THE CO-DESIGN TEMPLATE

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Bauhaus of the Seas Sails

D 2.1. Template and co-design process

Document

Document identifier	D 2.1
Due Date of Delivery to EC	31-03-2023
Actual Date of Delivery to EC	31-03-2023
Dissemination level	3
Work package	2

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1. Introduction

This document is a guide for the development of local co-design activities, produced within the project Bauhaus of the Seas Sails (Project ID: 101079995). It aims to provide indications and support for how to conduct codesign locally, addressing the important aspects to consider and questions to reflect about. It starts by identifying and defining four core principles for the development of the demonstrators (sustainable, inclusive, aesthetic, and locally grounded) and then introduces how co-design engages with these four principles. It overviews the different actors involved and a general timeline for the co-design process. Further, it provides specific suggestions on how to develop the codesign practice locally and with relevance to the area in which you are introducing it.

A Common Lexicon[1]

Pilot Demonstrator / Demonstrator Pilot / Lighthouse Demonstrator / Demonstrator Lighthouse

Project carried out in the different cities led by the co-design process. These projects develop one or more drops through a culture-led, participatory and highly innovative process that embraces the key principles of NEB. The effects that these drops generate (called ripples) are fundamental to prove the proper implementation of the process and ensure its legacy. Each demonstrator will be an independent project established as a BoSS-Zoöp, and fully funded by the local authority administering it (scientific, cultural and municipal partners).

Drops

Culture-led, participatory, and highly innovative initiatives that respond to site-specific challenges and generate concrete activities and experiments that engage communities (**drop activities**). Drop(s) activities are inspired by a portfolio of initiatives that have already been tested and implemented in previous contexts. Drop(s) activities are aimed at generating a "ripple" effect at the local level but also at larger levels, demonstrating the potential for scale and replication.

Ripples

The effects of the drop(s) activities. Ripples result in the transfer of ownership of project ideas to relevant local actors to ensure sustained legacy. They demonstrate the territorial, ecological, and community transformation derived from the process.

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[1] Formulated by Nicole Arthur Cabrera, TBA21 and Anna Seravalli based on definitions from the original BoSs application

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The process involved to co-plan and co-evaluate the drop(s) activities and their ripples. This is guided by four principles (to be sustainable, inclusive, aesthetic and locally-grounded) and it interweaves with implementing the drops (WP3).

The Sea Forum

The operative group around the Pilot Team (who comprises the project partners) that ensures grounding and provides input to co-plan and co-evaluate the drop(s) activities and their ripples. The forum includes representatives of local nature, experts on the communities to involve and the local cultural scene, local institutions and organizations that can support the demonstrator in the long-run.

The Ocean Ambassadors

Members of involved local communities who can support the realization of the drop(s) activities, co-evaluate the ripples, and build long-term community commitment around the demonstrator(s). The Ocean Ambassadors ensure that the drop(s) activities and the demonstrator(s) are grounded in (and respond to the needs and aspirations of) the communities they wish to involve and/or target. They play a fundamental role in ensuring diversity in the project and enabling (social) learning (see 1.2) between citizens' groups and institutions.

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1. Four principles for BoSs

 "The Bauhaus of the seas, as «marhaus» (literally «the sea as our home») or «baumar» («the sea as a space for creation and impact entrepreneurship»), aims to promote renewed ethical and aesthetic regenerative development from a widely diverse range of dimensions of our continued relationship with the sea." ([BoSs Manifesto](#))

There are four principles guiding the work of BoSs. These are: to be sustainable, inclusive, aesthetic and locally grounded.

1.1 Sustainable: reconciling with the Sea

"Reconciling with the sea by recognizing the oceans as a territory of trans-geographic continuity, opening its various dimensions to the strategic needs of the European Bauhaus project" ([BoSs Manifesto](#)).

The notion of sustainability is traditionally framed according to the sustainable development model[2] which articulates sustainability as a matter of balancing between environmental, economic, and social dimensions. In the last 10 years, sustainability studies have been promoting a different model that emphasizes the central role of natural supporting systems[3]. According to this model, the social and economic dimensions are situated *within* the ecological one. This model highlights how, without thriving ecosystems, there is no possibility for human life. This fundamentally challenges the traditional understanding of nature as a resource for human life and the division between humans and nature, which characterizes western cultures[4]. Developing sustainable societies demands that we revise the way we understand and value nature and fundamentally change the relationship between humans and natural systems. With inspiration from the work of IPBES[5], which advocates for biodiversity at global level, BoSS pilots will focus on the shift from "living from the sea" to "living with..." and "...as the sea". We interpret this as a shift from understanding the sea as a resource to understanding the sea, people and cities as interdependent and connected. Such a way of incorporating the goal of 'sustainable' recognizes that a change in systems as well as individual behaviours and choices is needed. It is fundamentally a change of values and relations.

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[2] Purvis, B., Mao, Y. and Robinson, D. (2018) Three pillars of sustainability: in search of conceptual origins. Sustainability Science. ISSN 1862-4065

[3] Steffen, W., Richardson, K., Rockström, J., Cornell, S. E., Fetzer, I., Bennett, E. M., ... & Sörlin, S. (2015). Planetary boundaries: Guiding human development on a changing planet. *Science*, *347*(6223), 1259855.

[4] Escobar, A. (2011). Sustainability: Design for the pluriverse. *Development, 54,* 137-140

[5] IPBES (2022): IPBES (2022). Summary for Policymakers of the Methodological Assessment Report on the Diverse Values and Valuation of Nature of the Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services. Pascual, U., Balvanera, P., Christie, M., Baptiste, B., González-Jiménez, D., Anderson, C.B., Athayde, S., Barton, D.N., Chaplin-Kramer, R., Jacobs, S., Kelemen, E., Kumar, R., Lazos, E., Martin, A., Mwampamba, T.H., Nakangu, B., O'Farrell, P., Raymond, C.M., Subramanian, S.M., Termansen, M., Van Noordwijk, M., and Vatn, A. (eds.). IPBES secretariat, Bonn, Germany.
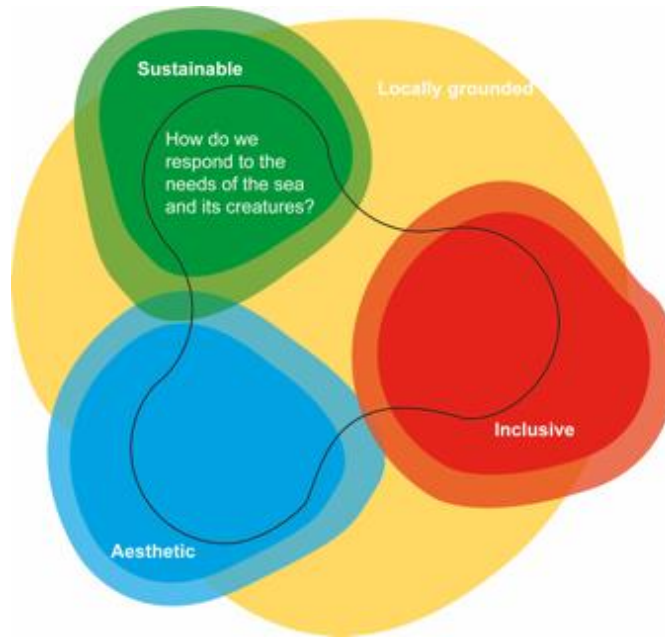
Figure 1The first principle

1.2 Inclusive: reconnecting communities

"Reconnecting communities with their habitats and forms of material, ecological, aesthetic and cultural heritage, supporting the generation and co-creation of innovative ideas, oriented towards global citizenship, experiences and entrepreneurship with an impact on the blue economy" ([BoSs Manifesto](#)).

We need to remake connections between humans and other life forms and see ourselves as *part of* nature, but the question of sustainability has become politicized in various ways. Most people recognize that some change in lifestyle is necessary, but the changes this represents are not welcome. And climate-change-induced fear is an increasing element in European life. There are growing numbers of activists driving initiatives to draw attention to the urgency of climate change, while climate denial groups are also vocal and some European governments are using more extreme means to squash forms of environmental protest. Thus, inclusion is not just a democratic good, but it is also implicated in counteracting and mitigating polarization and supporting groups and communities in recognizing interdependencies among themselves as well as with nature[6]. Joint efforts are needed across sectors, bringing together citizens and civil society, the public sector, private companies and academia[7]. Traditional consultation and participatory approaches have not proved relevant when addressing the question of how to create sustainable societies because, rather than a question of

[6] Huybrechts, L., Devisch, O., & Tassinari, V. (2022). Beyond polarisation: reimagining communities through the imperfect act of ontologising. *CoDesign*, *18*(1), 63-77
[7] UN Sustainable Development Goals include a dedicated goal to partnership (goal 17) which is seen as instrumental to the achievement of the other goals.

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deliberation, the transformation of our ways of living and relating to the world around us demands that we explore different pathways and learn together which ones might work[8].

In these processes, it is important to involve a plurality of perspectives. This ensures a broad mobilization around the issue, the possibility of learning from the margins, and some guarantee that sustainable transformations include even marginal or marginalized communities[9].

It is particularly appropriate that a project that seeks to emphasize new relations, such as the 'more than human', should attend to inclusion and consider how this is enacted meaningfully for the area in which the engagements are taking place. Particular attention needs to be given to the way decisions are shaped in these processes, which perspectives and interests are prioritised and what is forgotten (or even neglected) along the way. This goes some way to protecting from the risk that the inclusion of different perspectives becomes merely instrumental to provide legitimacy to solutions and decisions that are shaped by the usual players and/or already decided in advance. Careful inclusion of different interests allows for the reconstruction of relationships and creating a common effort[10].

Creative practices can be an important part of bringing in voices and considerations that other engagements leave behind provided they start with the communities' own concerns as well as the purposes of the project.

[8] Collins, K., & Ison, R. (2009). Jumping off Arnstein's ladder: social learning as a new policy paradigm for climate change adaptation. *Environmental policy and governance*, *19*(6), 358-373.
[9] Norström, A. V., Cvitanovic, C., Löf, M. F., West, S., Wyborn, C., Balvanera, P., ... & Österblom, H. (2020). Principles for knowledge co-production in sustainability research. *Nature sustainability*, *3*(3), 182-190.
[10] Huybrechts, L., Devisch, O., & Tassinari, V. (2022). Beyond polarisation: reimagining communities through the imperfect act of ontologising. *CoDesign*, *18*(1), 63-77
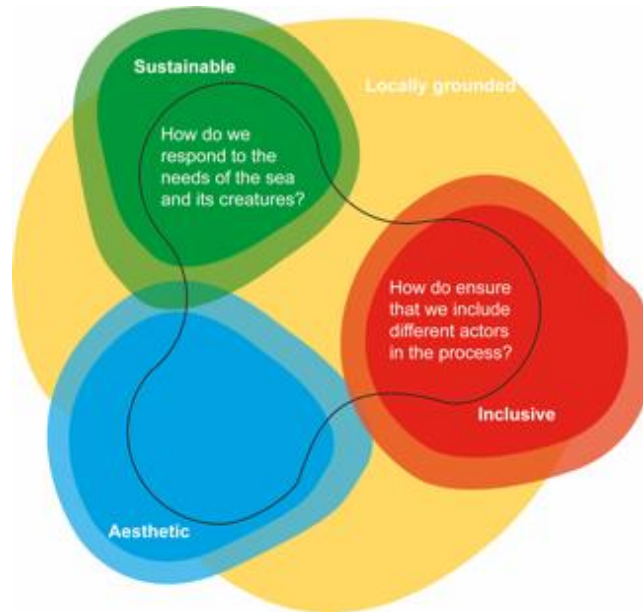
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Figure 2 The second principle

1.3 Aesthetic: renewing practices

"Renewing practices by involving citizens in the management of local resources in coastal regions and the sea, as well as innovative artistic, experiential, and technological interventions, replicable at both European and global levels" ([BoSs Manifesto](#)).

The creation of sustainable societies requires a cultural shift: a change in the way we relate to the world around us and, consequently, in our values and ways of living[11]. This is to unpick the boundaries between humans and nature that have been maintained by Western philosophies and fuel 21st century crises of overconsumption and waste. Instead, we might experience dynamic arrangements that reflect the entanglements of interdependence and find new meanings in the life to be protected around us. This requires changes in culture alongside changes in material production and consumption. Cultural and creative activities can be both the means of achieving ongoing change and the achievement of doing so.

Cultural and creative activities are ideal for driving recognition of the need for change and simultaneously for providing the means of achieving progress towards changed values. They can offer arenas in which participants are invited to creatively explore new ways of relating, thinking, and living with the sea. By engaging people on

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[11] Soini, K., & Dessein, J. (2016). Culture-sustainability relation: Towards a conceptual framework. *Sustainability*, *8*(2), 167

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experiential, sensorial and emotional levels, creative activities increase the capacity for learning and change[12], alongside fostering opportunities for meeting and exchange in a non-confrontational manner.

Importantly, what these activities point to (and enable) is a shift from an aesthetic appreciation grounded in the form and function of the products and systems, towards a relational aesthetics where the experience of connection and effort made to build on life's intrinsic interdependence form the underpinning criteria. To this end, we can see part of what is to be achieved as travelling from aesthetics concerned with superficial aspects of production and engagement, to those which foster appreciation of the deep interconnections of life, habitat and ways of living.

Thus, the aesthetic dimension is concerned both with a cultural change (from understanding the sea as resource to rather recognize the interdepence between the people, cities and the sea) and a change in the way we understand aesthetic experiences, i.e. cultural and artistic activities, from something that is functionally pleasing and focuses on the individual dimension, to something that can transform the way, as communities, we perceive and understand the world affecting our senses and emotions.

Figure 3 The third principle

1.4 Locally grounded

"The Bauhaus of the seas intends to recognize and legitimize the diverse range of know-how already present in coastal and marine communities and ecosystems, promoting, through design and creativity, its innovation,

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[12] Markéta Dolejšová, Cristina Ampatzidou, Lara Houston, Ann Light, Andrea Botero, Jaz Choi, Danielle Wilde, Ferran Altarriba Bertran, Hilary Davis, Felipe Gonzales Gil, and Ruth Catlow. (2021). Designing for Transformative Futures: Creative Practice, Social Change and Climate Emergency. *Creativity and Cognition*. Association for Computing Machinery, New York, NY, USA, Article 3, 1–9.

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renewal, updating and articulation with a new generation of public policies aimed at cooperation and transnational problem-solving." ([BoSs Manifesto](#))

Transformation towards sustainable societies can never be about standardized universal solutions. It may not be about solutions at all, but rather about managing predicaments. The contexts in which we work can only be understood at a level of specificity that allows us to observe the workings of individual groups and locally-based tailored solutions that are strongly shaped and bound to the local situation[13]. This means that there is the need to start from local assets, opportunities, and challenges.

It is key to anchor processes among local communities alongside institutions[14]. Moreover, to engage people in transforming their values and perspectives, it is key to "meet them where they stand", and to start from their concerns, needs, fears, and hopes to develop processes that are not only relevant to their interests but are able to deeply engage them.

Figure 4 The fourth principle

[13] Norström, A. V., Cvitanovic, C., Löf, M. F., West, S., Wyborn, C., Balvanera, P., ... & Österblom, H. (2020). Principles for knowledge co-production in sustainability research. *Nature sustainability*, *3*(3), 182-190.
[14] Seravalli, A., Agger Eriksen, M., & Hillgren, P. A. (2017). Co-Design in co-production processes: jointly articulating and appropriating infrastructuring and commoning with civil servants. *CoDesign*, *13*(3), 187-201.

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1.5 Using the principles for planning and evaluating

We will use these four principles for planning and evaluating the local pilots.

When it comes to planning, these principles can be used as a map to understand the starting point for each demonstrator and to define the expected effects (ripples) of the drop(s) activities. They provide a unifying approach with which to consider local assets, the challenges and opportunities and Pilot Team competencies and knowledge. We might regard the principles as fractal: at any scale and addressing any concern, the four aspects will continue to be relevant for project planning and analysis and teams can incorporate them across their evaluations to provide coherence in ambitions locally and between demonstrators.

In other words, we will use the four principles to evaluate the project's activities at multiple levels. The principles direct the evaluation process towards high-level BoSs intentions. Because they incorporate the vision of the Bauhaus of the Seas, referencing directly the New European Bauhaus dimensions (and with a fourth that brings these principles into conversation with the localities we are comparing), they can be used to judge the effectiveness of the BoSs program and to work with small groups in each locality.

To make this easy to apply, we have designed the four principles as sliders (see figure 5) so that they can be incorporated into exercises where anyone can find their starting point on the sliders and then judge any transformation (as well as any conflict in achieving multiple visions). Thus, each local pilot can articulate the effect they are planning in relation to the four dimensions. By defining a relevant theory of change and indicators (see sections below), they can evaluate, adjust their activities along the way and measure their progress by reapplying the sliders. It would also be possible to add a numerical lower axis to the sliders for groups who prefer a measurement that resembles a Likert scale.

To summarise

We are adopting four principles to underlie the project's co-design activities that can guide our work at all scales and make it possible to compare across sites:

- Sustainable: How do we respond to the needs of the sea and its creatures?
- Inclusive: How do we ensure that we include different actors in the process?
- Aesthetic: How do we experience new relationships and the new cultures these engender?
- Locally grounded: How do we connect and anchor activities in the local context?

These four principles inform four sliders that we can use to plan and evaluate our activities.

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Figure 5 The four principles as sliders

2. How to apply the principles to planning BoSs

The four principles require a different approach from traditional planning. The ideal would be to achieve a process that is locally grounded, inclusive, and sustainable in itself (i.e, it persists after the project ends), while creating relationally aesthetic encounters that are inclusive of other life forms and lead to more sustainable futures. However, tensions and possible conflicts might arise between the different stakes represented by these four dimensions. This is the creative challenge of the work and it is to be expected. There might be a temporal dimension to what is achievable, with a focus on some parts at outset and a more comprehensive approach once things are running - this will vary according to local circumstances. It is likely to be difficult (if not impossible) to resolve all the tensions in the planning phase, mostly because they will need to be explored in practice: you need to try out things to understand if and how these different principles and their stakes can come together and to identify synergies and possible conflicts. Moreover, to try to manage possible tensions

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only through planning would be to produce outcomes with the lowest common denominator, a compromise position that will make it difficult to engage possible stakeholders in the longer run[15].

Instead, the planning phase can be used to identify tensions and work out possible activities to provide a richer learning opportunity. This learning comes from bringing together different actors, their knowledges, and perspectives[16]. This will entail integrating planning and delivery, where the delivery, rather than rolling out the plan, becomes an exploratory and evaluation process that informs and adjusts the plans with the involvement of people with different knowledges and perspectives - in other words, co-design.

2.1 A good co-design process

Design, as a practice, tackles issues by intertwining problem framing (the definition of what the problem is) with problem solving (the definition of possible solutions to the problem). The process is iterative. The driver of the process is positing and making. By trying out possible solutions, and evaluating the outcomes of these trials, it becomes possible to advance understanding of both what the problem is and how it could be addressed[17].

As it engages both with defining problems and solving problems, design practice is fundamentally a creative effort. Problems are not taken for granted but rather questioned and opened up. Design uses reflection and imagination to redefine problems and how they could be tackled[18].

Co-design, or collaborative design, is a particular form of design practice with an emphasis on how the design is produced: rather than being driven and defined by a designer, it involves different actors in the shaping of the process of understanding and addressing an issue[19]. This can be as far up-stream as identifying that a design is needed, or once a focus has been established. There might be different levels of co-design, it can be about developing and testing a solution together and/or actually also defining a problem together[20].

Co-design entails a shift from designing *for* a community, a situation or a network of actors, to designing *together* with them[21]. The main point is that it involves diverse actors in establishing the key issues and how to address them - in context and representing the interests of all those potentially affected. Thus, when we talk about more-than-human co-design, we are talking about ensuring that non-human elements of the living world are adequately represented too.

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[15] Seravalli, A. (2012, August). Infrastructuring for opening production, from participatory design to participatory making?. In *Proceedings of the 12th Participatory Design Conference: Exploratory Papers, Workshop Descriptions, Industry Cases-Volume 2* (pp. 53-56).

[16] Gregory, J. (2003). Scandinavian approaches to participatory design. *International Journal of Engineering Education*, *19*(1), 62-74

[17] Schon, D. A. (1992). Designing as reflective conversation with the materials of a design situation. *Research in engineering design*, *3*(3), 131-147.

[18] Dixon, B. S. (2020). *Dewey and design*. Cham, Switzerland: Springer International Publishing.

[19] Eriksen, M. A. (2012). Material matters in co-designing: formatting & staging with participating materials in co-design projects, events & situations. PhD Dissertation. Malmö University.

[20] Light, A., & Seravalli, A. (2019). The breakdown of the municipality as caring platform: lessons for co-design and co-learning in the age of platform capitalism. *CoDesign*, *15*(3), 192-211.

[21] Simonsen, J., & Robertson, T. (Eds.). (2013). *Routledge international handbook of participatory design* (Vol. 711). New York: Routledge.

Co-design presents several advantages: (1) it allows better integration and use of the knowledge of different actors in the design process (particularly useful when working with complex questions); (2) it allows better grounded processes in local settings and it fosters participants engagement and sense of ownership over the process and its results; (3) it can foster more democratic transformational processes as it allows participants not only to inform but actually shape the process[22].

Traditionally, co-design has focused on the involvement of final users in the design process, particularly where a product or local IT system is being developed. However, in the past 15 years, co-design has been increasingly applied to tackle complex issues, like sustainability, and processes are increasingly focused on the involvement of multiple actors[23]. Alongside the traditional bottom-up perspective - focusing on the engagement of citizens and civil society - it has been recognized that there is the need to involve institutions and other actors that might support the process and its results in the long run[24]. Moreover, when it comes to sustainability questions, there is increased attention towards including not only humans, but also non-human actors and interests in these processes[25].

2.1.1 The more-than-human dimension

Co-designing in the context of the more-than-human, as BoSs has committed to do, stretches the definition of designing *with* others[26]. We are still at an experimental stage in doing work that includes non-human stakeholders and it is challenging to work with and explain these new dynamics to some of the human entities who are also concerned to have a stake in sustainable initiatives[27]. Some issues may be simply a conflict of interest - such as when fish and anglers are placed together on a committee about fair use of ocean waters. But sometimes it is the very newness of the philosophy and practices of more-than-human co-design that will arrest people and give them something extra to think about. That stimulation is also our job, as part of demonstrating the potential for new ways of living. We are producing a refinement of relations, as well as cultural focal points for these new relations in the demonstrators we are constructing. So, we are committed to sharing this vision of co-living and co-designing in our communications as well as our choice of process.

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[22] Simonsen, J., & Robertson, T. (Eds.). (2013). *Routledge international handbook of participatory design* (Vol. 711). New York: Routledge.

[23] Robertson, T., & Simonsen, J. (2012). Challenges and opportunities in contemporary participatory design. *Design Issues*, *28*(3), 3-9.

[24] Huybrechts, L., Benesch, H., & Geib, J. (2017). Institutioning: Participatory design, co-design and the public realm. *CoDesign*, *13*(3), 148-159.

[25] Yoko Akama, Ann Light and Takahito Kamihira (2020) Expanding Participation to Design with More-Than-Human Concerns, Proceedings of PDC'20. https://doi.org/10.1145/3385010.3385016

[26] Yoko Akama, Ann Light and Takahito Kamihira (2020) Expanding Participation to Design withMore-Than-Human Concerns, Proceedings of PDC'20. https://doi.org/10.1145/3385010.3385016

[27] Tarcan, B., Pettersen, I.N., and Edwards, F. (2022) Making-with the environment through more-than-human design, in Lockton, D., Lenzi, S., Hekkert, P., Oak, A., Sádaba, J., Lloyd, P. (eds.), DRS2022: Bilbao, 25 June - 3 July, Bilbao, Spain. https://doi.org/10.21606/drs.2022.347

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2.1.2 Inclusion: ensuring a democratic grounding and building long-term commitment

Co-design needs also to address the concern of the democratic grounding of sustainable transformations. In the last years, an increasing number of European cities have been setting up arenas for collaborative design, experimentation, and learning to create sustainable local solutions. These arenas can have different naming: Living Labs, Urban Labs, Design Labs, but they all tend to share approaches and ways of working which are inspired by, or directly taken from, the co-design tradition[28]. Despite fully embracing a collaborative and open-ended approach, these arenas are often struggling with ensuring that their actions are accountable to the public[29] and thus, ensuring that sustainable transformations are also a democratic-led process. One problem is related to who is invited to participate and who is actually participating in these activities[30]. While the ambition is often to work across different groups and sectors, it is important to recognize how, for example, citizens are not a homogenous group, but rather how class, gender, and ethnicity play a role in shaping interests as well as the possibility of being heard[31]. There is the need to consider carefully who is invited to participate and how to set up processes that foster plurality by including marginal and/or marginalized perspectives[32]. It is important to consider also how plurality is maintained within the process and avoid that well-established interests and taken-for-granted perspectives end up shaping decisions[33]. The question here is how to avoid "participation-washing" or "plurality-washing", where the involvement of marginal and marginalized groups and perspectives is not really influencing the process, but rather becomes a matter of giving a democratic legitimization to decisions based on taken-from-granted and traditional "expert" perspectives. Introducing a more-than-human perspective - and ensuring that the interests of nature are actually considered in the process and in the decision-making - will make issues of representation and inclusion particularly relevant for discussion as well as careful facilitation.

It is thus, particularly important to think about who is invited in these processes (see 3.1.2) as well as how the process is making space for different perspectives and ensuring they have the opportunity to be expressed and listened to. This might generate tensions and conflicts. While traditionally participatory approaches have focused on building consensus among participants (like developing a shared view and direction for the process), Scandinavian co-design approaches propose that, if properly managed, tensions and conflicts can be productive[34], since they can push forward the understanding of the problem and how it can be solved or managed. This is particularly true for design processes addressing a system or community concern rather than

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[28] Scholl, C., Eriksen, M. A., Baerten, N., Clark, E., Drage, T., Essebo, M., ... & Wlasak, P. (2017). Guidelines for urban labs
[29] Eneqvist, E., Algehed, J., Jensen, C., & Karvonen, A. (2022). Legitimacy in municipal experimental governance: questioning the public good in urban innovation practices. *European Planning Studies*, *30*(8), 1596-1614.
[30] Scholl, C., Eriksen, M. A., Baerten, N., Clark, E., Drage, T., Essebo, M., ... & Wlasak, P. (2017). Guidelines for urban labs.
[31] Cornwall, A. (2008). Unpacking 'Participation': models, meanings and practices. *Community development journal*, *43*(3), 269-283.
[32] Scholl, C., Eriksen, M. A., Baerten, N., Clark, E., Drage, T., Essebo, M., ... & Wlasak, P. (2017). Guidelines for urban labs.
[33] Eneqvist, E., Algehed, J., Jensen, C., & Karvonen, A. (2022). Legitimacy in municipal experimental governance: questioning the public good in urban innovation practices. *European Planning Studies*, *30*(8), 1596-1614.

[34] Gregory, J. (2003). Scandinavian approaches to participatory design. *International Journal of Engineering Education*, *19*(1), 62-74.

a single product or building[35]. To engage with possible tensions and conflicts, it is key to see the co-design process as not only collaboratively developing solutions but as actually learning together about the problem and how it can be addressed[36]. The implementation becomes, in this sense, a collaborative experimental and learning process that is about both rolling out activities and adjusting plans and directions. It is also recognition that although there comes a point when a design is no longer formally being developed (because it has satisfied current needs, has reached a stable point, or is no longer being funded), design-after-design may be a community project for many years following. It is therefore helpful to build in these legacy aspects as part of the specification to come out of the participatory process[37]. It becomes key to skillfully use creative and imaginative activities to foster a share exploration of possible conflicts and tensions, while at the same time supporting participants in recognizing how they are interconnected[38].

2.1.3 On the role of creative practice in fostering collaboration

Like traditional design, co-design relies on artistic and cultural approaches. These approaches are used to foster participants' creativity to help them look at things differently and thus, question given solutions and framings to existing problems. Practically, this can vary from providing participants with images and photographic materials to inspire their discussions; to engaging them in more structured creative activities that can span from building visions with Lego and/or other materials to role playing and/or other artistic experiences[39]. These activities have the potential to mobilize and bring to the process not only participants' explicit knowledge about the question at stake but also their tacit and experiential knowledge, often impossible to express through words[40]. This mobilization is key to generating new ways of looking and understanding the problem alongside how it can be tackled, but also to support participants in engaging with issues in a non-confrontational way through activities that provide them the opportunity to explore and reflect together and not just deliberate out from their explicit knowledge and assumptions.

The way artistic and cultural approaches are incorporated into co-design needs to be carefully thought through and adapted to the participants and the settings. Not everybody will feel comfortable with drawing, or building things, or participating in a role-playing session, particularly with people they have never met before. The concrete tools need to be adapted to participants' attitude and preferences. In the case of longer processes, it is possible to think about how there might be a progression, a movement from more standard approaches to more artistic and explorative ones. Trained facilitators can judge how a process might be started and progressed with sensitivity to local conditions.

[35] Seravalli, A. (2012, August). Infrastructuring for opening production, from participatory design to participatory making?. In *Proceedings of the 12th Participatory Design Conference: Exploratory Papers, Workshop Descriptions, Industry Cases-Volume 2* (pp. 53-56).
[36] Light, A., & Seravalli, A. (2019). The breakdown of the municipality as caring platform: lessons for co-design and co-learning in the age of platform capitalism. *CoDesign*, *15*(3), 192-211.
[37] Pelle Ehn (2008) Participation in Design Things. Proceedings of the Tenth Conference on Participatory Design, PDC 2008, Bloomington, Indiana, USA, October 1-4, 2008. DOI: 10.1145/1795234.1795248
[38] Huybrechts, L., Devisch, O., & Tassinari, V. (2022). Beyond polarisation: reimagining communities through the imperfect act of ontologising. *CoDesign*, *18*(1), 63-77.
[39] Brandt, E., Binder, T., & Sanders, E. B. N. (2012). Tools and techniques: Ways to engage telling, making and enacting. In *Routledge international handbook of participatory design* (pp. 145-181). Routledge.
[40] Sanders, E. B. N., & Stappers, P. J. (2012). *Convivial toolbox: Generative research for the front end of design*. Bis.

2.1.4 From plans to situated actions: attitude and approaches

Another characteristic of successful co-design is recognition of the importance of local context and local conditions for enabling a fruitful collaboration, and that the co-designer is never a neutral facilitator but has a stake in the process. This is part of what needs to be discussed by the co-designer as groups form and to be made clear to participants[41]. It follows that there is no standard or general process of co-design; it should always be adapted and shaped in relation to the context. Methods and tools will also need to be tweaked and changed. It is not a given that what worked with a certain group will work also with another group in a new situation (or even the same group if things have materially changed). It means also that the person(s) facilitating the co-design need to be able also to improvise and revise plans for a session as it unfolds. For this reason, within co-design there is a preference for talking about attitudes and approaches rather than methods and tools[42]. This stresses that co-designers need to be able to enter into a conversation with the collaborative situation and show sensitivity, adapting general methods and tools to the local setting and carefully engaging with the participants and activities as they evolve.

2.1.5 Evaluation and (social) learning

Traditionally, co-design has focused on the delivering of co-created solutions, and not so much on the learning emerging in the process among participants, i.e., mutual learning[43]. However, as co-design is increasingly used for addressing complex societal challenges that cannot be definitively solved, there is an increased recognition of the importance of actively supporting learning among different parties[44]. This is a matter of developing shared understandings and capacities for ongoing change and transformation, alongside tracing changes in views and practices among participants[45]. The more explicit these processes are, the greater the learning and the inclusion.

As well as a transparent and inclusive process of learning, it is important to be able to demonstrate (both to participants and to others) that some development in knowledge and attitudes has taken place. Experimental processes need pairing with robust evaluation and learning processes, a point emphasized by the field of sustainable transitions management, which has been theorizing and practicing about how to foster changes

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[41] Suchman, L. A. (1987). *Plans and situated actions: The problem of human-machine communication*. Cambridge university press.

[42] Simonsen, J., & Robertson, T. (Eds.). (2013). *Routledge international handbook of participatory design* (Vol. 711). New York: Routledge.

[43] Simonsen, J., & Robertson, T. (Eds.). (2013). *Routledge international handbook of participatory design* (Vol. 711). New York: Routledge.

[44] DiSalvo, B., Yip, J., Bonsignore, E., & DiSalvo, C. (2017). Participatory design for learning. In *Participatory design for learning* (pp. 3-6). Routledge. Light, A., & Seravalli, A. (2019). The breakdown of the municipality as caring platform: lessons for co-design and co-learning in the age of platform capitalism. *CoDesign*, *15*(3), 192-211

[45] Agger Eriksen, M., Hillgren, P. A., & Seravalli, A. (2020, June). Foregrounding learning in infrastructuring—To change worldviews and practices in the public sector. In *Proceedings of the 16th Participatory Design Conference 2020-Participation (s) Otherwise-Volume 1* (pp. 182-192).

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towards sustainable societies with particular focus on cities[46]. Their understanding is that sustainable transformations require ongoing collaborative experimentation on a local level paired with social learning. Social learning refers to the insights and capacity that are developed by participants as they engage with and evaluate the experiments and activities they carry out together[47]. Therefore, we propose that the evaluation part of the co-design should be concerned with both monitoring the effects (ripples) of the different drop(s) activities and also the process developing among the people involved in planning and running the project.

To summarise

Figure 6 From traditional planning to co-design

A co-design process allows us to work with all four principles for BoSs.

- It creates space for and encourages engagement with more-than-human perspectives.
- It allows us to include different perspectives and foster more democratic processes of transformation by creating bridges between communities' needs, expectations, initiatives and institutional frameworks and decision-making processes. It also fosters participants' appropriation of the process and its results, favoring take-up.
- It is culturally led and uses creative activities to foster dialogue, exploration and learning among participants towards transformed sensibilities and new relations, which deepen people's engagement with their environment and each other.
- It is situated since it recognizes the need to start from local conditions and create processes and outcomes that have synergies with ongoing local processes, efforts and interests.
- By intertwining planning, executing, and evaluating it allows adjusting the process as it unfolds to be able to address possible tensions emerging between the four principles.

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[46] Markard, Jochen, Rob Raven, and Bernhard Truffer. "Sustainability transitions: An emerging field of research and its prospects." *Research policy* 41.6 (2012): 955-967.Köhler, J., Geels, F. W., Kern, F., Markard, J., Onsongo, E., Wieczorek, A., ... & Wells, P. (2019). An agenda for sustainability transitions research: State of the art and future directions. *Environmental innovation and societal transitions*, *31*, 1-32.

[47] Beukers, E., & Bertolini, L. (2021). Learning for transitions: An experiential learning strategy for urban experiments. Environmental Innovation and Societal Transitions, 40, 395-407

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3.Organizing the local co-design

This section provides more hands-on guidance on how to organize co-design activities in the different sites. Inspired by a co-design spirit, we are not offering a process but rather suggesting two functions (The Sea Forum and The Ocean Ambassadors), and, for each of them, a series of activities and some concrete tools.

3.1 The Sea Forum

The Sea Forum is an operative group that assists the Pilot Team in planning, carrying out the drop(s) activities, and evaluating them by providing input on the definition of the ripples (expected effects) and monitoring them along the way. The Sea Forum is also a support to the Pilot Team in developing a long-term strategy for the pilot. During the first year, the Sea Forum will provide assistance in formulating a local executive plan (D 2.2). The form of the executive plan will be consistent across cities, but the information that is included in it will need to be specific and form the basis of the next two years' work.

The Sea Forum is ideally thought of as one group, but there might be some need to establish more than one group (for example if two or more locally-applied drops have a substantially different focus and/or are aiming for different ripples).
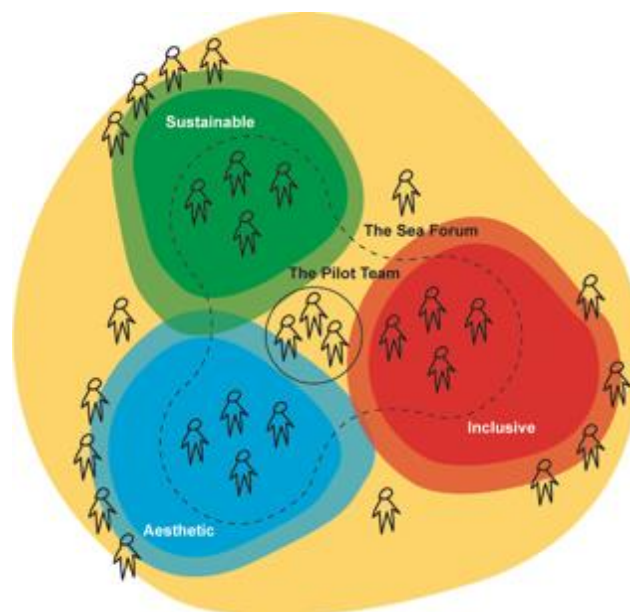

Figure 7 The Sea Forum

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3.1.1 Enrolling

The first activity is to set up the Sea Forum so that it can support the local Pilot Team as soon as possible in working towards the four principles and finding local synergies.

Who to invite: ensuring local input in relation to the four principles

In selecting participants to the Sea Forum it is important to choose people who can enable the Sea Forum to work with all four principles. The combination of their knowledge and expertise, together with those of the Pilot Team, should ensure that the project is working in a locally grounded way and according to a sustainable, inclusive, relationally-aesthetic approach.

The Sea Forum should include the following people:

- at least one expert on local nature interests (who could act as a "Speaker for the living" and both ensure that the sustainability perspective is part of the planning and evaluation; as well as initiate the work for the implementation of the "Zoöp" drop);
- one or more experts about the local cultural scene that can provide support in planning and realizing the drop(s) activities and/or identify local practitioners to run the drop(s) activities;
- one or more experts on local communities that the demonstrator and the drop(s) activities are directly targeting and/or wishing to involve;
- representatives of local institutions and organizations that might help in realizing the drop(s) activities and/or that could be interested in the long-run in supporting and/or taking over the ownership of the demonstrator(s).

In selecting possible participants for the Sea Forum, it is important to choose people who - collectively - have an understanding of and an interest in the demonstrator(s) and the four principles guiding the process, and who are interested (and maybe have already experience) in working across sectors and with people with different backgrounds.

For example, when selecting the experts about local nature interests, it is important to find someone who is both knowledgeable about the local environment and able to communicate their knowledge to people who are not familiar with these themes. Ideally, they should also be interested in spreading this knowledge and in experimenting with how cultural and participatory activities can help raise awareness about environmental questions among different communities. When selecting experts on the local cultural scene and local communities, it is important to consider carefully whom to invite. One can choose to invite general experts (for example like a representative for the city cultural department and/or someone who has an overview of the civil society initiatives in the area). However, given the complexity of both the cultural and social scene in a city or a neighborhood it might be

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difficult for them to be able to account for the whole picture. Or one can choose to invite people from a specific initiative (for example the spokesperson for an association for elderly people and/or one local cultural group). However, it is good to remember that these participants might be really good in terms of presenting the interests of their own specific initiatives, but might struggle in providing input about the broader group.

There is no straightforward answer as to whom to invite. It is important to think carefully about what kind of knowledge and input you lack in the local Pilot Team and how you can ensure the process includes different perspectives, alongside who might be available and interested locally in joining the process. We suggest starting this process by conducting an exercise like Stakeholder mapping and using the four principles to compile it. Here, it is important to think critically about how to reach out and involve people outside existing social networks, in order to ensure inclusivity.

How to invite them

After identifying the possible members, another important step is the invitation. Given the innovative approach and goals of the project, one needs to make sure that potential Sea Forum members understand what it is about and what is demanded from them. We suggest running the Golden Circle exercise to develop a concise and precise description of the pilot, and add a clear description of the Sea Forum role and the commitment required of its participants, alongside listing what might be their possible gains. To reach out to potential participants, it is important to use different means and have a dialogue with them regarding the overall project and the Sea Forum in particular.

Guiding questions for enrolling

- To what extent the Sea Forum members represent a local version of sustainable, inclusive and aesthetic?
- To what extent the Sea Forum members ensure grounding in and possible connections to relevant local institutions, organizations, NGOs and groups who could play a key role in ensuring the viability and sustainability of the demonstrator(s) in the long-run?
- To what extent are you crafting the invitation to possible members so that they understand what the project is about and what is asked of them?

3.1.2 Co-planning

This is the activity that the Sea Forum - with the Pilot Team - is going to focus on during 2023. It is about refining the initial plan that has been formulated by the Pilot Team and developing a more concrete executive plan (D 2.2).
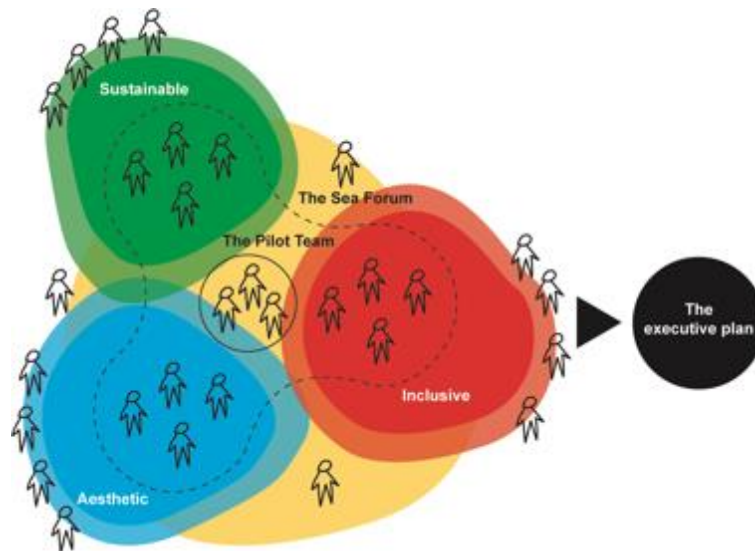
The co-design template

Figure 8 Co-planning

What to co-plan: the executive plan

The Sea Forum is going to provide input into the planning of the demonstrator, the drop(s) activities and their expected effects (ripples), and the evaluation. This input will allow the local pilot to fill in the executive plan (D.2.2). The executive plan is going to be developed from information entered into a form that will be provided by WP2 leaders. The form will be consistent across cities, but the information that is included in it will need to be specific and form the basis of the next two years' work.

The form itself will be provided during late Spring 2023 and it will require each Pilot Team to specify:

- A more detailed concept of the demonstrator(s) that includes:
  a. how it is positioned in relation to the four principles (sustainable, inclusive, aesthetic and locally grounded) and what it aims to achieve in relation to them;
  b. a definition of the local communities to involve and target (possible users/audience/participants as well as partners for activities);
  c. a description of the possible activities and functions of the demonstrator(s) in the long run and how they align or are connected to other local activities and initiatives;
- A more detailed direction for the drop(s) activities that includes:
  a. the goal of the drop(s) activities in relation to the four principles;
  b. the role of drop(s) activities in relation to the demonstrator(s) (are they about: ...testing/prototyping the demonstrator(s)? ...spreading knowledge/awareness about the demonstrator(s)?...involving a specific community? etc. etc.)

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c. a clear definition of the communities to involve and target (possible users/audience/participants) through the drop(s) activities, how they might be reached out and motivated to participate and what is their role in the execution of the drop(s) activities (in what ways they will be part of shaping and executing the drop(s) activities);

d. possible local practitioners who could drive drop(s) activities and/or a strategy for how to recruit them and their role in the execution of the drop(s) activities (in what ways they will be part of shaping and executing the activities); a time plan for drop(s) activities

- A plan for the Zoöp that includes: possible local organizations that could become a Zoöp, a plan for testing and developing the local Zoöp;
- The expected impact of the drop(s) activities (ripples) in relation to the four principles (sustainable, inclusive, aesthetic, and locally grounded) and, particularly, whether and how they might align with the existing goals of the local institutions and organizations involved.
- The evaluation plan: how the ripples will be monitored, alongside the process within the Sea Forum (see 3.1.3).
- A preliminary definition of a long-term strategy for demonstrator(s) including how to secure resources and possible local organizations and institutions that might have an interest in taking over ownership of the demonstrator(s) after the project is finished.

How to co-plan: An inclusive arena that fosters participants' commitment

The value of the Sea Forum is that it brings together different expertise about the four principles at a local scale. Activities of co-planning must enhance and make use of this value. The main challenge is going to be to foster a productive dialogue and effective negotiations among the members, despite their differences. It is key from the beginning to establish trust and respect among participants. This will support planning, but by making clear that the process is focusing on planning, executing, and evaluating the drop(s) activities and their effects, alongside a learning process to understand how to work according to the four principles on a local level, you will also foster respect and trust. It is key that participants feel comfortable with raising questions, making space for and listening to each other, and daring to openly engage with tensions and issues they do not know how to answer. The role of the co-designer is thus fundamental in establishing and fostering the right atmosphere, and choosing formats and activities that encourage a curious and respectful attitude in the room.

It is also important that participants are committed to the process and that they can see how the project can benefit them or their organizations/groups. For this reason, it can be important early on to discuss and map participants' interests in the process and what they expect to get from it alongside what they can contribute. We suggest regular check-ins about this question.

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We also suggest regularly scheduling small reflective sessions in the Sea Forum, when participants are invited to reflect - on their own, or together - on how the process is developing, what they are gathering from it, and what they see as upcoming challenges and opportunities (see 3.2.2).

General activities for the co-planning

We imagine that co-planning will require 4-5 half-day meetings before October 2023, when the input for the executive plan becomes due. The following sub-sections describe some activities that can lead to the formulation of the executive plan.

Setting the atmosphere

Given the importance of fostering trust and openness among the participants, in the initial phases, it is key to support participants to learn about each other as well as get an understanding of what kind of process the Sea Forum is striving for. There are different ways to achieve this. We suggest that the four principles should be presented early on, alongside the nature of the co-design process. Further on, it might be useful to organize exercises focusing on getting participants to know each other and train to listen (see for example the HSR activities) alongside collaboratively defining principles for how the Forum should work to be an inclusive arena where participants are open to learn from each other and explore things together. A field trip to a relevant case or a joint activity (like preparing and eating a meal together) can also support the creation of trust. What activity to choose should be based on the group characteristics alongside co-designer preferences and capacity.

Mapping the local context and communities to involve/target

One of the first activities should be related to mapping existing local assets and opportunities in relation to four principles as a matter of creating a common ground on which to base the further refinement of the demonstrator(s) and the drop(s) activities (among possible tools, participatory assets mapping).The mapping should cover possible local actors and communities to involve (local practitioners and other initiatives), ongoing processes to engage with or to align towards, specific opportunities and challenges related to the local area, and so on. We suggest structuring the mapping using the four principles. At this stage, it is also important to clearly define the communities or groups the demonstrator(s) and the drop(s) activities aim to target or involve and get an understanding of who they are as a group and how they could be involved (among possible tools, Stakeholder mapping and define your audience). At this early stage, we suggest also mapping participants' possible stake in the process.

Refining the demonstrator(s)

Once there is a clear understanding of the local context and the communities to involve/target, it should be possible to refine the demonstrator(s). Here we suggest using the simple, but very effective, structure of the future workshop. Based on the mapping, participants divided into groups should start with identifying opportunities and challenges around the current definition of the demonstrator(s).

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These opportunities and challenges should be collaboratively clustered in a plenum session to identify themes or possible directions in a further creative session where the concept of the demonstrator(s) is further developed again by working in groups. For this creative session, we encourage the use of more explorative and artistic methods that can unleash participants' creativity in creating bold visions for the demonstrator(s). Once the visions are created the last step will entail formulating more hands-on concrete action plans that will make these visions a bit more concrete as well as provide input for the executive plan.

At this point, we suggest also revising the mapping of participants' possible stakes about the demonstrator(s).

Refining the drop(s) activities and their ripples

Once the demonstrator(s) is refined it also becomes possible to refine the drop(s) activities and their ripples. Here it would be mostly about collaboratively exploring the possible role of the drop(s) activities in relation to the demonstrator(s) and what kind of effect they are expected to produce by using the four principles and the initial mapping as guidance. Once the role of the drop(s) activities and their ripples are defined it may be possible to create a more detailed plan for their realization that includes a clear strategy for how to engage local practitioners and/or a list of names to involve.

Here it should be included also the work around the development of the Zoöp.

Developing an evaluation plan: theory of change and participatory evaluation

The details about this sub-activity are defined under the next activity.

Guiding questions for co-planning

- to what extent are the four principles part of the process?
- to what extent do Sea Forum participants listen to each other? And to what extent is the process supporting that?
- to what extent can the participants learn from each other and deal with possible tensions? And to what extent is the process supporting that?
- what motivates participants to be part of the Sea Forum? How can their motivation and interests be integrated into the process?
- to what extent is the Sea Forum providing valuable input to the planning of the demonstrator(s) and the drop(s) activities? If not sufficiently, is there something you can act upon to improve the situation?

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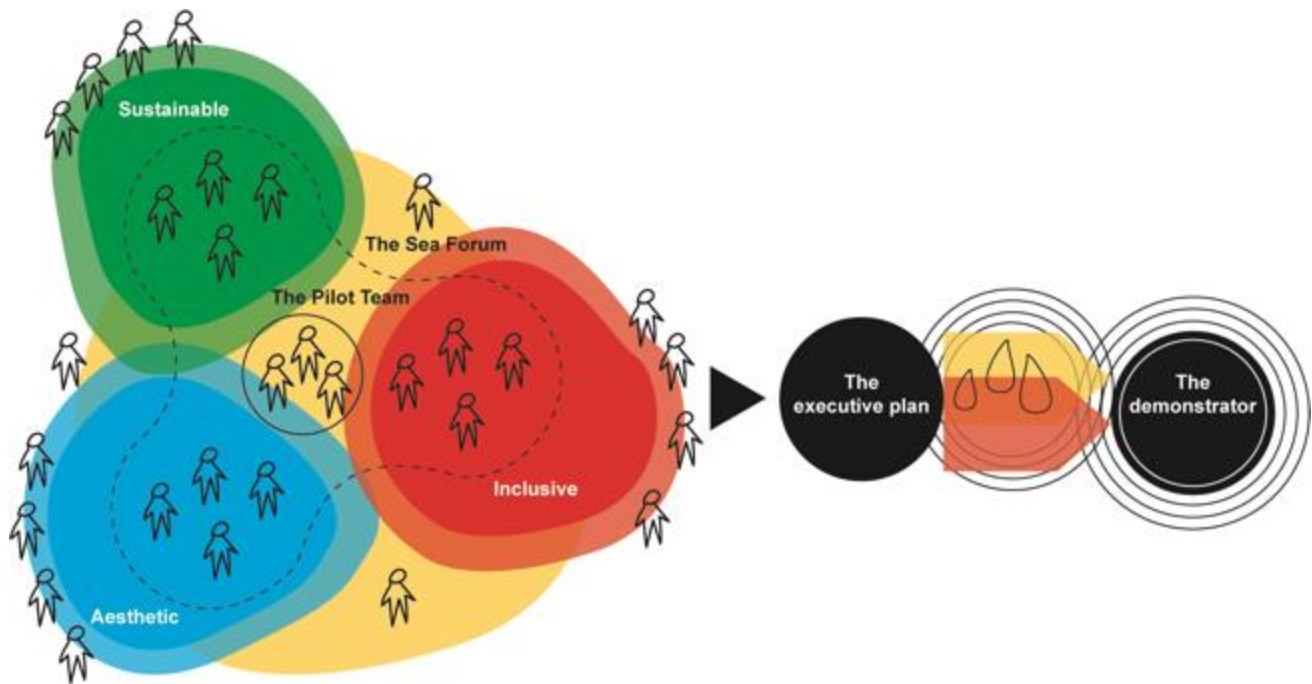
3.1.3 Co-evaluating

Figure 9 Co-evaluating

As already pointed out, a co-design approach intertwines planning, executing, and evaluating. The evaluation is going to be crucial in keeping track of how things are developing, if and how the drop(s) activities are producing the planned effects as well as how the Sea Forum activities are contributing to the development of drop(s) activities and the demonstrator(s).

What to evaluate: drop(s) activities, their ripples, and the Sea Forum

As already mentioned, there are two aspects to keep track of in the process, the first being the drop(s) activities and their ripples, and the second one being the process with the Sea Forum.

When it comes to evaluating the drop(s) activities and their ripples, it is important that they are evaluated in relation to the four principles. Not all drop(s) activities might nor should have an impact on all dimensions. What dimensions are prioritized and why should be grounded with reference to the mapping of the local context and communities to involve (see 3.1.2).

When it comes to the Sea Forum, the focus should be on capturing the dynamics in the group as well as to what extent the work of the Sea Forum is beneficial for the development of the project's activities across the four principles. What we want to capture in the Sea Forum is both related to what participants are learning/gaining in the process and how the process is contributing to the work of the pilot group.

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How to evaluate: approaches and activities

It is easy for evaluation to be forgotten or not prioritized once the delivery work starts. Here, we suggest some approaches and activities that might help in creating an evaluation process that easily integrates with the delivery work - and that is not too demanding.

Approaches: theory of change[48] and participatory evaluation

For the evaluation of the drop(s) activities and their ripples, we suggest using, a theory of change approach. This approach is widely used in capturing the effects of and assessing initiatives and activities aiming at cultural and/or social change.
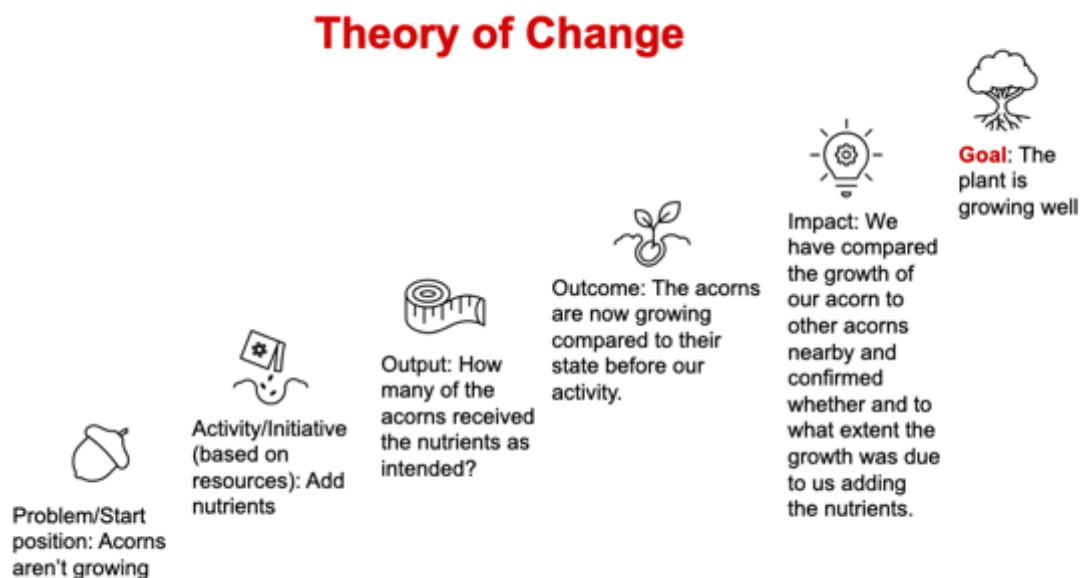

Figure 10 Theory of change, image courtesy of Gloria-Karin Lopez

The logic is to start by defining what effect (or goal) one wants to achieve (for example, a new way to see the relationship between people, sea, and cities) and consider how this effect can be achieved (for example, by involving people in exploring and learning about the sea through aesthetic and creative activities) and, then considering how the activities' outcomes create impact towards the desired effect (for example, how people joining aesthetic and creative activities about the sea are learning about and changing their attitude towards the sea). The evaluation should focus on defining the desired impact, identifying possible indicators that can help in capturing it, and then defining the way these indicators can be monitored. A key challenge is how to identify good indicators and how to monitor them so that the process is not demanding.

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48 This section is written with input from Gloria-Karin Lopez from the Swedish National Competence Center for Social Innovation.

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To further organize the evaluation of the drop(s) activities and their ripples, as well as the Sea Forum, we suggest using a participatory evaluation approach. Participatory evaluation is an approach to evaluating programs or policies that involves the active participation of stakeholders in the evaluation process. This approach emphasizes the importance of involving those who are affected by the program or policy in the evaluation process to ensure that their perspectives and experiences are taken into account. Participatory evaluation can take many different forms, but some common features include involving stakeholders in the development of evaluation questions, collecting data using participatory methods, and involving stakeholders in the analysis and interpretation of data.

The section below articulates more in detail how the co-evaluation could be organized.

Activities for co-evaluating

Formulating a co-evaluation plan with the Sea Forum
The development of the evaluation plan should be two folded. On one side it should be concerned with the monitoring of the drop(s) activities and their ripples, and on the other with keeping track of the activities and development of the Sea Forum.

When it comes to the monitoring of the drop(s)activities and their ripples, we suggest that participants should be collectively engaged in defining a theory of change based on the four principles and in formulating possible impact for the drop(s) activities. It might be good to explore with participants the possible alignment between the planned goals for the drop(s) activities and their ripples; and the goals and the expected impact of other local initiatives. This in order to alliances and further grounding the demonstrator(s). Additionally, participants should also be involved in defining indicators to monitor impact. We suggest that, when defining the indicators, participants could also help in identifying existing indicators that are already used by local organizations and initiatives. The selection of the indicators should also take into account what kind of effort is required to gather data. One does not want too many indicators nor indicators that require people to gather data in ways that might demand too much work or interfere with the drop(s) activities. Suggestions for defining impact and possible indicators can be found at the following links in relation to the sustainable dimension, the inclusive dimension, and the aesthetic dimension.

When it comes to evaluating the activities and development of the Sea Forum, we propose a light participatory evaluation approach. The planning should focus on capturing participants' expectations about the project, possible learnings, and gains. Possible questions to focus on could be:

- What learnings and gains are the participants in the Sea Forum developing?
- According to the participants, what works well and what works less well with the Sea Forum and the project in general?
- According to the participants, what kind of tensions are emerging in the process in relation to work according to the four principles?
- According to the Pilot Team, if and in what ways does the Sea Forum contribute to the development of the project?

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- According to the Pilot Team, what kind of tensions are emerging in the process in relation to work according to the four principles?

Engaging participants to the drop(s) activities and local practitioners in the evaluation

In the execution of the drop(s) activities, there should be dedicated sessions to evaluate them together with participants, local practitioners, and ocean ambassadors. We suggest that local practitioners - in dialogue with the Pilot Group - choose among some of the goals, impacts, and indicators defined by the Sea Forum. Similarly, how evaluation is carried out in a single event/activity should be defined by the local practitioners in dialogue with the Pilot Group and with the ocean ambassadors if they are already involved.

Engaging the Ocean Ambassadors in the co-evaluation

See 3.2

Engaging the Sea Forum in the co-evaluation

When it comes to the evaluation of the drop(s) activities and their ripples, the Sea Forum will regularly meet to analyze the data gathered in the drop(s) activities by the Pilot Team, the local practitioners, and the Ocean Ambassadors. The data should be used to evaluate how the overall process is going and in case some adjustments in the executive plan, drop(s) activities, and their expected impact might be needed.

Moreover, the Sea Forum should also evaluate its own activities. There should be dedicated moments with the Sea Forum's participants to reflect and discuss how they experience the Sea Forum. We suggest that a focus should be put on what participants are learning from the process as a matter of making them reflect on and become aware of how the project is also affecting them and creating value for them and/or their organizations.

Guiding questions about co-evaluating

- Are you considering the four principles in your co-evaluation?
- Are you working to evaluate drop(s) activities, their ripples, and the Sea Forum? If not, how can you start doing that? If yes, but it feels a bit too demanding, how can you revise the co-evaluation plan so that it is more manageable?
- Do you feel the indicators are helping to capture the impact of the drop(s) activities? If not, can you reformulate them with the Sea Forum?
- Do you think that the theory of change you formulated is holding up or does it need to be revised?
- What are the main insights emerging from the evaluation of the Sea Forum activities with its participants? What is aligned with your initial expectations, and what is surprising you?

To summarise

- The Sea Forum is an operative and strategic resource for the project; it supports the Pilot Team in planning, driving, and evaluating it so that it responds to the four principles.
- The Sea Forum can also support the long-term grounding and strategy for the demonstrator(s).
- We suggest a close relationship between the Pilot Team and the Sea Forum, however, the intensity of such a relationship needs to be decided locally in relation to possibilities and constraints.

The co-design template

3.2 The Ocean Ambassadors

The Ocean Ambassadors are representatives from the communities that the drop(s) activities and/or the demonstrator(s) are targeting or wishing to involve. They can be people who are interested in the demonstrator(s) and/or sea questions. Overall, their role is important as they ensure that the drop(s) activities and the demonstrator(s) are grounded in and respond to the needs and aspirations of the communities they wish to involve. They play also a fundamental role in ensuring diversity in the project and in enabling learning from the margins and learning between citizens' groups and institutions.

A more detailed description of the activities related to the Ocean Ambassadors will be specified in deliverable 2.3 on the *Ocean Ambassadors program*. This follows work to refine goals and activities, summarized in the Executive Plan (D.2.2) which will identify the local key communities for each pilot and indicate where priorities lie. Like the Sea Forum, the Ocean Ambassadors will come together to serve the needs of the local area and local BoSs tasks. There is no single formula, but there are characteristics that need adopting.
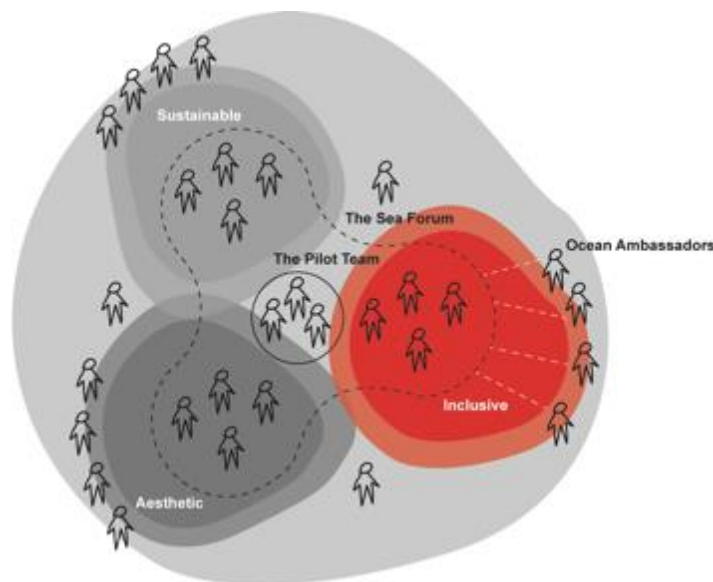

Figure 11 The Ocean Ambassadors

3.2.1 Recruiting

The Ocean Ambassadors can be recruited in different ways: through members of the Sea Forum, and/or through the drop(s) activities, and/or directly by the Pilot Team and through other Ocean Ambassadors. The recruitment

The co-design template

should be based on a clear explanation of their role in the project alongside what are the benefits they can receive from it.

3.2.2 Engaging the Ocean Ambassadors

Ensuring communities' long-term commitment

The engagement of the Ocean Ambassadors plays out on two levels. Locally, they will be involved in spreading knowledge about the demonstrator(s) and engaging their communities in the drop(s) activities. They can also collaborate with local practitioners in the delivery of the drop(s) activities. On a project level, the ocean ambassadors will be one of the legacies of BoSs; they will get training about the four principles and how they can work with them in their activities and initiatives beyond the project (this will be further specified in D 2.3). The Ocean Ambassadors will ensure the long-term commitment of local communities to the demonstrator(s) as well as to sea questions.

Providing input to the co-evaluation

The Ocean Ambassadors will provide input to the Pilot Team in evaluating the drop(s) activities as well as in revising and expanding the long-term strategy for the demonstrator(s). How this will be done depends on local settings. If the conditions allow, the Pilot Team could delegate to the Ocean Ambassadors the task of evaluating the drop(s) activities with the participants. Alternatively, the Pilot Team could organize regular meetings with the Ocean Ambassadors to discuss the drop(s) activities and the development of the demonstrator(s).

To summarise

- The Ocean Ambassadors ensure that the drop(s) activities and the demonstrator(s) are grounded in and respond to the needs and aspirations of the communities they wish to involve.
- They play a fundamental role in ensuring diversity in the project and in making possible learning from the margins and learning between citizens' groups and institutions.
- The Ocean Ambassadors can also support the long-term grounding and strategy for the demonstrator(s), by ensuring local communities' support and engagement.
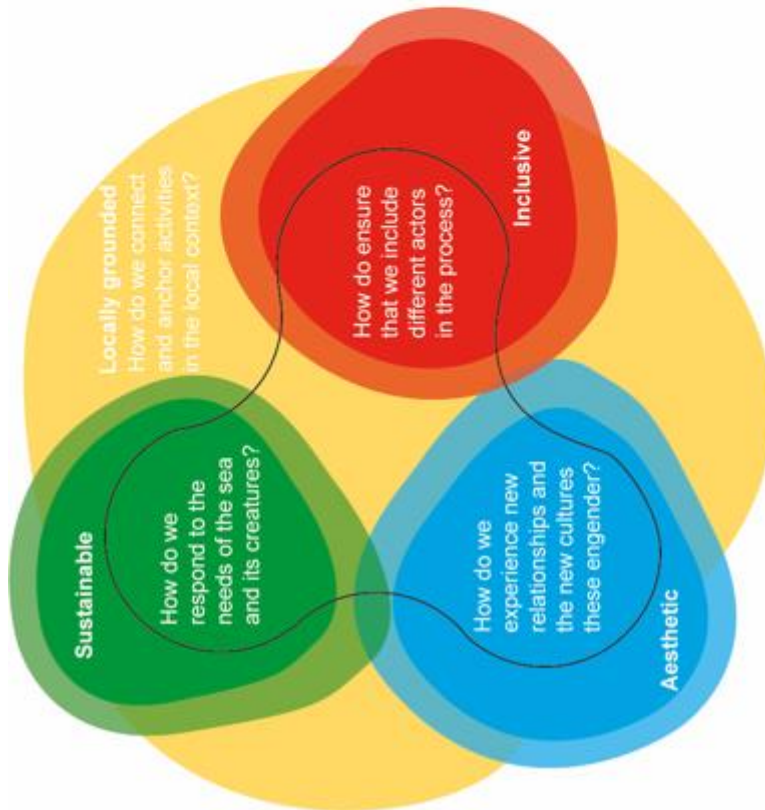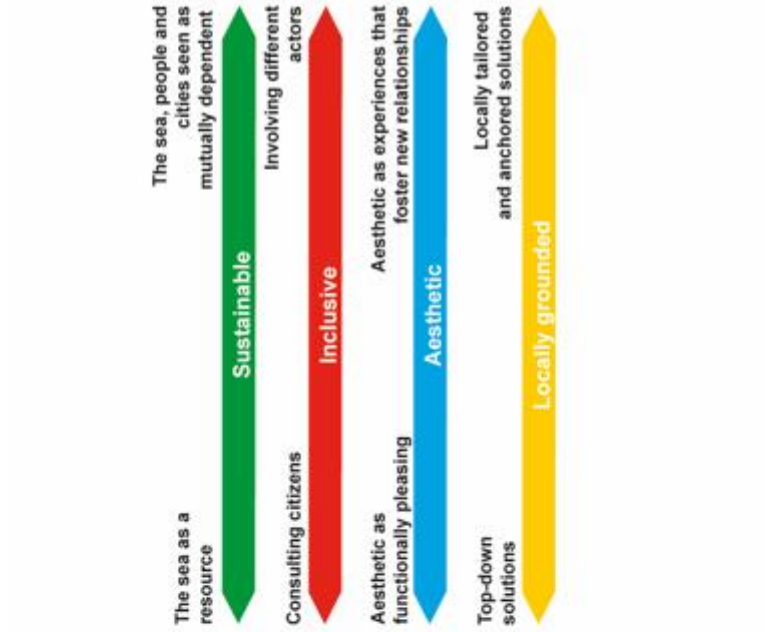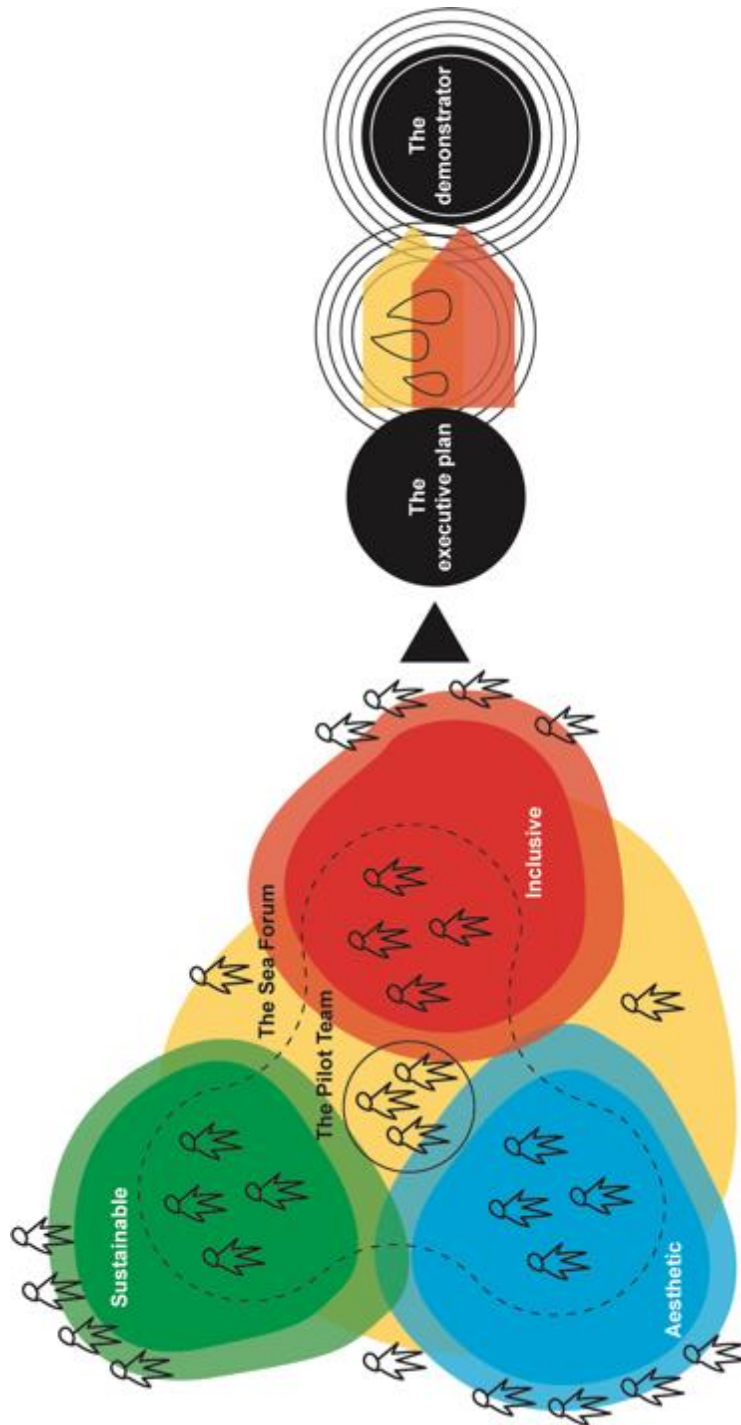
Appendixes

Timeline for WP 2

The poster of the four principles

The co-design template

The sea, people and
cities seen as
mutually dependent

Involving different
actors

Aesthetic as experiences that
foster new relationships

Locally tailored
and anchored solutions

Sustainable

Inclusive

Aesthetic

Locally grounded

The sea as a
resource

Consulting citizens

Aesthetic as
functionally pleasing

Top-down
solutions

Locally grounded
How do we connect
and anchor activities
in the local context?

How do ensure
that we include
different actors
in the process?

Inclusive

Sustainable

How do we
respond to the
needs of the sea
and its creatures?

How do we
experience new
relationships and
the new cultures
these engender?

Aesthetic

The Sea Forum Process

The co-design template

The Sea Forum and the Ocean Ambassadors

The co-design template