

STREAMLINE Design



By Aster de Vries Lentsch
Spring 2017

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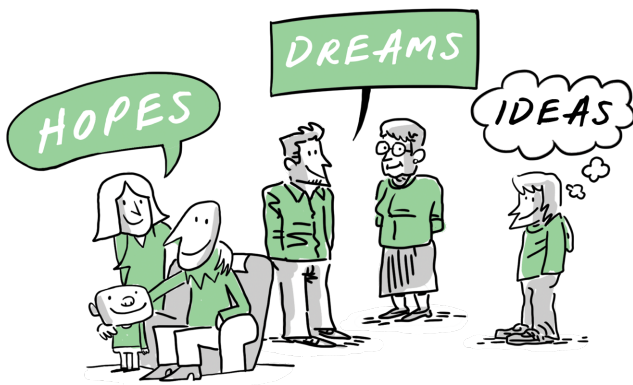
Introduction

STREAMLINE is a new tool for community engagement and participatory research. It is a bespoke scientific interview format that can be tailored to the needs of individual research projects. In this section of the user guide we explain how to get started with STREAMLINE for your own project.

How it Works

Format

STREAMLINE is made up of a series of colourful laminated, A3 canvasses. The canvasses are set in the future, and throughout the interview they invite the participant to step into a time-machine, travel to a year in the future and imagine what their life would ideally be like. Each canvas explores a different aspect your participant's vision for the future.



Interview structure

A STREAMLINE interview takes your interviewees through a narrative arc. It starts with something small and easy to imagine such as their home and living arrangements in the future, which will ease them into the visioning exercise. Then it gradually moves out to more abstract topics such as ideal uses and activities

*Hi!
My name is Aster, and
I'm the founder of
STREAMLINE. This is
Part 1 of our user
guide, focusing on how
to adapt our format to
your own project*



in the study area, values attached to the local landscape and preferred governance arrangements. Finally, there are "Legacy" and "Info" canvasses, bringing the interview to an intuitively logical conclusion.

This formula of starting small and slowly moving out into discussions around the wider society has been tried and proved successful in STREAMLINE projects as well as its online predecessor, the VOLANTE crowdsourcing tool (1).

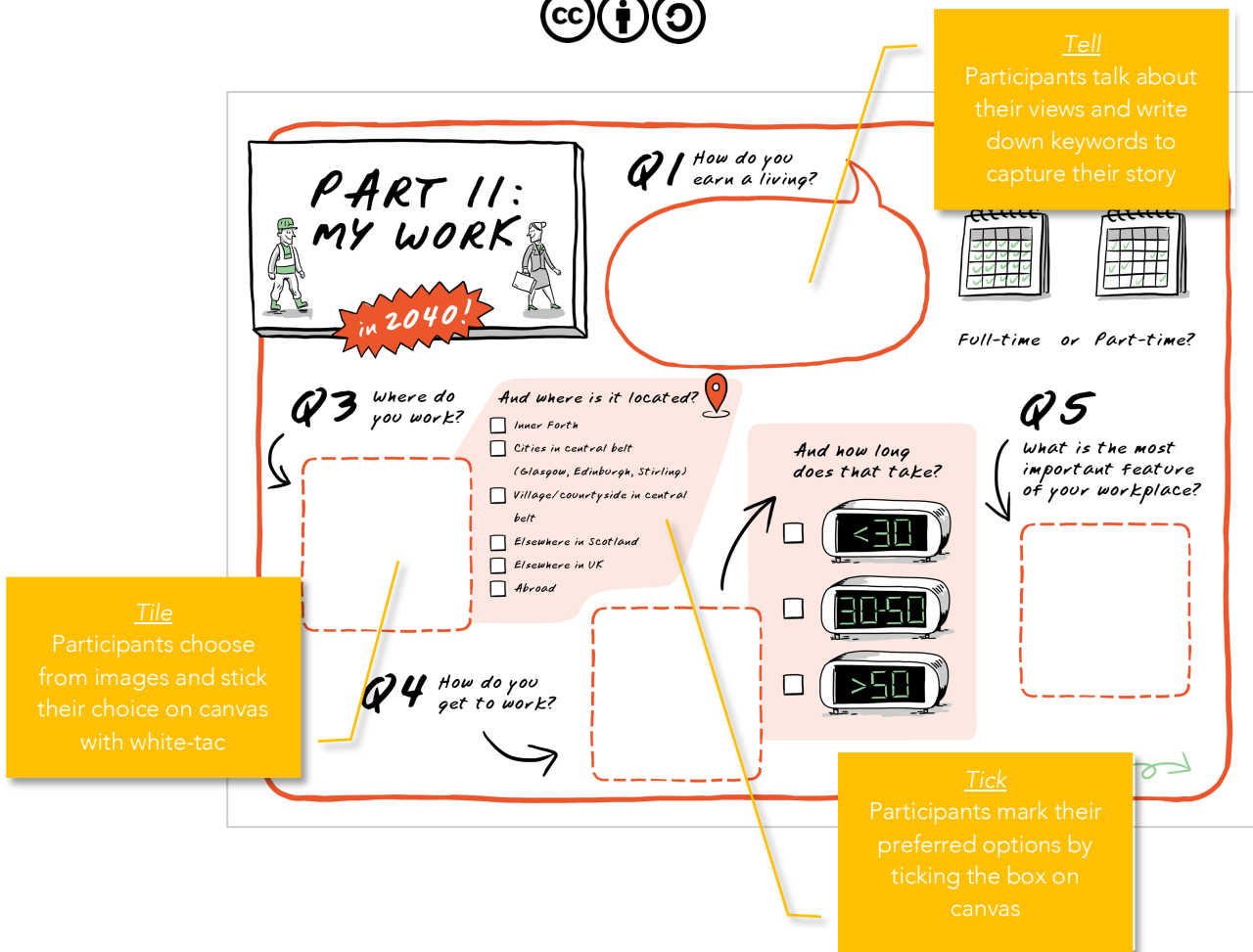
Question Types

Each canvas features three different types of questions or tasks:

- **Tile:** sticking on image tiles depicting answering options
- **Tick:** choosing options from a list (often geographical) on the canvas;
- **Tell:** open-answer questions for the participant to talk about and write keywords down to illustrate their points.

For 'tile' and 'tick' question participants can choose more than one option, or write and draw their own answers if they want something you hadn't thought of yet.

In addition to the questions depicted on the canvas, you will be asking **follow-up questions** as the participants are setting out their vision, to prompt further explanations or motivations, or for example comparisons to their current situations. It is the combination of on-canvas and follow-up questions that enables Streamline users to gather such a great deal of in-depth data, while still having a workable structure for comparison between stories (in other words, it combines the benefits of surveys, semi- and unstructured interviews into one engaging format).



Tailoring the format to your own project

When you're tailoring STREAMLINE to your own project, there are a couple of steps and things to consider:

- 1) Defining the focus
- 2) Setting a Time horizon
- 3) Choosing Canvasses
- 4) Adapt questions

Choosing a focus

One of the strengths of STREAMLINE is its holistic approach to visioning exercises: we're not just talking about one particular aspect of the future, but also how that bit fits into the larger whole of aspirations for an area. It is important however that the main question underlying the interview has parameters that speak to your participant.

STREAMLINE works best when applied to something that already exists in the minds of your participants. This can be a landscape, town or area. Examples from our previous projects show that "Orkney by 2040" worked well as a scale, because its inhabitants already have an idea of what the island group "is", stands for and should be. "Inner Forth by

2040" on the other hand, was a much trickier focus, because it was a designation that only existed on paper, residents in the area didn't identify with it as such.

Setting a time horizon

As you've seen, STREAMLINE canvasses are set in the future. There are a couple of reasons for this, the main one being that a future setting frees people from focusing too much on "what is" and makes it easier to talk about "what ought to be". This focus on positive thinking makes the interview a much more rewarding experience for your participants. Setting a horizon does however require a bit of consideration.

Don't pick a horizon that's very short term (i.e. five to ten years from now). You'd only get rants about everything that's going wrong/could be a problem in the next five years (which is interesting in its own right, but doesn't necessarily tell you much about what people DO want).

But don't pick a horizon that is too far away either, and or it becomes too hard for people to imagine, and you get vision narratives filled with hovercrafts and scenes from The Jetsons. So stick in the middle, far enough away to



overcome short term practicalities, but still within the lifespan of your participants or their (grand)children. We usually stick to 2040 or 2050 for simplicity's sake.

One final comment: just because the canvasses are set in the future, doesn't mean you won't gather data about the present. In our experience as people are setting out their vision, they are also constantly talking about how things are now, and how they would like this to change in the future. This is one of the strengths of the format, it allows you to gather normative and descriptive data at the same time. And if all else fails, you can always add in a follow-up question along the lines of: "How is this now, and how would you like it to change?"

Choosing canvasses

When choosing your canvasses, your main consideration will probably be time. Few people are willing to sit for longer than an hour in a one-on-one interview, and similarly there will be time constraints on workshop or group settings. Not all canvasses take the same amount of time, as a rule of thumb: the more cognitively challenging the canvas, the longer it will take. The average Streamline interview uses between 7-8 canvasses and lasts around an hour, but quite a few studies have used fewer canvasses and took about 30-45 minutes. In the catalogue we've marked the canvasses for ease, this will also give you an idea about time.

A quick note on canvas sequence: STREAMLINE is completely adaptable and for you to use as you please. However, we strongly recommend starting off with "Home" or one of the other introductory canvasses, regardless of your topic. Most people outside of academia or planning offices (and quite often within as well) are unaccustomed to 'blue skies' thinking, and talking about something as abstract as the future takes a little warming-up.

The introductory canvasses provide your participant with something concrete, and easy to imagine, that will put them at ease and help them explore this future world they'd like to live in. After that you'll want maybe two or three canvasses that will gather your core data. Use, Map, Yes/No and Values are all good for this. After their main vision, it's good to ask them a few more practical questions, how they think

this is going to work, who should be involved, and what values should guide it. Governance and Values are good ones for this. Finally, you want to bring the interview to a satisfying conclusion, so ending on Legacy is a good shout. Info finally lets you round off and gather some demographic data on your participants.

- *Introductory canvasses: Home, Work, Food*
- *Core data canvasses: Uses, Map, Yes/No, Values*
- *Implementation: Governance; Values*
- *Round-up: Legacy, Info*

Examples from past studies

Inner Forth:

Home – Work – Uses – Values – Map – Governance – Values revisited – Legacy – Info

Average interview time (individuals): 60mins

Youths on Scottish Countryside

Home – Work – Food – Uses – Yes/No – Legacy – Info

Average interview time (individuals): 30-45mins

Shoreline Edinburgh

Home – Uses – Values – Map – Yes/No – Governance – Legacy – Info

Average interview time (groups): 120mins

Where to find all the things

At the end of this User Guide is a list of common STREAMLINE canvasses from previous projects. For each canvas, there's a brief explanation of: it's general purpose; how easy participants find working with that canvas ranked from * (very easy) to *** (cognitively challenging, but rewarding) and a few notes from our experience of working with the canvas. A full gallery of our canvasses, answers and tiles is available on the website: www.streamline-research.com.

STREAMLINE Interviews



By Aster de Vries Lentsch
Spring 2017

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Introduction

In this section of the user guide we'll walk you through a streamline interview step-by-step, with tips and tricks on how to conduct an effective interview.

Doing the interviews

A typical one-on-one interview (45 – 60 mins)

Start & Intro

At the start of the interview, you ask the interviewee to step into a time machine and travel to the time horizon you've chosen, for example 2040. And here's the magic bit: they get to keep their current age (otherwise your entire first canvas is about how they will be dead by then). Now ask them to imagine what they want that world to look like, their life by then as it should be.

You will have to stress a couple of times that it's not a prediction, but a vision of their ideal world, and they don't have to be constrained by concerns like "it's not going to happen" or

Hi!
This is Part II of our
user guide, looking at
how to do a Streamline
interview yourself.



things that are "unrealistic". For some people it will take a few canvases to get the hang of this 'ideal-world' thinking, some never let go of their 'pragmatic mindset' and that's okay. Just remind them every once in a while, that we're not talking predictions. Then remind them again. And again. Letting go of practical constraints or realism is quite hard for a lot of people, and you have to constantly put them back into that mental space. It is, however, also the bit they usually find most rewarding at the end of the experience.

After introducing them to the future setting, explain how the different tile and tick questions work, and familiarize them with the openness of the format: i.e. you can always choose multiple options, add things that have been missed, draw, tick and stick as you please. Then start with your first canvas and guide them through the questions. If they are uncomfortable talking about their personal vision, you can always rephrase the question to: "What would/should a person your age be living like?"

Throughout

After the first canvas(es) you gradually move out to broader topics, like the landscape or society participants want to live in. This is where it really pays off to ask follow-up questions and to keep prompting your participants to talk about their motivations and ideas behind picking certain answers (whilst keeping an eye on the time, needless to say). The time-management balance between simply filling out a survey and doing an in-depth interview is delicate, but the more you ask the question 'Why' or 'how do you see that', the richer your data will be.





Finishing & Follow-Up

Make sure your last working canvas brings your interview nicely full circle, for example by using the 'Legacy' canvas. (See Design)

After the interview has been wrapped up and your interview thanked extensively for their cooperation, you take pictures of each canvas. Our team instantly uploads the photos from their phones to a designated folder in the shared Dropbox, but how you handle that and keep the right pictures with the right participant tag/audio recording is up to you.

After processing the pictures, you create a wee booklet with the participant's photos (template on our website) and send it to them. This has two purposes: 1) It gives them some tangible feedback and a memento of taking part, and; 2) It enables them to review their answers and gives them an opportunity to change their mind (it's never happened but it is important keep that option open for people).

Finally you wipe the slate clean, literally (I use standard wet wipes or all-purpose cleaning spray and some tissues, but anything will do really, if you haven't used a permanent marker. Don't use permanent marker). Ready for the next interview!

The bit nobody tells you about: interviews are exhausting. As fascinating and valuable as the input of your participants will be, the interactions and constant empathising will take up every bit of energy you have. Bear this in mind when planning interviews, and stick to a maximum of two on one day if you have the luxury of time.

Interview with 2 or 3 people (2 hours)

Early pilots with group interviews are proving very successful in the Inner Forth and Edinburgh Shoreline study. The template is largely the same as for an individual interview, but we've listed a few differences to take note of here:

- **Phrasing:** Instead of asking about individual visions and ways people want to live, phrase the questions towards "what should a person in this area ideally be living like by [timehorizon]?" This will shift the focus of the discussion away from individual preferences and towards group deliberated values.
- **Discussion:** When interviewing multiple people at the same time, the rich data comes from the discussion they have amongst themselves, so try and encourage this. For some questions or canvasses your interviewees might not be able to reach a consensus, in which case you can record their individual preferences and sort out a group-answer based on majority preference or leave it at that.
- **Focus of facilitation:** The main effort in an individual interview is getting people to share their thought-process. In a setting with multiple people involved, this will be much less of an issue. Instead, you will have to take care to keep everyone more or less on track and topic, because it is very easy to get lost in the details of a discussion and everyone wants to say their piece, even if the conversation has already moved slightly beyond the point they're raising.
- **Time:** In line with the previous point, a group interview takes a lot more time than an individual one. Allow for at least double the time you would take in a one-on-one setting, so around two hours max.



Workshop setting – groups of 3+ people (2-4 hours)

Early feedback with potential user groups indicated that STREAMLINE could be especially effective in a workshop setting. Although at the time of writing this had never been tested out, we've included a basic template on how we think a workshop setting could work.



1. Divide the attendants into groups of 3-5 people
2. Plenary introduce them to the future setting and the basic layout of the canvasses (tick/tile etc.)
3. Give them each a full set of STREAMLINE canvasses. The early feedback showed that participants want to be part of the whole story, and filling out canvasses in isolation (i.e. one canvas per group) was considered less rewarding/more difficult.
4. If facilitated: have the table facilitator guide the group through the canvasses, taking notes and audio-record the conversation. It may also be worthwhile to keep track of issues raised that relate to present-day that people may want to return to at a later date/discussion.
5. If not facilitated: appoint a group leader and provide them with a set of instructions to get through the canvasses. Audio-record, and circulate the room to catch snippets of conversations. Keep time plenary.
6. At the end, have each group summarise present their vision (or 1 key point per canvas depending on time available) to the rest of the group.
7. Build in some time for plenary discussion at the end, so the groups can explore each other's visions.
8. Photograph vision sets.

Note on materials: If you're planning on doing multiple workshops on the same topic, it is worthwhile laminating all the sets you're using. If it is only one workshop, you may want to just use plain paper versions to save time in preparation.

This template is for a basic set-up, where STREAMLINE functions as a conversation starter. You can incorporate other elements, like a SWOT, participatory mapping, or MCDA, as suits your needs.

Practicalities

Capturing the conversation

Streamline canvasses act primarily as a conversation piece, something to prompt your interviewee to share their thoughts and start talking, and the questions and tiles provide a structure that enables comparison. But the rich data is in their elaborations and motivations as your participant sets out their vision. This is why you always **audio-record** the interview alongside the canvasses being filled in (and ideally analyse the two side by side, see Analysis).

During your interview the participant will stick tiles and write/draw on the canvasses. To capture this, you take pictures of the canvasses immediately after the interview. Afterwards you wipe the canvasses clean for the next interview.

Practical tips for preparing material

- ✓ Bear in mind that printing, cutting and laminating all the material for your interviews will take time. A printing template can be downloaded from our website.
- ✓ For the love of your sanity, use NON-permanent marker pens for writing on the canvasses. Also, blue pens with a fine tip work best.
- ✓ Clear the canvasses with Dettol/alcohol wipes and paper tissues, they are easy to carry around if you have multiple interviews.
- ✓ Make sure you have plenty of white-tac (to stick on tiles). And by plenty, we mean "enough to secure the dentures of half a hundred geriatrics".

STREAMLINE Analysis



By Aster de Vries Lentsch
Spring 2017

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Introduction

Analysing the data you have gathered through the STREAMLINE format will always be an iterative process. We have outlined some generic steps below to help guide your work and give you some starting points. But as we have stated elsewhere, the format is deliberately designed to be tailored to each individual research project, and that applies to the analysis more than anything else.

Recording and Processing the data

As you'll have seen in the Interview part of this guide, every STREAMLINE interview is audio recorded and pictures are taken of the filled-in canvasses. After that we use the pictures and recordings to process the data to prepare it for the analysis stage. This happens in three stages:

1. Create Excel database
2. Transcribe recordings
3. Combine Transcripts & Photos

Excel database

After photographing the canvasses, the first thing we do is record the tiles chosen, options ticked and keywords written down for each canvas and participant in a big spreadsheet. This functions as our database, and we use it to compare between themes emerging from the thematic analysis (see below) and the descriptive statistics on which answers were chosen by which participants and so on.

Transcribing

Next we go through the audio recording and type up the entire interview. This is one of the most time-consuming parts of the research. The level of detail to which you choose to transcribe depends on your planned analysis, but in general noting the gist of the discussions

*Hi!
This is Part III of our
user guide, focusing on
what to do with the data
from your STREAMLINE
interview.*



along with some verbatim quotes if they are particularly illustrative works well.

However, bear in mind that the more detailed your transcripts, the more material you have to draw on, and the stronger your evidence base is. Similarly, later on in your analysis things may crop up that you never realized were important and may have overlooked when you were shifting through the data originally.

One final note on transcribing: if you can afford it, pay someone else to do it.

Show and tell

After transcribing we put two and two together by uploading our photos of the canvasses in a special bit of software called Nvivo. We then paste the transcripts alongside the photos, so we know what people are talking about when we read back our stories.

Analysis: Method to the Madness

The big challenge of any qualitative research is the sheer volume of unstructured information to sort through: peoples' stories and visions are complex and not everything they discuss is on topic. A single 1-hour interview can result in as much as twelve pages of transcript, so how do we bring a little order to that chaos?

Descriptive statistics

When starting to analyse the data, one of the first things you want to do is run simple descriptive statistics: how many people picked this answer, how were these landscape uses ranked, what's the top three of values picked, what governance arrangements are preferred. It's a very broad-strokes analysis, but it's a good place to start and then deepen it out with the information you get from the transcripts and the



process of coding. It also gives you some early results to quickly feedback to anyone involved in the study.

Coding and Nvivo

To structure the information gathered in the interviews, we go through a process called thematic analysis or, more generically, coding (1, 2). This is a very confusing term, because coding has absolutely nothing to do with numbers or writing code. It really is not much more than going through a transcript, highlighting certain fragments of the interview and sticking a label on it.

If you are working with a university or research institute, you can probably access Nvivo software through them. Alternatively, and especially if your analysis doesn't require much in-depth comparison between respondents, you can always fall back on the old highlighter or post-it methods, combined with Excel, to organize your thoughts (tip: link participant quotes to data in "Notes" attached to cells in your spreadsheet to document your robust evidence base).

The trick with coding is which labels you pick to sort your information with and how you go about organizing those. It will be very tempting to create a label for little bit of information, with a forest of codes that is completely unworkable. Structure and simplicity are essential. Here is a list of things we've learned the hard way through many hours of doing battle with Nvivo:

1. **Work backwards:** Start with an idea of how you will report on your findings, as this will determine what you actually need to pull out of your data. We are frequently tempted to do whole analyses of whether white-tac sticking behaviour accurately predicts vision choices (trust us, it's fascinating how many ways there are to stick a tile down!), but that simply won't end up in a paper or a stakeholder report, so better not bother.
2. **Do yourself a favour: work top-down or broad-to-fine when coding.**

What we mean by this is, start by combing through your transcripts and at first simply code which question is addressed per section of interview. This should be fairly easy to do, as STREAMLINE has a clear structure that you follow for each interview. Further down the line this enables you to just click on the node for that question, and

This is an example of how we use a photo and a transcript side by side to analyse data in Nvivo.



The screenshot displays the Nvivo interface. On the left, a hand-drawn diagram titled "PART III: ACTIVITIES & USES" is visible, featuring a "2040" label and several question nodes (Q1, Q2, Q3, Q4) with associated icons and text. On the right, a transcript window shows a Q&A session. The transcript includes the following text:

Q1 [lists options]
R003: A fair few, yeh. Right. There might still be a child around at that point. Enjoying nature. I like just kicking about in the outdoors. I'll get most of these probably. What's this one?
A: Research.
R003: Ah not research, I'll take this one, foraging. There we go.
A: And why these ones? Can you tell me a little bit about each one?
R003: Again, I just love looking at green space. I like looking at green space, I have beautiful views, especially at sunset. Everything's green, everything's blue, everything's sunny, it's, it is just that time to yourself. I enjoy walking myself, music on, head down, just enjoying the view around me. It helps for me, it gets me out, and I feel so much better for it, I really do. And as I say I take my son around. It's beautiful, just absolutely beautiful.
A: That's great, wonderful.
Q2 [lists options]
R003: That is a lot. [long pause] There we go.
A: And again, tell me a little bit about why these ones?
R003: That's what I appreciate in the landscape. I'm not bothered about fossil fuels, or tourism, or anything like that. I like my landscape remote, I'm quite selfish that way. I like the clean air, I like the fact that I've got lovely water, I like where I stay.
[dividing points]
R003: So I've got... They're all pretty important to me to be honest. Too I'll probably more..
A: You can just write it underneath it.
R003: Write it underneath, okay. 30. [writes mumbling]
A: Alright, so you've got 25 here for clean air and water, 25 for recreation and inspiration. So why are these the most important?



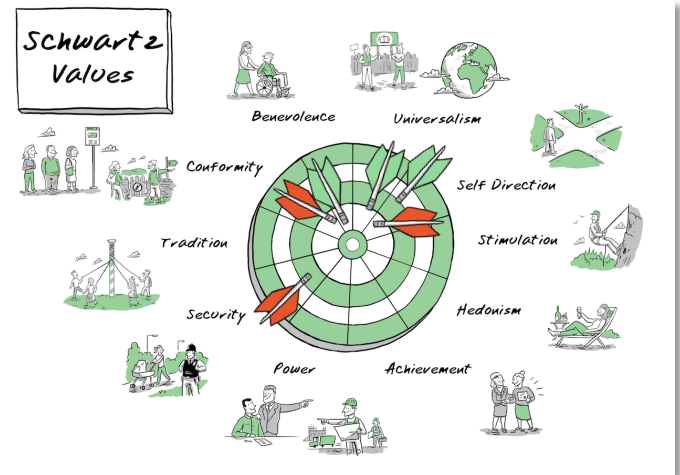
pull up everything anyone has said about that topic. Next you can go through each question or canvas bit by bit, and code for particular topics (for example transport). And then in a third round, you can look at everything filed under "transport" and code for "critiques" "support" "modes or transport" or whatever else fits your research.

3. **Use 6x6 as a rule of thumb:** Once your list of labels gets over 6 items, it's probably time to add a new sublayer or have a quick review of whether some of your codes really don't cover the same thing. 6by6 keeps things manageable.
4. **Not sure? Stick it in "Other"!** In line with the rule of 6x6, if you are having trouble with bits of information that are hard to fit into the themes you've found so far, just stick them under "Other" and revisit once you've done more interviews, maybe they make sense after a while, or maybe it's just not so important.
5. **Not everything needs a code.** Especially if your transcripts are quite detailed, resist the urge to invent a label for every passing comment. You don't need it.
6. **Quotes, quotes, quotes!** Whether writing papers or report, quotes are the best way to demonstrate robustness in qualitative research. Keep a code for "quotes" so you can easily pull up memorable fragments when you're writing up.

Building visions

If you're using STREAMLINE to create visions for a landscape or a local community, it is important to bear in mind that collating one all-encompassing vision is probably unrealistic. In any given sampling group there will be myriad ideas about the future, and lumping them together in one big story is all but meaningless. We prefer to work with "vision sets": between two to four normative scenarios that describe alternative futures desired by your participants (3). There are a number of ways you could compile these sets. Below we describe two potential starting points to thematically cluster your participants' responses into coherent visions.

There are of course many other approaches, so use this as you see fit.



Using Schwartz Values

Schwartz values are the brainchild of Professor Shalom Schwartz. It is a set of ten values that people around the world appreciate in one form or another. But everyone has different priorities among these values, and these priorities guide a lot of our behaviour and thinking.

By looking at our participants' stories through the lens of these values, we can understand whether their concerns stem from a desire to attain money (Power) or achieve success (Achievement) or strive towards social justice (Universalism). In other words, we can get a sense for what's at the heart of their hopes for the future, and based on that you can start grouping them together in a way that is qualitatively meaningful.

If you'd like to know more about Schwartz values, you can download this open access version of [Professor Schwartz's paper from 2012](#) (4) (fair warning: it's a chewy read if you're not used to academic literature).



Clusters of consensus

Another way to go about assembling vision sets, is to start by identifying which (if any) canvas exhibits the clearest clusters of similarity within participants' narratives. This canvas or canvasses form the basis of tentative groupings. For example, in our Inner Forth project the Map canvas showed three clear clusters of agreement: one set of people who would like

to completely overhaul the local landscape to maximise ecological potential, another who would like to keep the area as it was and protect the existing green spaces from urban encroachment, and a third group who wanted to stimulate and build on the existing variety and mix of industry, green space and agriculture in the area. Comparing these three clusters to outcomes from other canvasses rounded out the groups by collating common vision elements and analytical themes for each cluster.

Combining the data from the coding and the descriptive statistics, you can then start to build visions by moving back and forth between the transcripts with the qualitative data and motivations, and the statistics from the on-canvas responses, constantly checking whether your analysis and emergent groupings remain coherent.

Vision sets

Once the vision sets are complete, you write up a narrative for each containing the key elements of that vision. This being done, you can then do a final round of analysis by comparing the visions to each other and identifying where the common grounds and tensions between them might be, as well as any external opportunities or threats identified by the participants or emergent from the data. These in the end inform your conclusions and/or practical recommendations.

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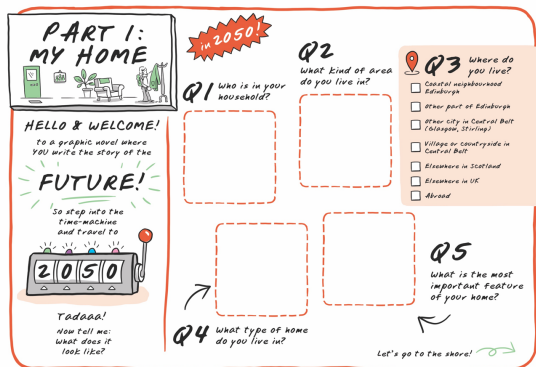


For more information, examples of projects, theoretical background and our full graphics library, please visit: www.streamline-research.com



Canvasses

"Home"



Ease: *

Purpose:

The Home canvas is the default opening canvas of a STREAMLINE set and was designed to instantly stimulate the interviewee's curiosity. The standard questions focus on future living arrangements, but can be adapted to suit any topic.

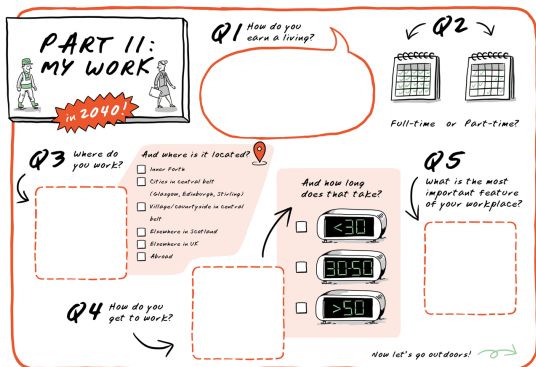
Features:

Introductory text & time-machine, 4x tile, 1x tick

Notes from experience

As we said before, this is mainly a warming up canvas. However, prodding an interviewee on why they're choosing certain arrangements (multi-generational households, village living, modernized historic houses with lots of eco-friendly features) can quickly yield early insights into what participants value in their future.

"Work"



Ease: *

Purpose:

This canvas can function as a bridge between individual-focused topics and topics related to {the wider landscape & society, as you're talking about economic sectors, offices, transport etc. which are part of the public rather than the exclusively private domain.}

Features:

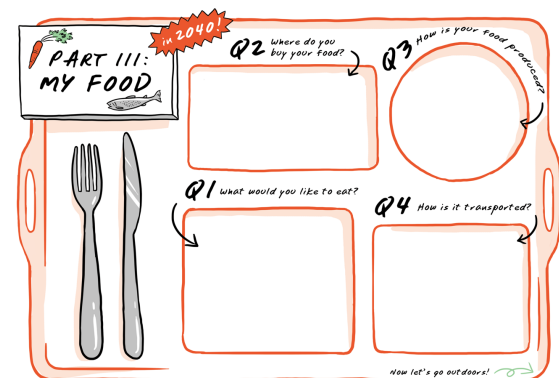
3x tile, 3x tick, 1x tell

Notes from experience:

The use of this canvas differs slightly between one-on-one interviews and group settings. In an individual setting, where the focus is on that person's specific ideas for the future, this canvas functions mostly as a second warming up, still easing the interviewee into the format and setting.

However, in a group setting when the focus is on 'what would be ideal for the average person living in this area', it becomes an interesting discussion point on the ideal demographics, economic make-up and land-use for an area or region. It is also gives space to talk about issues around transportation, something most people have an axe to grind with. If you're doing in-depth research, it will begin to tease out people's values (whether they value money and power, variation, economic security, stability etc.).

"Food"



Ease: *

Purpose:

Similar to the Work canvas, Food can bridge the jump from the individual focus in Home to wider societal topics. It explores both individual preferences in terms of diet, but also how food should be produced and transported, all topics which have



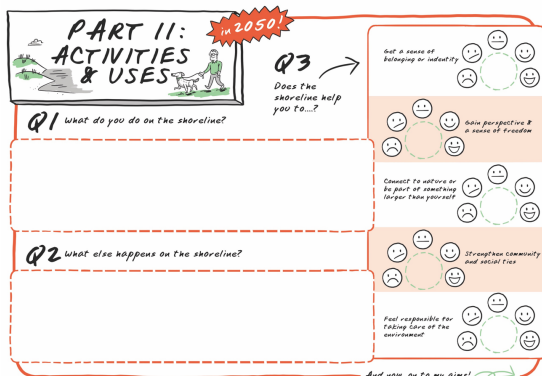
consequences for land-use arrangements, for example.

Features:
4x tile

Notes from experience:

As this canvas exclusively has tile-questions on it, it is important to follow up and encourage discussion of why certain dietary patterns or means of food production matter to your interviewee.

"Activities & Uses"



Ease: **

Purpose:

This canvas looks at the facilities and uses available in a landscape, area or community. It takes the abstraction level up a notch, and helps your participant explore what they want from the world around them.

Features:

2x tile, 5x Likert (= twisting dials on right-hand side), 1 or 2 ranking tasks

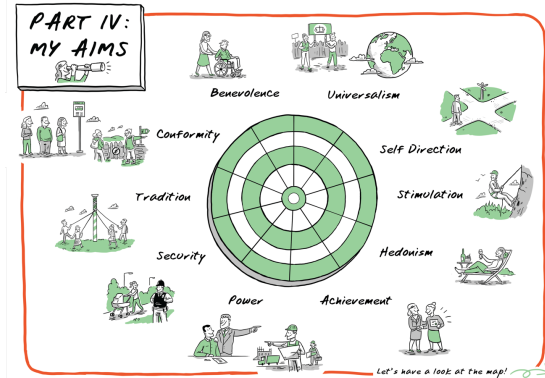
Notes from experience

In many ways, this is probably where you will get a lot of your core data around people's preferences for the future. For example: the ways in which a participant uses an area for themselves (recreationally, work based etc.), but also what other things they value in their environment (green space, jobs, energy, etc.).

Making them prioritise between uses (by adding scores/weighting chosen options) will help them tease out what is important to them and why. Similarly, Q3 at the end takes them through a set of tactile Likert-scales, exploring more abstract feelings & values connected to

the landscape you're looking at. For deep research, this is where intangible values really start to come in, and for consultation/group purposes the information of preferred uses will be valuable. It is also the canvas that lends itself best to more quantitative analysis.

"My Aims" (Values)



Ease: ***

Purpose:

We'll admit: this is the most abstract and challenging of all the canvasses we've designed & used so far. Its aim is to get people talking about what values are important to them, and how the local landscape matters to them. It is based on a spectrum of Schwartz values (2), a set of widely tested individual values that most people adhere to in one form or another but will have different priorities amongst.

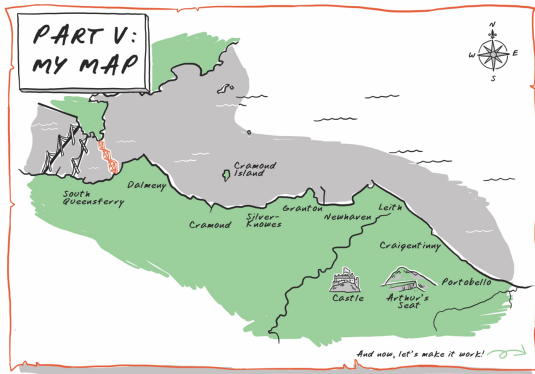
Notes from experience:

Where people put themselves on the values dartboard creates a wealth of possibilities in terms of qualitative analysis and deep, abstract discussion. The values are subdivided along a couple of axis, which can help you gauge people's resistance or openness to change for example.

This canvas is really useful for deep research and improving communication with stakeholders, but takes quite a bit of time and explanation for people to wrap their head around, so if you're short on time or not planning on using Schwartz values in your final analysis, you might want to give this one a miss. Having said that, as a discussion tool around "which would be helpful values/guiding principles" in a group setting it definitely has merit.



"My Map"



Ease: **

Purpose:

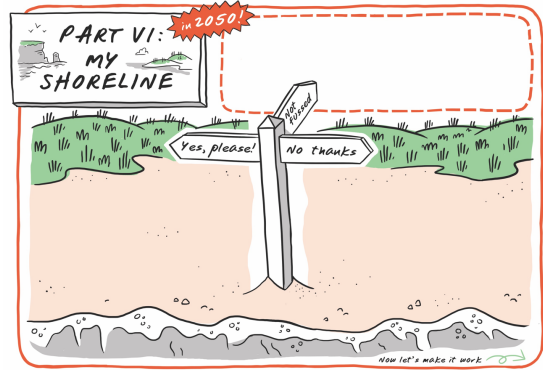
The map canvas allows interviewees to have a free form go at their ideal landscape, green space, area or region. It teases out preferences for uses, as well as broader ideas about what is desirable/undesirable in a given area. By restricting the number of tiles they can use, you are forcing them to prioritise and value their preferences.

Notes from experience:

The map canvas helps tease out visions around patterns of land use. For example, whether people want development concentrated in existing settlements, or want uses and facilities scattered throughout a region. It is not necessary to have a specific map for the area drawn up, a conceptual representation of the local landscape (hilly, or coastal) can work just as well.

This canvas can also be merged with the Yes/No canvas (see below), by having participants placing ideas and specific (instead of generic, as is standard for this canvas) uses associated with Yes/No on the Map canvas. This was done with success in the Berwickshire Coast Marine Reserve study (see website for details).

"Yes Please/No, Thanks"



Ease: **

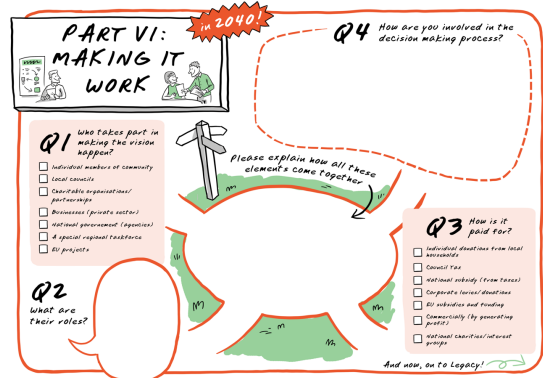
Purpose:

On this canvas people are asked to sort a pile of tiles containing ideas, vision elements or ideals into the kind of things they'd really like to see in their landscape, the stuff they're vehemently against, and what they can't really be bothered with either way.

Notes from experience:

The Yes/No canvas (also known as "My Shoreline" or "My Countryside") is a good way to test the waters for the popularity of existing and new landscape elements, and get a sense for the local appetite for change. The number of tiles on offer runs up quickly, and for clarity's sake it is worthwhile splitting up the bulk into distinct lines of questioning, for example by offering landscape alternatives to pick from (ie a rugged coastline, one with coastal paths, and one with full disability access).

"Making it Work" or Governance



Ease: ***

Purpose:

Whatever your topic of research, there are bound to be issues around decision-making and governance involved. The "Making it

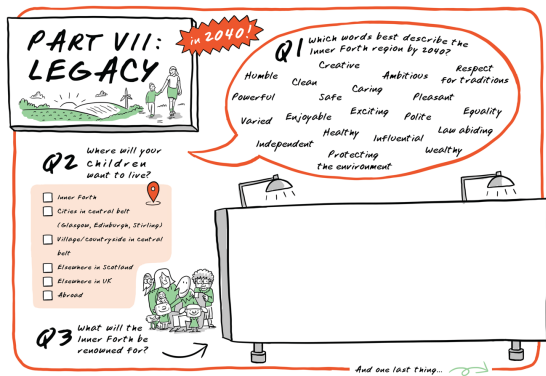


Work” canvas invites the interviewee to share their views on how this should take place, and what level of responsibility they are willing to claim or ascribe to others.

Notes from experience:

This canvas is an incredibly rich one, and brings home many of the follow-up questions associated with people’s visions. It’s all well and good imagining an ideal world, but thinking about how to make that come to pass is very challenging (though rewarding) for most people. In essence this canvas provides you with the opportunity to gauge the willingness to participate in follow-up steps, as well as indicating trends towards bottom-up or top-down approaches, and the role of technology/public participation/funding in the process itself. Especially the last two questions (how do all elements come together, and what should be the guiding principles) will give you quite deep insights into your interviewees worldview.

“Legacy”



Ease: *

Purpose:

This canvas is great for rounding up an interview, and bringing the story full circle. It asks about the outcomes of the future, what on the chosen time horizon we leave behind for the next generation.

Notes from experience:

The legacy canvas allows the participants to express their final priorities. If you’re using the Schwartz values, Q1 is a great measure of how consistent peoples’ held values are. Q2, the geographic indication of where the next generation wants to live, tells you to what

extent the interviewee is invested to the future of the area you’re looking at.

“Thank you” or Info



Ease: N/A

Purpose:

Last canvas of any set, “Thank you” is the formal closure of the interview, wrapping up the session and handling final matters of consent.

What will you learn:

Demographic information as appropriate to your project, and feedback on the method (although this could be handled separately if anonymity is a major concern).

References

1. M. J. Metzger et al., How do Europeans want to live in 2040? Citizen visions and their consequences for European land use. *Reg. Environ. Chang.*, 1–14 (2017).
2. S. H. Schwartz, An overview of the Schwartz theory of basic values. *Online Readings Psychol. Cult.* **2**, 1–20 (2012).