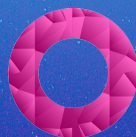


THE INCLUSIVE DESIGN TOOLBOX

inholland
hogeschool



URBAN LEISURE
& TOURISM LAB

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FOREWORD

We know from our own long-term interest in inclusive leisure & tourism that, despite the best intentions, places and products are often not inclusive by nature but that we need to consciously design them to be so. We also know that places that are designed based on the real human needs of a broad group of people can be incredibly vibrant and attractive and can help build a sense of safety, trust and belonging within cities. We'd like to both share our insights with young creative professionals and keep on learning together with them. Hence this toolbox.

Philippa Collin & Roos Gerritsma
Amsterdam, December 2018

INTRODUCTION

A design process is never finished. You go into the loop, over and over again. Once you have developed and delivered a product or service, you go back into the loop and keep on improving it...

So, the same principle applies for this Inclusive Design Toolbox; it will never be 100% finished, nor totally complete. We are co-designing it together with you, our creative industries students, Inholland colleagues and professionals in the field. We look forward to sharing this creative process with you!



EVERY ONE MATTERS

There are two parts to the toolbox:

1. THE INCLUSIVE INTRODUCTION GUIDE

What does all this have to do with you as a student and why does it matter to think and act inclusively? At the back of this book you can find an introduction to inclusive design, together with links to related web lectures on Blackboard, the Inholland intranet platform.

On the following pages, you will find the toolbox itself. If you look at the diagram of design research phases, you will see that each phase has been colour-coded. This makes it easy for you to identify which tools belong where.

Each design phase has a short introduction, but to find the actual tools you will need to scan the QR code. This will take you directly to the toolbox website.

2. THE INCLUSIVE TOOLBOX

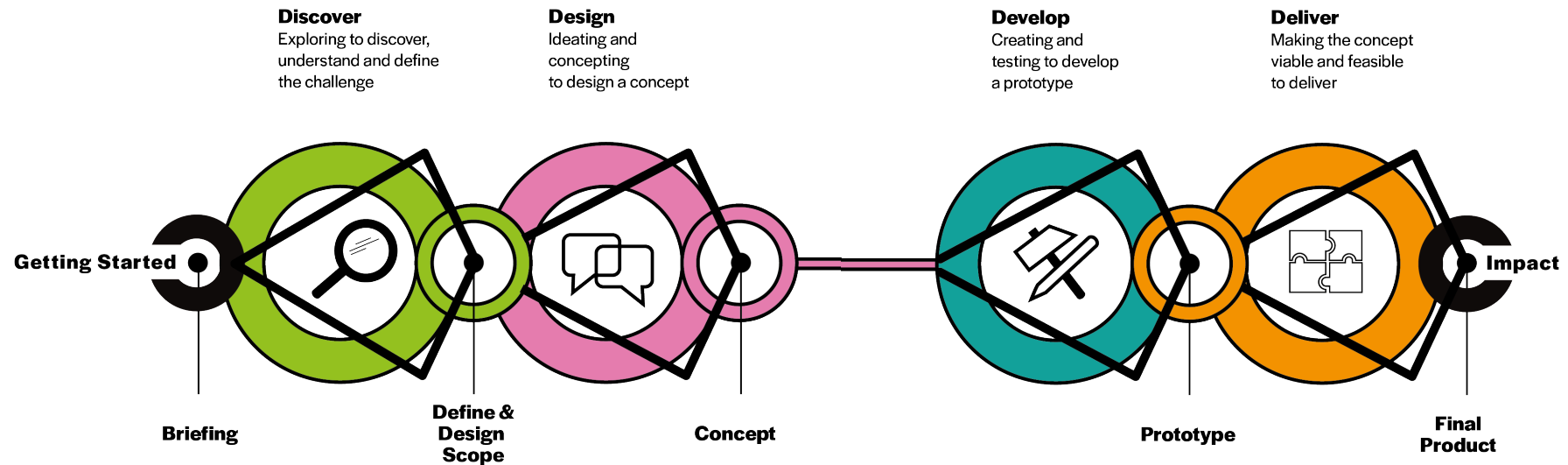
As a student, you will gradually be introduced to the four main stages of doing design research. If you look closer you will see there are actually five different phases:

0. Getting started
1. Discover,
2. Design,
3. Develop
4. Deliver (see the sketch below).

The toolbox will provide you with tools for inclusion for each of these design phases.

What do we mean by 'a tool'? Anything that gets you thinking, out and about meeting your stakeholders and working! Some tools are made especially for you and some have been made by other creative professionals for use in the field. Reflect on The Inclusive Design Introduction & web lectures.

DESIGN RESEARCH



GETTING STARTED



Reflecting on inclusion and your project group

MINDSET: WHAT DOES IT MEAN TO DESIGN INCLUSIVELY?

The more diverse your project team is, the more perspectives you have.

Rate the diversity of your team on a scale from 1 to 10. 10 is the most diverse project group you can imagine and a 1 means that you all have more or less have the same profile.

The more different perspectives you have in your project team, the better you can understand your respondents. This is your cultural capital and very valuable! Keep listening to each other's voices through the project. Make a habit of looking at your work from different perspectives.

WHAT KNOWLEDGE & EXPERTISE DO YOU ALREADY HAVE IN YOUR PROJECT GROUP?

WHICH NECESSARY VOICES ARE MISSING?

Here are some tools which other creative professionals use: Do the MOTIVACATION mentality self- analysis and share your similarities and differences.

SCAN THE QR
CODE FOR
MORE TOOLS
TO USE DURING
THIS PHASE.



DISCOVER

EXPLORING TO DISCOVER, UNDERSTAND AND DEFINE THE CHALLENGE

**TIME TO EXPLORE,
DISCOVER,
UNDERSTAND
AND DEFINE THE
CHALLENGE.**

Local Knowledge – what is your context?

For every creative project you carry out, your first task is to know all about the context (blueprint) of your area.

What are the relevant problems here and what are the problems behind the problems? Who are your stakeholders and what are their needs and wishes?

Then the challenge is to make sure you involve your stakeholders all the way through the research and design process so they can give you feedback. This is what we call a human-centered approach to research. It stops you making the common blunder of creating concepts that you like...but the stakeholders don't. Follow the basic principle of 'Not about me, without me' So, do your homework!

***"If I had an hour to solve
a problem, I'd spend
55 minutes thinking
about the problem and
5 minutes thinking about
solutions."***

Albert Einstein

WHAT ARE THE PROBLEMS BEHIND THE PROBLEM?

Define:

- What are the big issues in your area?
- Who are your local contacts?
- Who are your main stakeholders?
- How are you going to reach them? Remember not everybody uses social media or email!
- How are you going to make sure you understand their needs?
- What listening skills & languages do you need to do this job?
- How will you make sure you hear your stakeholder's needs throughout your research?
- Make a timeline of your project and decide when to invite your stakeholders.
- Ask yourself when, how and what's in it for them?

**SCAN THE QR
CODE FOR
MORE TOOLS
TO USE DURING
THIS PHASE.**



DESIGN

IDEATING AND CONCEPTING TO DESIGN A CONCEPT.

Ask yourself regularly: what techniques can you use to keep checking that your design has the important basic ingredients. This means that it is:

- Accessible
- Safe
- Welcoming
- Attractive
- Right for the users' shared interests and
- Where users feel a sense of belonging

Which intangible factors make people feel safe and welcome (design, images etc.)?

What are the users' shared needs and interests?

How can small interventions make a big difference?

How are you making the best use of the diversity in your own project group?

What techniques are you using to co-create your place/product/service so users are 'actors not factors'?

How does your product empower people and enable them to participate actively in society?

Use Imagineering theory to define the experience needs of your users. These are the characteristics of an 'experience' (Kuiper& Smit 2001, 39)

1. There is a heightened concentration and focus, involving all one's senses.
2. One's sense of time is altered.

**CITIZENS ARE
ACTORS NOT
FACTORS!**

REFLECT

**ARE YOUR
CONCEPTS USER-
CENTERED?**

**CHECK
WITH YOUR
STAKEHOLDERS
TO MAKE SURE
THEY LIKE YOUR
CONCEPT(S).**

**DO THEY SATISFY
YOUR USERS
EXPERIENCES
NEEDS?**

3. One is touched emotionally.

4. The process is unique for the individual and has intrinsic value.

5. There is contact with the 'raw stuff', the real thing.

6. One does something and undergoes something.
7. There is a sense of playfulness.

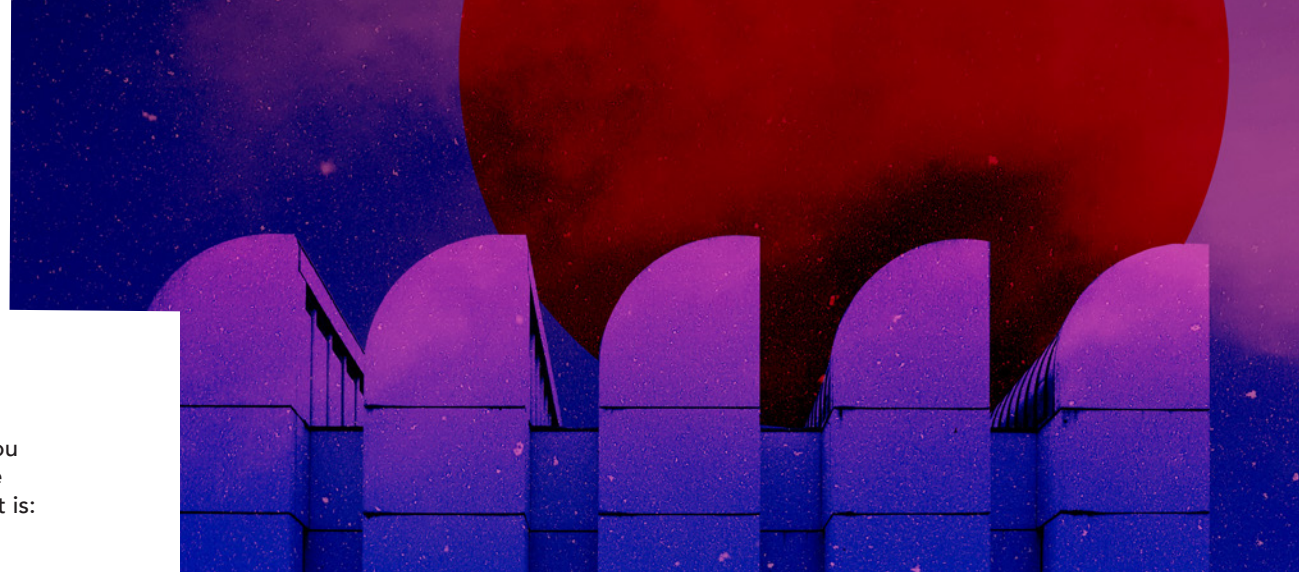
8. One has a feeling of having control of the situation.

9. There is a balance between the challenge and one's own capacities.

10. There is a clear goal.

Are your users looking for a 'meaningful encounter' with others?

**SCAN THE QR
CODE FOR
MORE TOOLS
TO USE DURING
THIS PHASE.**



DEVELOP

CREATING AND TESTING TO DEVELOP A PROTOTYPE

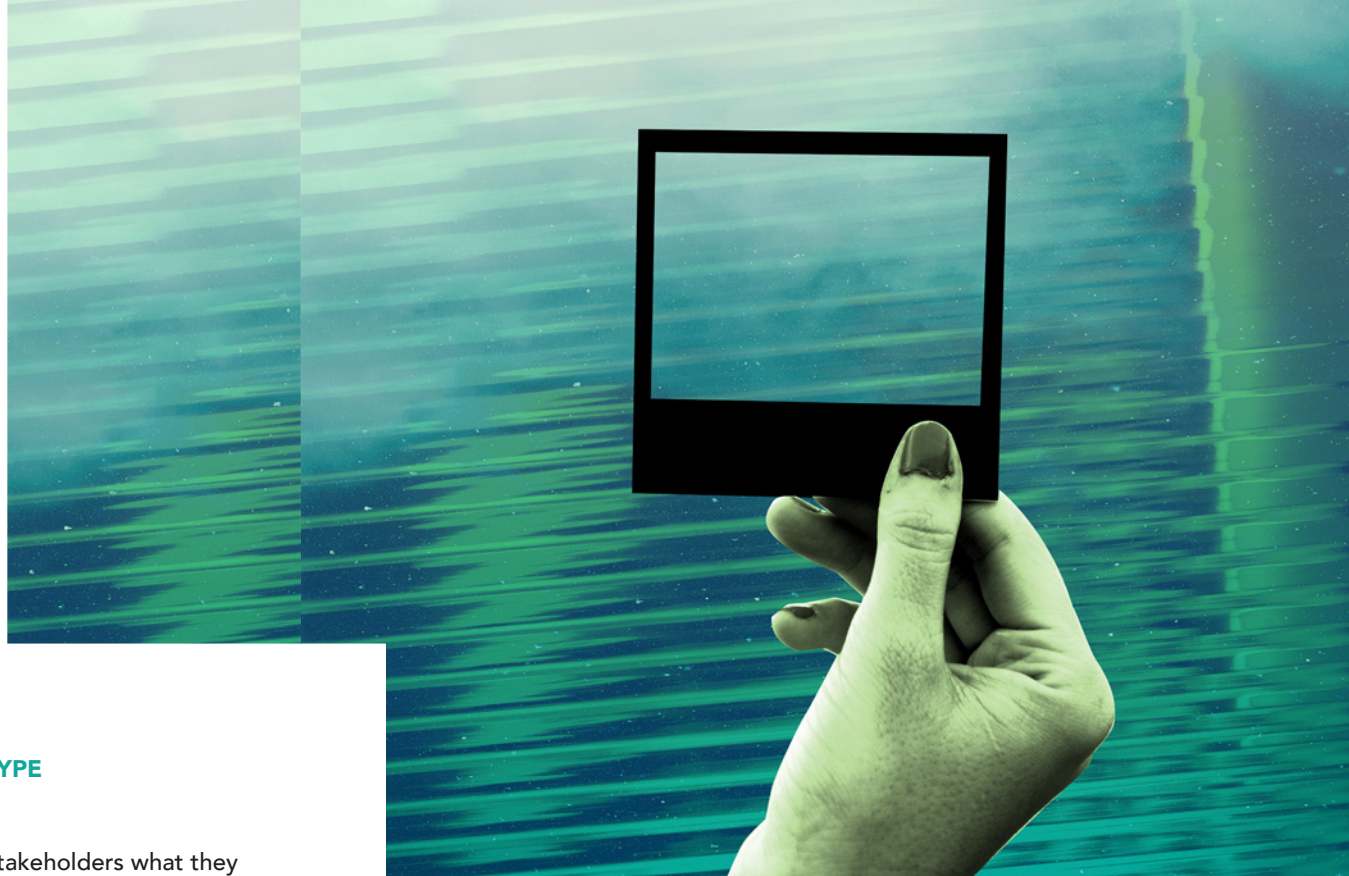
CREATE AND TEST YOUR PROTOTYPE.

Now it's time to ask your stakeholders what they think about your product. Think about what format would suit them best:
A focus group interview?
A presentation?
1:1 interviews?
A questionnaire?

Remember: 'Different strokes for different folks!'

INCLUDE STAKEHOLDERS THROUGHOUT THE ITERATIVE TEST CYCLES.

Think about what will you ask them:
For example, to what extent do you feel proud to be related to this concept?
To what extent does it match your needs?
How does it make you feel empowered?



DOES THE CONCEPT EMPOWER THE USER?

Double check!
Have you missed any voices in your test phase?
If so, how will you fix this?

SCAN THE QR CODE FOR MORE TOOLS TO USE DURING THIS PHASE.



DELIVER

MAKING THE CONCEPT VIABLE AND FEASIBLE TO DELIVER

Time to evaluate your product!

CREATE AND TEST YOUR PROTOTYPE.

Many of your viability & feasibility evaluation criteria will be specific to your research question. But here are some generic questions you can ask too:

HOW DOES THE PRODUCT REFLECT THE STAKEHOLDERS' NEEDS & WISHES?

- Which shared human needs did you identify and how did you integrate these into your product?
- What have you created which is original and cannot be found elsewhere?

IS IT CREATIVE AND INNOVATIVE?

- Have you created a vision which binds people to your product? Explain!



SCAN QR CODE
TO ACCESS
ASSIGNMENTS





INCLUSIVE DESIGN TOOLBOX FOR CREATIVE PROFESSIONALS

This toolbox for inclusive design, partly funded by the Amsterdam Creative Industries Network (ACIN), was initiated in 2017 by the Urban Leisure & Tourism Lab (ULTL), a living lab created by the Inholland University of Applied Sciences and based in Amsterdam North. The aim of the ULTL is to create value by developing inclusive and sustainable places and practices. However, to do this we needed to carry out design-based research in order to create proper tools. To develop this toolbox, we began by analyzing existing toolboxes and exploring the literature.

Now, as this piece is being written we have prototyped and co-designed the toolbox with both Tourism Management and Leisure & Events Management students in Amsterdam, at a festival in the Moroccan Sahara as well as with creative industries professionals, both in Amsterdam and Valencia. In the spring of 2019, cultural

management students from DMU, our University of Leicester Erasmus partner, will be visiting us and using the lab as a platform for local research as part of their annual fieldtrip. With their input we will continue to make the toolbox more robust. Thus, the toolbox is deliberately designed to function as a dynamic 'work in progress', never entirely finished nor totally complete. By the summer of 2019, we will have a website and printed book, but our aim is that by allowing the toolbox to keep its 'rough edges' you too will feel inspired to add ideas and share your good practice from the field.

Education in an urban context

At the highest level, the Inholland University of Applied Sciences has made a commitment to creativity, sustainability and diversity and many degree courses (in this case we are referring to those in the Inholland Amsterdam branch of the Creative Business Domain) have decided to embrace the 'wicked problems' found in the complex Dutch metropolis in which they are situated.

Our responsibility as a University of Applied Sciences is to prepare young professionals to be ready to hit the ground running in this superdiverse environment, as soon as they graduate. In our exploratory research, we were not able to find a toolbox for inclusive design that suited these junior creative professionals. Being a competent young professional in this environment is not simply a question of teaching students about cultural diversity. In a context characterized by unprecedented degrees of economic, ethnic, religious, educational and social diversity and where the 'native' Dutch inhabitants are now the minority, this approach does not stretch far enough. A young Leisure Manager for example needs to understand the loss of social cohesion as a result of gentrification, the role of urban leisure in supporting social inclusion and how to fund local, grass-roots initiatives as government funding recedes.

They also need to know how to create interventions which help to re-stabilise the city in view of the de-stabilising effects of globalization, such as (forced) migration, uncertainty & precarity, a sense of loss and a breach of trust in the 'system' (Tammaru et al., 2016).

As a result of urban demographic changes, inhabitants in cities such as Amsterdam and Rotterdam have technically speaking all now become members of a minority. Or as Crul (2013) describes

it, citizens are now living in superdiverse, 'majority-minority' cities. We see a paradigm shift in our society in which it is no longer a question of tweaking an unchanged system to include 'them' in 'our' system but re-thinking the system so it is by its very nature inclusive. As Paul Scheffer suggested (Divercities conference February 2017), an important challenge of our times is how to engage in an active process of building 'an enlarging WE' in which the principle of reciprocity is key, and society includes everybody. He identifies shared common concerns such as a sense of loss, the yearning for a sense of belonging and the pressure to recreate oneself in a changing world. Successful inclusive social design can help to prevent the knee-jerk reaction of polarization in such challenging circumstances.

Defining inclusion

How do we define inclusion? Our aim was to find a holistic definition that would cover the four main themes outlined by Hamilton in *Leading the Inclusive city: Place-based innovation for a bounded planet* (2015):

- The importance of linking inclusion to inequality and place;
 - Adopting a 'rights based' perspective;
 - Enhancing inclusive approaches to democracy;
 - Including our relationship with the natural environment.
- (Hambelton, 2015, p17)

Although this is a firm basis, we also wanted to add two more elements;

- An understanding of the (in)visible process of exclusion; how it is experienced and its consequences;
- A commitment to reflection.

As a reflective and highly diverse educational institute, we aim to keep learning from our experiences in the city in order to keep improving the inclusiveness of our own organizational culture. In addition, we continue to learn by co-creating inclusive products with professional practitioners, such as SAIL 2020. We recognize that inclusion is not something that is happening 'out there' in the city but a process that we are also intimately involved in within our own educational institute. On a daily level at Inholland, we can see the segregation and the misunderstandings of the streets reflected in our classrooms and shared spaces.

This led us to perceive inclusion as a reflective process rather than



a state. Thus, we have adopted the following definition to guide our work:

'It might therefore be necessary to conceive and implement inclusion as a process that brings into question all aspects of the social, institutional and political systems. A dynamic and changeable process, always in progress...with the purpose of giving everyone a sense of belonging through a process of mutual recognition, where the individual reasons, relationships and lives are connected with a common development path.' (Carpani 2018)

The bigger picture

In terms of defining a 'common development path', we are still feeling our way forward, however the threads described below provide a good start in defining 'a common development path'. Based on the UN Sustainable Development Goals (SDGs), the European research programme Horizon2020 has defined seven main themes; the so-called grand societal challenges. Of which one is: 'Europe in a changing world - inclusive, innovative and reflective societies'. The UN cites for example that in 2011 around 80 million people were at risk of poverty in Europe and that many young people were not in education, work or training.

In turn, the Dutch Ministry of Economic Affairs has asked its top sectors to adapt their knowledge & innovation policies in answer to these societal challenges. The Creative Industries top sector has made a commitment to supporting the development of 'an inclusive and innovative society': 'inclusive in the sense that innovation is accessible and available for each individual and that it helps them to actively take part in society'. The Inholland Creative Business Domain has now integrated these principles in their new policy document 'The Human Touch'. This dovetails with the new Amsterdam City Council policy paper (May 2018) in which the council also makes a formal commitment to promoting and protecting social inclusion. In addition, we continue to explore how we can weave the SDGs more coherently into both research and our curriculum.

In facing our task as an institute to educate students to become aware of the issues they will be facing as young professionals, we see inclusion not as an ideology but more as a pragmatic methodology that can help to realise Inholland's commitment to engaged scholarship. One that invites young people to be active creators of their own future. By designing the toolbox we have been concentrating on the needs of the young professional within the creative sector, as they face complex urban challenges. For example, at a time of increased segregation and inequality how to create inclusive public spaces for different parties who live in and visit the city or the challenge of over-tourism and how find viable alternatives.

We hope to see that well-designed leisure and tourism products can function as creative platforms to create healthy and vibrant public space. These in turn can create tangible and intangible connections between individuals and improve relationships & trust in neighbourhoods where there are tensions between different parties, such as old and new inhabitants (in areas of gentrification such as Amsterdam North) and/or between inhabitants & tourists.

What does the toolbox actually offer?

This first version of the toolbox has been written with our students, or the junior creative professional, in mind. It aims to both raise awareness of the relevance of inclusive design and provide accessible tools to get started as problem-solvers in a complex urban environment. Some of these tools have been designed specifically for the student's learning process but we also add links to many online tools used by professionals. In that sense we hope to create a broad umbrella under which, together

with users, we can keep adding new resources.

The toolbox has been structured on the basis of the universally recognizable design research phases: Discover, Design, Develop and Deliver. However we have added an orientation phase (Introduction) right at the beginning to help encourage reflection, shape an inclusive mindset and set of values and to take the time to make a conscious commitment to an inclusive design process.

The key concepts per research phase can be summarized as follows:

Introduction: Making a conscious commitment to inclusive design & reflection.

Discover: Tools for stakeholder-centered research; 'Not about me, without me'.

Design: Creating concepts around connections and meaningful experiences.

Develop: Including stakeholders throughout the iterative test cycles.

Deliver: Does the concept answer the wicked problems and will it fly?

What can you do?

With the help of Woodpack, an Amsterdam-based design team, we are creating both an interactive website and a book. The website will be a versatile and dynamic, smartphone-friendly platform that enables us to keep adding more useful tools, films, articles and examples. It will also be interactive which means that we're issuing an invitation right here and now for you to share any good practice you think can be relevant.

The publication will be a simple hybrid format which, with the help of QR codes, will enable the reader to skip from the page to the website in one go. Keep an eye on our ULTL website below for news!

Philippa Collin & Roos Gerritsma
December 2018

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Inholland Research group for Diversity

Questions?

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Roos Gerritsma roos.gerritsma@inholland.nl

Acknowledgements

Links

Inholland Urban Leisure & Tourism Lab (ULTL)
www.tourismmlab.nl
www.inclusive.tourismmlab.nl

Amsterdam Creative Industries Network (ACIN)
<https://amsterdamcreativeindustries.nl>

Inholland Research group for Diversity
<https://www.inholland.nl/onderzoek/onderzoekslijnen/diversiteitsvraagstukken/>

<https://www.youtube.com/watch?v=jD8tjhVO1Tc>
Web lectures on inclusive design for 2nd year Leisure
Management students
Intercultural Communication 2.2 Lecture #1
Intercultural Communication 2.2 Lecture #2
Woodpack design bureau
<https://woodpack.co>

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