. Participants included former miners, retired police officers, women’s groups, local history groups and political activists, who were tasked with responding to the content of the BBC archive, re-examining the coverage and challenging the ‘official’ version of events.

The wish to translate these findings into something tangible formed the basis of a subsequent project, *Fusion* (February 2009- June 2009), also funded by the AHRC/BBC Knowledge Exchange Partnership. The research explored how communities might take ownership of cultural and historical materials in which they are represented, and how they could use archival sources to give voice to their own stories and construct their own histories. The research resulted in the joint creation of a series of films, under the title *Strike Stories* that told participants’ own stories and offered new perspectives on the strike.

A subsequent *Creative Technology Lab in 2012* built upon this research by exploring how we could turn these aspirations and ideas into a real resource open to anyone. We modelled an online resource we called *Pararchive* and then secured funding for this project.

What all our research, and the experiences of working with academics, institutions, technologists, creative thinkers and community partners, told us was that to achieve our goal we need to work collaboratively to co-create this new resource. Our collaboration will ensure that the resource we create will be genuinely open, easy to navigate and intuitive to use for all communities, and that it will meet the needs of as many people as possible.

We not only do we want to create the Pararchive resource itself, but also knowledge about how the whole project has functioned, what we feel we have achieved and how we can develop and sustain the resource after this initial project finishes.”

- **Help & FAQ page from the Yarn website:**
“Help & FAQ.” Yarn. <http://yarncommunity.com/help>.

Full page text:

“1. What is Yarn?”

Yarn is a community storytelling application designed to allow users to create stories, using material from the web and from archive partners such as the BBC, National Media Museum and the Science Museum.

2. Who created Yarn?

Yarn was designed and created during the Pararchive project, a research programme led by the University of Leeds that took place between October 2013 and March 2015.

The project explored the creation and development of new public spaces online, bringing material from large institutions out into the public web for use by various communities.

The project team co-designed Yarn together with communities in Manchester, Bute, Stoke-on-Trent and Leeds.

3. How do I tell a story?

A Yarn story isn't like a regular story, we've created some features to help you get started.

They'll help you structure your stories quickly, connect them with other stories (written by yourself or other Yarn storytellers), as well as add interesting details to provide depth and context.

So what are these features?

- Passages
- Items
- Library
- Details
- Notes

4. What is a Passage?

Every Yarn story is made up of passages of text - think of each one like a scene or even a verse. A passage can be as long or as short as you like.

Yarn will help you put multiple passages together into a sequence that tells your story. If you write each passage so that it makes sense when read on its own, other storytellers will be able to quote your passage and link to it from their own stories.

5. What is an Item?

You can illustrate a passage with items like videos, photos and sounds from other websites and also other Yarn users. You can't upload items to Yarn, but you can add items you've uploaded elsewhere to a personal Library, so you can reuse items and share them with others.

Currently, you can add...

- Images - any URL ending with JPG, PNG or GIF, or photos from Flickr and Instagram.
- Videos - URLs for videos hosted on Youtube or Vimeo.

- Sound - URLs for music, sounds and other audio hosted on SoundCloud. We're working on adding new file types and services, but we thought we'd start with the most common formats and the most likely places where people are sharing their photos and videos.

Some websites like Twitter do block their images from being used elsewhere, so bear in mind

(Yarn also supports less common image formats, with URLs ending in JPEG, JPE, TIF, and TIFF).

6. What is the Library?

Every time you add an item to a story, it is also added to your Library. The library is a collection of all the items you and other storytellers have added to Yarn.

You can add items to the library while you're writing passages for your story. Or you can add some items directly to your library before you've even starting writing stories.

This is a great way of collecting material together before you know how you want to organise it into a story.

7. What is a Detail?

You can add details such as people, places and times to enrich and describe a passage as well as help others to find your stories and quote them in their own stories.

There are four kinds of detail:

- Person - these are the characters in your stories, you can add a name and a picture.
- Place - you can add places to your stories, along with a name and a picture. Places don't have to be real, they can be fictional ("Narnia") or even metaphorical ("Grandad's car").
- Time - the period in which the passage takes place - this can be a date, a year or even something less exact like "my childhood".
- Label - this can be any phrase that helps you describe the passage. This can be anything you like - "Eulogy", "First Loves", "Career". If you know what a hashtag is, it's a little like #that!

8. What is a Note?

A Note allows other users to leave a comment on a particular passage of your story. You can also use a notes as "footnotes" to add context or references to your stories.

9. Why can't I upload my own videos or photos?

We want you to be able to reuse the photos, videos and sounds you've already uploaded elsewhere and get stuck into telling stories with Yarn.

We also wanted to encourage storytellers to use what's openly available on the web and arrange them into compelling and interesting stories.

By taking those small pieces of the web and orchestrating them into stories, you can use the best of what's out there, your own items, as well as ensuring you don't fall afoul of copyright laws.

10. What's a URL?

A URL a way to know where something is on the web and most commonly referred to as a “web address” or “link”. Here are some examples of URLs:

- A Youtube video - https://www.youtube.com/watch?v=u1ZB_rGFyeU
- A JPEG image - <https://s3.amazonaws.com/2013.publicassets.louisck/img/product/tcs.jpg>

11. Can I decide who can see my stories?

You have a number of options are available from the Story Settings page; every story you write can be set to be either:

- Visible only to you.
- Visible only to other Yarn storytellers with whom you share the story’s URL but will not appear in search results.
- Visible to everyone that uses Yarn, and will appear in also appear in search results.

12. Can I decide who can leave notes on my stories?

You can turn the Notes feature on or off for every story, from the Story Settings page.

13. Using items from our archive partners

Publicly available Items from partners can be found in your Library under the Everybody's items tab.

You can find out more about how to become an archive partner and the extra features available to them on the Information for archive partners page.

14. Reporting abuse

Every Passage and Item includes a Report link, which you can click to report any abusive content. When you report an offensive item or passage, we’ll ask you to briefly describe the issue before submitting the report.

We’ll investigate your concerns and, if necessary, remove the offending item or passage.

15. How do I link stories together?

Every passage in every story has a Quote this passage link next to it.

This allows you to include that passage in your own stories. You can use this to link stories from other users as well as make connections between your own stories.”

South Asian American Digital Archive (SAADA)→ First Days Project

Who: The archive is run by 2 staff members as well as a Board of Directors and of course, volunteers.

When: 2008→ Present

Where: Digital Archive based in Philadelphia, PA.

Why: “SAADA creates a more inclusive society by giving voice to South Asian Americans through documenting, preserving, and sharing stories that represent their unique and diverse experiences.” (Mission of SAADA)

How: Create an online and universally accessible digital archive including images, personal accounts, articles, and more about South Asian Americans.

- **The Mission and Vision page of the SAADA website:**

“Mission and Vision.” SAADA: South Asian American Digital Archive.

<https://www.saada.org/mission>

Mission and Vision page text:

“The South Asian American Digital Archive (SAADA) is a 501(c)(3) not-for-profit organization based in Philadelphia, PA.

Mission

SAADA creates a more inclusive society by giving voice to South Asian Americans through documenting, preserving, and sharing stories that represent their unique and diverse experiences.

Vision

We envision American and world histories that fully acknowledge the importance of immigrants and ethnic communities in the past, strengthen such communities in the present, and inspire discussion about their role in the future.

Values

- We believe South Asian American history is an integral part of American and world histories.
- We believe in a broad conception of South Asian America, centered on those in the U.S. who trace their heritage to Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, Sri Lanka, and the many South Asian diaspora communities across the globe.
- We believe that diversity is a strength. We strive to build archival collections that reflect the vast diversity of South Asian Americans on the basis of national, religious, regional, caste, socio-economic, gender, sexual orientation and cultural identity.
- We believe that immigrants are central to the story of America’s past, present, and future.
- We believe that individuals make history, that ordinary people make extraordinary contributions to society, and that everyday stories matter.
- We believe that history is not a spectator sport.
- We believe communities can use history as a tool for empowerment.

- We believe in the possibility of technology to encourage participation in archival collecting.

- We believe that strong archives are vital to community wellbeing and that archives can be dynamic spaces for dialogue and debate. *There is no dust in SAADA!*”

- **Fun example project presented by the SAADA:**

First Days Project. SAADA: South Asian American Digital Archive.

<https://firstdays.saada.org>.

- **About Page:** “The First Days Project shares stories of immigrants’ and refugees’ first experiences in the United States...A first day both encapsulates what came before and anticipates what will come after. Our hope is that the diversity of stories represented in the First Days Project will reflect the diversity of the American immigrant experience.”
- Transcriptions of all of the interviews and for many of the interviews there is audio.
- Gives information of: Departed From, Arrived In, Year, Age, and Now Lives In. There is also usually a picture associated with the person in question.

Participatory/Co-Design in Other Cultural Platforms

Participatory Design is not strictly limited to the three types of cultural institutions discussed above. One other effort of participatory design is a public history field school from Washington State University that works with native tribes in Montana and Idaho. The field school is run by both a history professor at WSU and a tribal member. This is not necessarily an example that explicitly deals with either museums, libraries, or archives, but it is still a powerful example of co-design, community involvement, and participatory design. There is direct cooperation with the Native peoples and the field school participants. They are working together to learn and grow. The Native people open up their home and teach about their traditions and practices, and the field school members try to help them grow, expand, and learn about the parts of their history that they never knew. Because of the great relationships with the tribal members, we get a special look into tribal traditions that may otherwise have been permanently blocked off. To learn more about the field school there is a 57 minute documentary available for viewing:

Svingen, Orlan. "In Good Faith." Vimeo, August 23, 2018.
<https://vimeo.com/286414136>.

Crowdsourcing: A Different Kind of Participation

- Crowdsourcing is properly defined as "Using an online, distributed problem-solving and production model to leverage the collective intelligence of online communities to serve specific organizational goals" (Brabham, 117). Simply put, someone has a question about an event, era, location, person, etc. and in order to learn more about that particular topic, they ask people who might know more about it to come and share what they know. What they know may be in the form of a photograph, video, object, or memory. Once the information given by multiple people is taken, the person/people who asked the question store all of the information together often on an online archive or in a museum. It is crucial in crowdsourcing to keep all of the information together in order to allow viewers to see the big picture.
 - Example 1: 9/11 Memorial & Museum
 - In a TED talk led by principal of the New York media design firm, Local Projects, Jake Barton, Barton discusses creating interactive and digital exhibits for the 9/11 Memorial Museum.
 - In the talk Barton discusses *Make History*, an open crowdsourcing platform in which people could tell their personal story from 9/11 through videos, photos, written memories, etc.
 - In the talk Barton also discusses the exhibit *We Remember*, the first exhibit in the museum. Designed to be an opening gallery, visitors walk through and hear oral histories of everyday people recalling their experience with 9/11. This is a very powerful experience for many reasons, one being that it is so many different voices all happening at once. All of these different people provided their stories and as such created an important crowdsourced archive that will be appreciated by future generations.
 - Barton, Jake. "The museum of you." TED, last modified May 2013.
https://www.ted.com/talks/jake_barton_the_museum_of_you/transcript#t-528802.
 - Example 2: HistoryPin
 - As an online archive, HistoryPin allows members of the public to pin a memory (via a written memory, photo, video, etc.) to a particular location. Users can then write about their experience at that location and can also create tours and collections.
 - Historypin Website: <https://www.historypin.org/en/>

- Q & A with Nick Stanhope, Creator of Historypin: Gambino, Megan. “Q & A with Nick Stanhope, Creator of Historypin.” *Smithsonian Magazine*, August 2011.
<https://www.smithsonianmag.com/history/q-a-with-nick-stanhope-creator-of-historypin-66516490/>
- Example 3: #iziTRAVELSicilia
 - izi.TRAVEL is an online platform in which individual people and cultural heritage organizations can create guided tours of different cities, historic sites, museums, etc.
 - Elisa Bonacini wanted to motivate Sicilians to create guides in their city as she believed the city was sorely lacking online and that digital tools could help in disseminating Sicilian history and culture.
 - She got many school groups and cultural heritage organizations to make izi.TRAVEL guides which helped improve “cultural heritage communication in Sicily (Bonacini, 144).”
 - “In many ways, #iziTRAVELSicilia is a socially, culturally and intelligently sustainable project in the heritage field, which evidences how cultural institutions have succeeded in promoting a culture of narrative participation and co-creation that revolves around their heritage...it should be pointed out that this process has already transformed the Sicilian cultural context. It has been a unique opportunity for people to connect and build a network through the same platform, with a common project as the main incentive to do so. The most overt benefits are the dissemination of knowledge about local cultural heritage, for locals or tourists alike, and the contribution to bridge the digital gap of many Sicilian museums, whose collections are now online (Bonacini, 149).”
 - Article written by Elisa Bonacini on the project: Bonacini, Elisa. "Heritage Communities, Participation and Co-creation of Cultural Values: The #iziTRAVELSicilia Project." *Museum International* 70, no. 1-2 (2018): 140-153.<https://onlinelibrary-wiley-com.ezproxy.neu.edu/doi/epdf/10.1111/muse.12199>.
 - Izi.TRAVEL website: <https://www.izi.travel/en/about-us>

Additional Source Materials:

- A 52 minute talk given by OF/BY/FOR ALL (a non-profit organization that helps cultural institutions work with their surrounding communities to help improve both the organizations and communities themselves) founder Nina Simon discussing the values of

participatory and co-design in cultural heritage sites:

<https://www.ofbyforall.org/approach>.

- ***Cultural Heritage in a Changing World***-- “The central purpose of this collection of essays is to make a creative addition to the debates surrounding the cultural heritage domain. In the 21st century the world faces epochal changes which affect every part of society, including the arenas in which cultural heritage is made, held, collected, curated, exhibited, or simply exists. The book is about these changes; about the decentring of culture and cultural heritage away from institutional structures towards the individual; about the questions which the advent of digital technologies is demanding that we ask and answer in relation to how we understand, collect and make available Europe’s cultural heritage. Cultural heritage has enormous potential in terms of its contribution to improving the quality of life for people, understanding the past, assisting territorial cohesion, driving economic growth, opening up employment opportunities and supporting wider developments such as improvements in education and in artistic careers. Given that spectrum of possible benefits to society, the range of studies that follow here are intended to be a resource and stimulus to help inform not just professionals in the sector but all those with an interest in cultural heritage.”

Borowiecki K., Forbes N., Fresa A. (eds) *Cultural Heritage in a Changing World*.

Springer, Cham. <https://link.springer.com/book/10.1007/978-3-319-29544-2#about>.

- ***The Participatory Museum***-- “*The Participatory Museum* is a practical guide to working with community members and visitors to make cultural institutions more dynamic, relevant, essential places.” <http://www.participatorymuseum.org>.
- **Co-Design for Archivists:** <http://leisagibbons.info/category/digital-archives/>
- **Community Co-Design: A Guide to Working Collaboratively through Design** http://www.psi.org.uk/pdf/2014/11158_FoodLoop_CommunityCodesign29.05.12.pdf
- **75 Tools for Creative Thinking:** <http://75toolsforcreativethinking.com>
- **Brand Deck:** <https://branding.cards>
- **Intuiti Creative Cards:** <https://intuiti.it>
- **Making Media with Communities: Guidance for Researchers**→
<https://ccmc.commedia.org.uk/wp-content/uploads/2013/12/Making-Media-with-Communities-Guidance-for-Researchers-final-june14-web.pdf>