

# Your Bradford:

A diverse **community-led placemaking** toolkit



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**Your Bradford:**

**A diverse community led placemaking toolkit for Bradford**

**This document has been prepared by Integreat Plus for CBMDC**

**Integreat Plus**

Integreat Plus is the trading name of the Cultural Industries Quarter Agency (CIQA), a social enterprise which provides regeneration, design and economic development support for communities, local authorities and other social enterprises.

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# Contents

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<b>The Future Place Programme</b> .....	<b>04</b>
<b>The Purpose of this Document</b> .....	<b>05</b>
<b>Part 01 - Setting the Scene</b> .....	<b>06</b>
1.01 Introducing the Key Words .....	07
1.02 The Leading Practice Principles .....	11
1.03 The Strategy Matrix .....	15
<b>Part 02 - The 8 Step Approach</b> .....	<b>16</b>
2.01 The 8 Steps Approach to Engagement .....	17
<b>Part 03 - The Methods</b> .....	<b>33</b>
3.01 Set up an Urban Room .....	34
3.02 Start some City Conversations .....	36
3.03 Set up a Youth Council .....	38
3.04 Hang a Washing Line .....	39
3.05 'I Wish This Was' .....	40
3.06 Hold some Live Polling .....	42
3.07 Get key people to 'cheerlead' projects .....	43
3.08 Hold co-design charettes .....	45
3.09 Use Postcards and Postboxes .....	46
3.10 Encourage Family Conversations .....	47
3.11 Use a Wish Fish .....	49
3.12 Hold a series of Walking Tours .....	50
3.13 Set up a cardboard Play City .....	52
3.14 Use Quizzes and Games .....	53
3.15 Use Questionnaires and Surveys .....	54
3.16 Hold a Public Meeting or Hearing .....	55
3.17 Run a Disposable Camera Project .....	56
3.18 Hold a series of Focus Groups .....	57
3.19 Host a World Cafe .....	58
3.20 Use Instagram .....	59

# The Future Place Programme

The Future Place programme is a joint initiative run by the Royal Institute of British Architects (RIBA), Chartered Institute of Housing (CIH), Local Government Association (LGA), Homes England and Royal Town Planning Institute (RTPI) which will unlock placemaking potential at local level through quality in design, future thinking, and knowledge sharing. The programme has been designed to promote best practice and the potential of innovative delivery, design and funding models, cross-sector collaborations capacity building, and knowledge sharing at a local level.

Bradford City Council's commission was to identify innovative ways to engage with and consult the diverse and young communities in the process of refreshing and updating its future vision and strategy for the City Centre to reflect current circumstances and new opportunities.



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# The purpose of this document

Elizabeth Motley, Integreat Plus

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The purpose of this document is to provide a long-term framework for community engagement and civic participation in Bradford, with a focus on reaching groups that are often absent from engagement. It should help to support strong, active and inclusive communities who will be empowered to help shape and influence where they live and work.

The document provides a robust and comprehensive strategy for engagement and civic participation that covers a range of spatial scales, levels of priority, and demographics. It is anticipated that this framework will be used extensively to help inform, influence and shape a variety of place-based proposals throughout the city ensuring that they respond to key local issues, and deliver local aspirations and visions.

This can help to ensure local people are placed at the heart of the transformation of their community, actively helping to define and design local priorities and to deliver long-lasting and meaningful change.

The strategy seeks to highlight ways in which diverse populations can become actively involved in placemaking and is a toolkit to develop bespoke and locally responsive engagement programmes and exercises to support a variety of projects and proposals as they emerge.

A handwritten signature in a cursive, slightly slanted font that reads "E Motley".

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## PART 01

# SETTING THE SCENE

The section introduces and explains the key words used throughout the strategy and outlines the best practice principles for effective community engagement.

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# 1.01 Introducing the key words

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Each engagement method in the strategy is classified by a number of key words, split into four categories to help you find and select the most appropriate tool for your project.

The four categories are:

01 What is the **PURPOSE** of the exercise?

The first question to ask is what do you want to get out of the engagement? For example, is the purpose to inform people about a project, to get people's views and opinions, or to get people to take an active role in shaping the outcomes?

02 **WHO** is the engagement for?

Another consideration is who is the engagement for? Engagement is most valuable when properly targeted, so ask yourself if you want to focus on a particular group or demographic.

03 **HOW MANY** people will there be?

Some engagement methods will work best for face to face meetings or in small groups. Others can take advantage of large audiences.

04 **RESOURCES** will be needed?

All engagement techniques will require resources, both physical and in terms of someone's time. A few techniques will require specialised resources, such as a particular technology (cameras, wifi, etc).

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# 01

## WHAT IS THE PURPOSE OF THE EXERCISE?

These key words will help you to select different methods based on the reason or reasons for doing the exercise.

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### INFORM



Inform can generally be described as the process of identifying stakeholders and sharing information with them in a style that is predominantly one-way, and can be split into two sub-groups:

**TARGET** - this is the process of identifying and liaising with key stakeholders to build a relationship for future participation. It could involve the inception and formation of groups such as a youth council, or setting up the infrastructure needed to deliver future events such as finding a delivery partner such as a community centre.

**ENLIGHTEN** - this is the process of providing people with a greater knowledge and understanding of issues, projects or proposals. This could include promoting a local project, inviting people to attend an engagement exercise, or could be simply relaying feedback to previous workshop attendees.

### LISTEN



Listen can be split into three sub-groups which can broadly be defined as working with communities to gain a critical understanding of key issues, opportunities and aspirations.

**CONVERSE** – this can be defined as communicating with other people to develop an understanding of the issues important to them. This would involve two-way information sharing between the facilitator and the participant(s), e.g a drop-in event or the distribution and completion of engagement surveys throughout a community.

**CONSULT** – this can be defined as sharing work with participants to gauge their priorities, opinions and preferences, voting on options and providing feedback on proposals and designs. An example of this could be presenting different design options to a local community group to gauge their preference and to gather feedback.

**INVOLVE** – this is more interactive and empowers participants and communities to undertake strands of work to support the process. This could be either facilitated and supervised or undertaken by participants independently. Examples of this could include a project where participants are tasked with documenting life in their neighbourhood and are provided with disposable cameras to undertake the exercise. Another example could be a youth council tasked with discussing issues and opportunities relating to a project in their neighbourhood.





## SHAPE

Shape relates to actively involving participants in developing and implementing solutions to defined problems. This can be divided into two sub-groups, co-design and co-produce.

**CO-DESIGN** – this can be defined as participants developing proposals to a particular issue, project or space. Examples of this could be a local youth group running an interactive workshop to design a new playground or working with a senior citizens group to design a sensory garden.

**CO-PRODUCE**– this is about combining the knowledge, experience and skills of service users and service providers and working together as equals to achieve positive lasting change and to improve the quality of place and the lives of local people. Co-production is about working with, rather than doing for. An example of co-production could be the formation of a citizen panel to work reciprocally with the council on developing and implementing services or proposals such as new community facilities or the delivery of activities.

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## 02

### **WHO IS THE ENGAGEMENT FOR?**

The strategy breaks potential stakeholders down into four groups of people that are often under-represented to enable engagement facilitators to identify what tools will be most appropriate for each group.

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**YOUNG PEOPLE** – whilst there is some flexibility within the group it can broadly be defined as people aged 6 – 18.

**OLDER PEOPLE** – again there is some flexibility but it generally accepted that people aged 65 or older would fall into this category.

**HARD TO REACH GROUPS** – this would include groups that might generally be excluded or unable to participate in engagement activities. It might include religious groups, people with disabilities, ethnic minority groups, the LGBTQ community, and gypsies and travellers.

**PEOPLE WITH COMMUNICATION NEEDS** – this could include groups where English is a second language or not is spoken at all, people with sensory loss or other disabilities that might affect their ability to communicate.

## 03

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### **HOW MANY PEOPLE WILL THERE BE?**

The strategy includes different engagement methods which will be more appropriate for different group sizes. There are three categories of group size:

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**1-2 PEOPLE** - For example one-to-one meetings or discussions

**GROUPS (3-20 PEOPLE)** - Such as interactive workshops

**BIG AUDIENCE (21+ PEOPLE)** - Presentations and interactive polls

## 04

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### **WHAT RESOURCES WILL BE NEEDED?**

The matrix includes different engagement exercises for different levels of resource. The resources are split into three categories. These are:

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**FACILITATOR** - this does not necessarily need to be an external agent or specialist facilitator but someone who has the right skills to facilitate meetings or events. It could be an existing community leader in a project or be part of the design project team. Skills include communication, negotiation, mediation, approachability, and patience.

**SPECIAL SETTING** - some exercises will require special spaces to accommodate the sessions. For instance, the Urban Room will require a medium-long term occupation of an accessible and prominent city centre space of decent size. It could also mean that a certain style of room layout is required such as the ability to host round table discussions or alternatively theatre style seating for a presentation.

**TECHNOLOGY** - the strategy includes a variety of engagement methods, some will require technological resources and others will not. An interactive Mentimeter presentation will require a Wi-Fi connection, a laptop, a presentation screen and attendees to have smart phones or tablets with the free Mentimeter app installed.

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# 1.02 The leading practice principles

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Community engagement is often seen as a 'box ticking' exercise. This can lead to discouragement, resentment and disappointment when communities feel that their voices are not being listened to.

The meaningfulness of engagement can be measured by the extent that people and communities are able to influence the decisions and outcomes that affect them. In reality, the community is not the decision maker in most cases, and there will be a limit to what a community can and cannot influence. The ability of people to influence decisions and outcomes needs to be clearly considered and outlined during the design and implementation process or else the trust, goodwill and respect that makes community engagement effective will be lost.

The following principles should be followed in order that the most common mistakes can be avoided, whilst being understood in the context of the planning system.

The principles are clustered under the following headings:

## 1. Clarity of purpose

## 2. Commitment

## 3. Communication

## 4. Evidence

## 5. Flexibility and responsiveness

## 6. Timeliness

## 7. Inclusiveness

## 8. Collaboration

## 9. Continuous learning

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## **CLARITY OF PURPOSE**

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- Understand clearly why the engagement is occurring, and its context, in order to plan and resource an effective process.
- Ensure the choice of engagement techniques is suitable for the objectives of the community engagement process, the target community and the time and resources available.
- Be clear about how participants can influence the decisions that may be made and, equally important, what can not be influenced.
- Be clear about the desired outcome.
- Be clear about who should be engaged with to achieve the purpose.

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## **COMMITMENT**

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- A demonstration of commitment is important to establishing and maintaining credibility. Without adequate demonstration, the whole process can be undermined.
- Show commitment by allocating sufficient time and resources to the community engagement processes.
- Ensure senior level commitment is visible, that commitments given can be achieved and that those responsible for the process or parts of the process are adequately skilled and prepared.

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## **COMMUNICATION**

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- Community engagement is primarily about communication, the two-way process of providing accurate and timely information, and demonstrating that feedback is being heard.
- Communicate openly, honestly and accountably with those you are seeking to engage.
- Ensure that the team engaging with the community is well informed so that it can answer questions during the process.
- Remember that communication is multi-faceted. It does not just include information giving but information gathering, information sharing, collaborative discussion and decision making.
- Clearly communicate the purpose and limitations of the community engagement process at the outset. Agree to the basic procedures and mechanisms at the planning stage.
- Avoid creating false expectations about what community engagement can achieve.
- Acknowledge community input and the time and resources people put into the process.
- Communicate well with your peers and avoid duplication of process. Many communities, particularly those that require special consideration, are faced with an ongoing stream of agencies aiming to consult with them, often on similar matters.

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## ***EVIDENCE***

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- Good engagement practice is based on sound research and quality information.
- Use latest available research and a sound understanding of history in order to plan the process, and who should be involved.
- Provide quality information to the participants at different stages during the process.
- Ensure accuracy and consistency of information throughout the engagement.

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## ***FLEXIBILITY***

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- Engagement plans have to be flexible during the course of a process; timetables may change, comments may require change, the political environment may change.
- Be flexible at both the planning and implementation stages.
- Be prepared to continually review and revise the way you engage the community during the process.
- Select a range of techniques that enable different communities or sectors to participate effectively.

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## ***TIMELINESS***

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- It is important that participants know how long an engagement process is expected to last, and when feedback is expected at each stage of the process.
- Be clear about the time you have for the task.
- Ensure participants receive information in enough time to make effective contributions. Inform participants as to when they can expect feedback on their contributions.
- Make sure that feedback is given to participants on time.

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## ***INCLUSIVENESS***

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- Aim to be as inclusive as possible but accept that in few circumstances it is feasible to involve every body.
- Get to know and understand the communities you want to engage, acknowledging and respecting their diversity.
- Accept different agendas, but ensure that dominant special interest groups are not the only voices heard.
- Choose a variety of engagement techniques that offer the widest possible opportunities to participate.
- Avoid jargon and technical language.
- Aim for accessibility. Consider the timing, location and style of engagement events and strategies, as well as the support available to participants.
- Pay particular attention to the needs of groups that tend to be under represented in an engagement associated with development assessment and plan making.

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## ***COLLABORATIVE***

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- Adjust for scales of involvement - different interests require different involvement along the engagement spectrum.
- Aim for a participatory approach to development assessment and plan making, particularly in larger, more complex processes.
- Involve the community as early as possible in the process.
- Seek community input at the planning stage of a community engagement process, particularly in the selection of engagement techniques.
- Work with other agencies operating in the area to avoid repetitive consultations with a community on the same or similar subject matter.

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## ***CONTINUOUS LEARNING***

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- Monitor and evaluate as you go—modify your approach as necessary.
- Encourage community feedback on the process itself as well as the subject of the engagement.
- Build on past experience—acknowledge mistakes so that you can learn from them.
- Find out what has happened before in an area relevant to the engagement process subject matter—past consultations may have occurred with or without success.

# 1.03 The Matrix

		Urban Room Pg 34	City Conversations Pg 36	Disposable Cameras Pg 56	Youth Council Pg 38	'I wish this was' Pg 40	Live Polling Pg 42	Cheerleading Pg 43	World Cafe Pg 58	Co-design Charrettes Pg 45	Postcards & Postboxes Pg 46	Family Conversations Pg 47	Washing Line Pg 39	Wish Fish Pg 49	Cardboard City Pg 52	Games and Quizzes Pg 53	Instagram Pg 59	Questionnaires Pg 54	Public Hearing Pg 55	Walking Tour Pg 50	Focus Groups Pg 57		
Purpose of Engagement	Inform	Target	✓	✓	✓	✓	✓	✓		✓	✓						✓			✓	✓		
		Enlighten	✓	✓		✓	✓	✓			✓						✓	✓	✓	✓	✓	✓	
	Listen	Consult	✓	✓		✓	✓							✓	✓	✓		✓			✓		
		Converse	✓	✓		✓		✓	✓		✓	✓		✓						✓	✓		
		Involve	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓		✓			
	Shape	Co-Design								✓						✓		✓			✓		
		Co-Produce		✓	✓				✓		✓												
Who?	Young People	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓		
	Older People	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓				✓		✓	✓	✓	✓		
	Hard to reach groups	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓			✓	✓				✓			
	Communication Needs		✓	✓		✓		✓				✓				✓							
How Many?	1-2 People	✓					✓					✓					✓						
	Groups (3-20)	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓			
	Large audience	✓	✓		✓	✓					✓							✓	✓				
What Resources?	Facilitation	✓	✓		✓		✓	✓	✓	✓					✓	✓	✓		✓	✓	✓		
	Special Setting	✓	✓							✓					✓				✓	✓			
	Technology			✓			✓										✓		✓				

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## PART 02

# THE 8 STEP APPROACH

The 8 step approach to community engagement will help to structure the design and programming of engagement activities and will act as a checklist for tailoring exercises to both the particulars of the project and the people expected to be involved. The approach provides prompts and questions to ensure that all the relevant criteria have been considered and factored in to the strategy.

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## 2.01 The 8 step approach to engagement

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The following 8 step approach to community engagement will help to structure the design and programming of engagement activities and will act as a checklist for tailoring exercises to both the particulars of the project and the people expected to be involved.

The approach provides prompts and questions to ensure that all the relevant criteria have been considered and factored in to the strategy.



**STEP 1**  
**DEFINE**  
**PURPOSE**

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## ***DETERMINE PURPOSE OF ENGAGEMENT***

The first step of any engagement plan is to clearly identify the objectives of the engagement. This should include a summary of the background to the project or issues, as well as what has happened to date and any previous engagement.

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A new project is likely to have multiple reasons why engagement may be necessary at different stages of the project, such as letting people know what is happening, finding out issues and opportunities, or getting people involved in the design (see step 5).

*What is the purpose of the  
community engagement?*



Questions that need to be answered include:

- What is the purpose of the community engagement?
- What questions would you like the engagement activities to answer?
- How much influence can other stakeholders have?
- What previous engagement has been done in this area/for this project?

In addition it is useful to consider at this stage the level of internal commitment. This will include identifying:

- Who are the decision makers?
- Clarification of the scope of decision
- What are the statutory requirements?

**STEP 2**  
**MAP**  
**STAKE-**  
**HOLDERS**

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## ***DETERMINE WHO SHOULD BE INVOLVED***

Determining who should be involved is a critical part of the engagement process. The following activities should be considered in this step.

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### **DEVELOP A LIST OF STAKEHOLDERS**

Stakeholders can be loosely grouped into three categories (below). A particular stakeholder will most likely fit into more than one category.



PEOPLE WHO ARE  
**interested**  
IN THE PROJECT



PEOPLE WHO ARE  
**affected**  
BY THE PROJECT



PEOPLE WHO ARE  
**involved**  
IN THE PROJECT

There are many ways to identify stakeholders including:

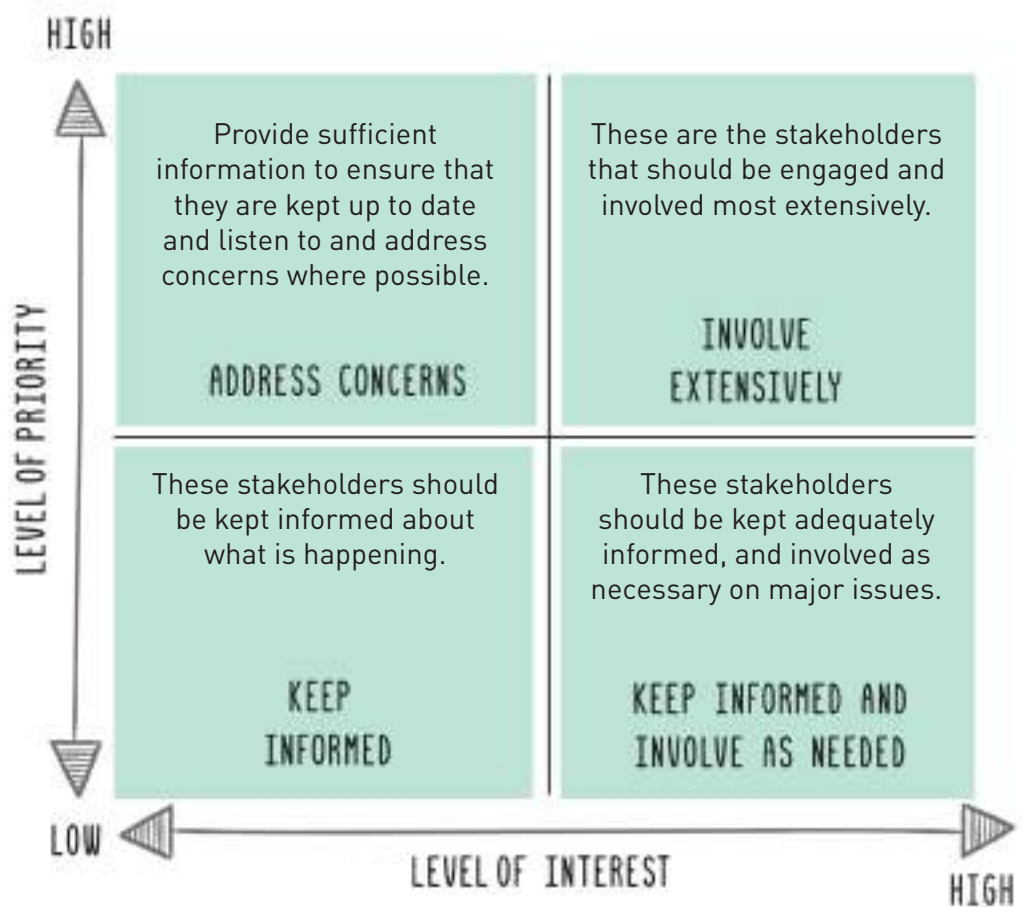
- **Draw on in-house knowledge**
  - ask other people/teams who may have run similar projects
  - brainstorm with cross section of staff
  - refer to any known lists of interested community members
- **Review records:**
  - people who have made previous submissions, attended forums etc
- **Ask the community**
  - call for expressions of interest–public announcements to promote call for interest
  - ask key members of the community/groups who they think would be interested
- **Identify any hard to reach groups that may be affected by the proposal. These include:**
  - Young and older people
  - People with disabilities or sensory loss
  - Ethnic minority groups
  - Homeless people
  - Gay, lesbian, bisexual and transgender community (LBGT)
  - Gypsies and travellers

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## STAKEHOLDER ENGAGEMENT MATRIX

The stakeholders engagement assessment matrix is a useful way of analysing the level of stakeholder engagement that is necessary for different categories of stakeholder. The below grid is a variation of a stakeholder matrix that weighs the level of 'priority' of a stakeholder against their level of interest. The definition of 'priority' is kept open so it can be tailored for each project, but it could include particular groups or communities that would be affected by a project, or stakeholders such as other decision makers or funders.

As the grid shows, efforts to engage should be focussed on those that are the highest priority, and those with the most interest in the project. Lower priority or lower interest stakeholders should be kept informed and involved as necessary.



### AIM TO BE INCLUSIVE

Many engagements can attract individuals or groups who are organised, knowledgeable, politically connected and articulate. While adding value to the process, their voice can be loudest and care should be taken to ensure that it does not dominate.

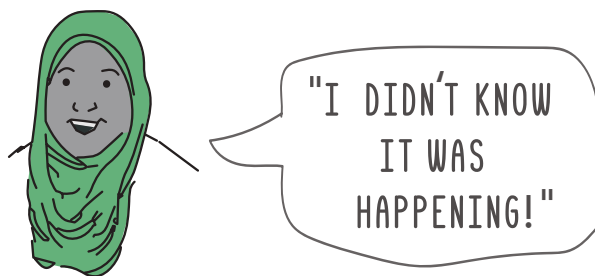
They have the potential to disenfranchise others who are less articulate or who, for various reasons, do not participate in a public process. If they claim to represent the views of the community or a group it is important to clarify their position before the engagement process starts.

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## ENCOURAGING PARTICIPATION

There are many reasons why people do not get involved in engagement activities. Suitable approaches need to be made to ensure inclusive participation. Some of the reasons for non-participation include:

- Lack of clarity around the problem / issue to be solved
- Poor communication and lack of awareness
- Bad experiences
- Perception that it will not make a difference
- Accessibility – venue, time, holidays, etc.



- Are there any barriers to involvement or support of the project e.g. bad experiences, lack of experience?
- How will these barriers be addressed?
- Are there any cultural considerations?

**STEP 3  
ASSESS  
IMPACT  
LEVEL**





## ASSESS THE LEVEL OF IMPACT

Step 3 focuses on determining the level of impact of the proposed project or issue. Depending on the level of impact of the scheme, the amount of community engagement advised will vary.

The Community Engagement Matrix is based on four impact levels, where impact relates to the 'effect of an action or change on the community'. These levels are based on the assumption that any project, issue, service or action will have some real or perceived impact on the community.

Assessing the level of impact is an inexact science, and it may be necessary during a project to reassess the level of impact and vary the engagement approach accordingly, due to a change in the situation or recognition of implications. It may be appropriate to involve other Council staff in making these decisions and the approach to involving other staff should be determined early in the process.

The criteria that staff should use to determine the 'level of impact' of a project, issue, service or action is provided on the following page. Examples of proposals and projects are also provided to assist in more accurately determining the level of impact for future projects.

LEVEL OF IMPACT	SCALE	SIGNIFICANCE	DESCRIPTION
 1	WIDE	HIGH	High level of impact on the whole or a large part of Bradford.
 2	LOCAL	HIGH	High level of impact of a local nature, eg a local area, specific community or user group.
 3	WIDE	LOWER	Lower level of impact on the whole or a large part of Bradford.
 4	LOCAL	LOWER	Lower level of impact of a local nature, eg a local area, specific community or user group.

IMPACT LEVEL	CRITERIA(ONE OR MORE OF THE FOLLOWING)	EXAMPLES
<p style="text-align: center;"><b>1</b></p>	<ul style="list-style-type: none"> <li>• High level of real or perceived impact or risk across Bradford.</li> <li>• Any significant impact on attributes that are considered to be of high value to the whole of Bradford, such as the natural environment or heritage.</li> <li>• Any impact on the health, safety or well being of the Bradford community.</li> <li>• Potential high degree of controversy or conflict.</li> <li>• Likely high level of interest across Bradford.</li> <li>• Potential high impact on State or regional strategies or directions.</li> </ul>	<ul style="list-style-type: none"> <li>• A major transport scheme</li> <li>• A city-centre masterplan</li> <li>• A Local Plan Document such as an area action plan</li> <li>• A District Wide strategy or vision</li> <li>• Development of civic infrastructure such as hospitals, universities or colleges</li> </ul>
<p style="text-align: center;"><b>2</b></p>	<ul style="list-style-type: none"> <li>• High level of real or perceived impact or risk on a local area, small community or user group/s of a specific facility or service.</li> <li>• The loss of or significant change to any facility or service to a local community.</li> <li>• Potential high degree of controversy or conflict at the local level.</li> </ul>	<ul style="list-style-type: none"> <li>• Development or replacement of community centre</li> <li>• Regeneration of local centre or high street</li> <li>• Development and/or replacement of existing housing site in a neighbourhood</li> <li>• Creation and/or replacement of new neighbourhood health facility</li> <li>• Development or redevelopment of local religious centre</li> <li>• Public realm improvements in a local area</li> </ul>

IMPACT LEVEL	CRITERIA(ONE OR MORE OF THE FOLLOWING)	EXAMPLES
<p style="text-align: center;"><b>3</b></p>	<ul style="list-style-type: none"> <li>• Lower, although still some real or perceived impact or risk across Bradford.</li> <li>• Potential for some controversy or conflict.</li> <li>• Potential for some although not significant impact on State or regional strategies or directions.</li> </ul>	<ul style="list-style-type: none"> <li>• Development of public drinking fountains</li> <li>• Provision of additional secure cycle storage</li> <li>• Adoption of smart technologies in city-centre</li> </ul>
<p style="text-align: center;"><b>4</b></p>	<ul style="list-style-type: none"> <li>• Lower level of real or perceived impact or risk on a local area, small community or user group/s of a specific facility or service.</li> <li>• Only a small change or improvement to a facility or service at the local level.</li> <li>• Low or no risk of controversy or conflict at the local level.</li> </ul>	<ul style="list-style-type: none"> <li>• A new children’s playground in a neighbourhood</li> <li>• Changes to parking permits on a residential street in a neighbourhood</li> <li>• Creation of small-scale local community energy scheme</li> <li>• Improvements or changes to street lighting and street furniture in a neighbourhood</li> <li>• Local small-scale tree planting scheme or pocket park</li> </ul>



**STEP 4  
DETERMINE  
TYPE OF  
ENGAGEMENT**

**DETERMINE TYPE OF ENGAGEMENT**

Having decided on the 'level of impact', the next step is to determine the type of community participation that is appropriate for the particular project, issue, service or action.

Three categories of community participation have been developed, based on the internationally recognised IAP2 spectrum (International Association for Public Participation), used in the Bradford Statement of Community Involvement. These group inform, consult, involve, collaborate and empower into:



This are explained in more detail in Part 01 of the document (pages 08/09).

The level of participation will often relate to what stage the project is at. Participation may even be required before a project is started to ensure that the views of the community can help formulate the brief.

Not all 'high impact' projects or issues will require a high level of community involvement or collaboration, although most will. Equally, low impact projects may provide an opportunity for a high level of engagement and opportunity.

**STEP 5  
DECIDE  
TIME-  
FRAME**

**DECIDE ON A TIME FRAME FOR ENGAGEMENT**

Consider the following questions and stages in determining the time frames and resources required in Step 5:

- Develop a time-line of the key engagement activities during the project.
  - Consider key dates of other activities and events that may affect the ability of everyone to participate e.g. School Holidays, special occasions, clashes with other major events.
  - Early engagement is recommended for high impact projects
  - Are there any legislative time-frames that may affect the time frame proposed?
  - Has sufficient time been allowed to promote engagement and encourage participation?
  
- Determine what skills are required and what resources are required so that they can be sourced ahead of time.
  - Consider skills of staff and if necessary use external consultants to provide or support the process
  - If the project is high impact and likely to be controversial, consider the use of an independent facilitator / consultant to ensure a balanced and neutral approach.

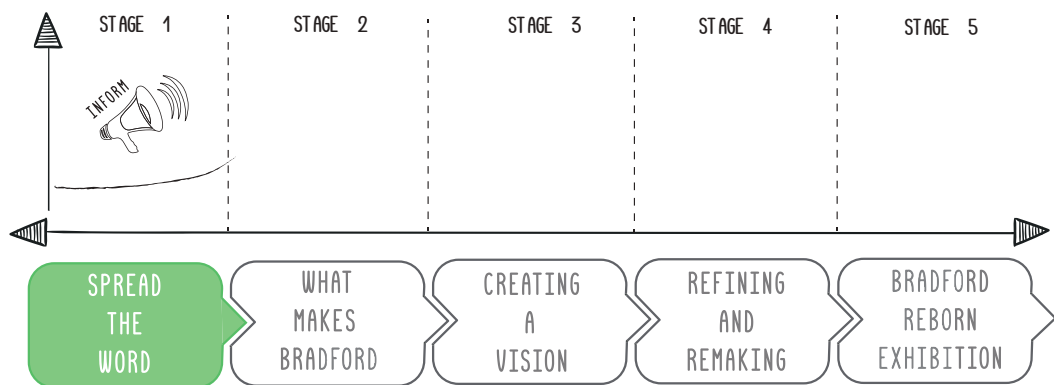
**EXAMPLE TIME FRAME FOR ENGAGEMENT**

The following diagrams outline an example of the different forms of engagement that might be used throughout a project.

**STAGE 1 - SPREAD THE WORD**

The first stage of engagement involves spreading the word about the forthcoming engagement. The following engagement methods that could be used in this stage are:

- postcards
- cheerleading

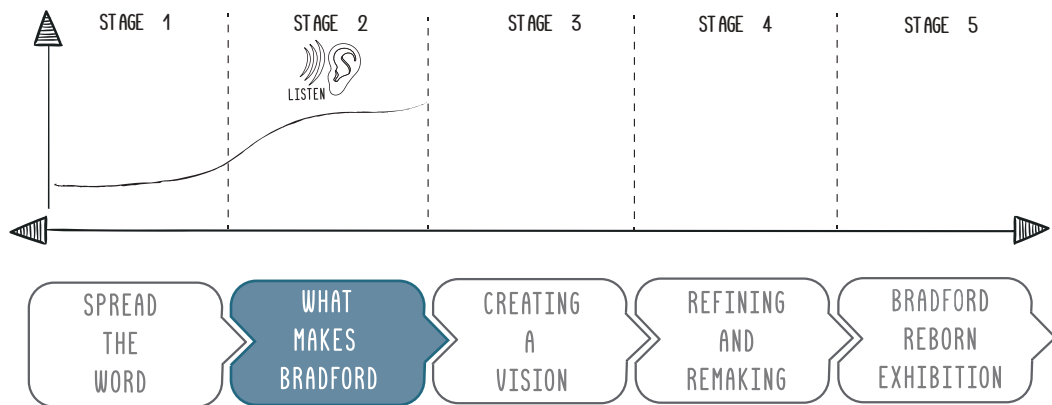


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## STAGE 2 - WHAT MAKES BRADFORD

This stage of engagement involves conversations and activities with community leaders and members about what they love most about Bradford City Centre and what could be done to make it even better. The following engagement methods that could be used at this stage are:

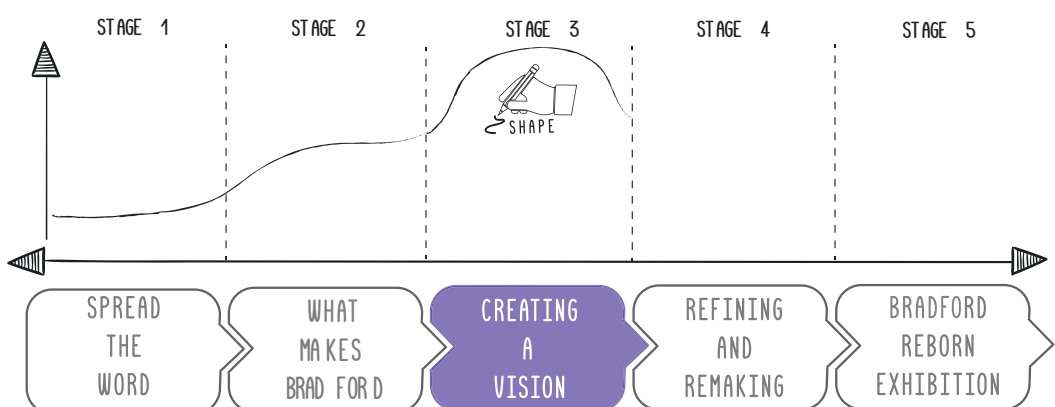
- cheerleading
- disposable cameras
- city conversations



## STAGE 3 - CREATING A VISION

'Creating a Vision' would bring community members together to share thoughts and ideas on what they would like the focus area to look like in 10 years time, and how that could be achieved. Activities that could be used include:

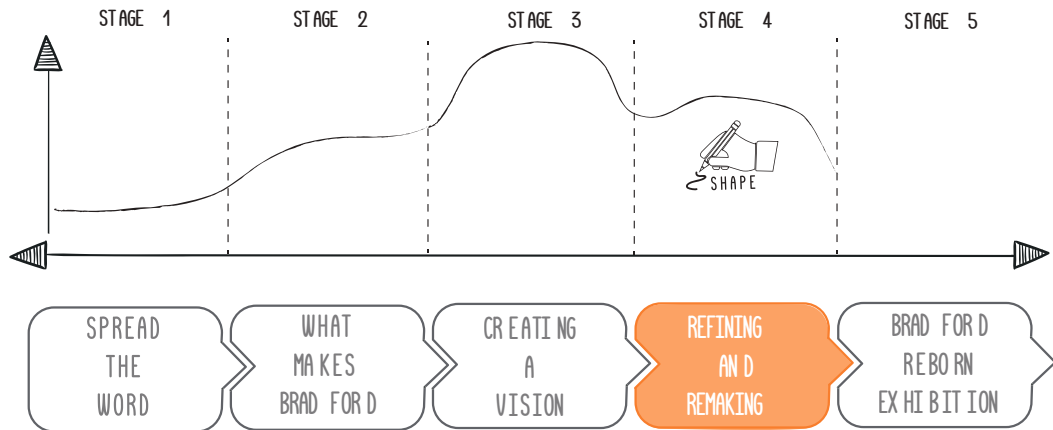
- collaborative visioning
- focus groups
- co-design workshops



### STAGE 4 - REFINING AND REMAKING

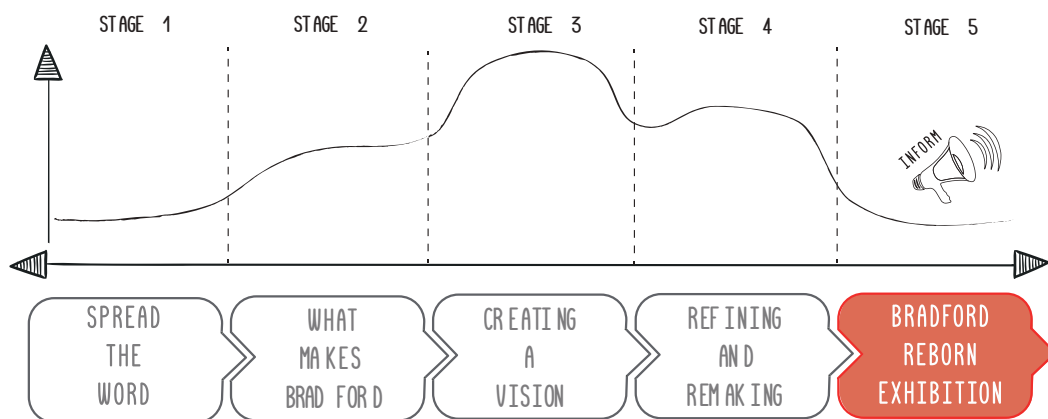
Following on from the visioning activities, engagement methods can be used to refine and remake the ideas that emerged, whilst also providing an opportunity to feedback on the earlier stages. Methods and activities could include:

- Refining co-design workshops/charettes
- Pop up exhibition/using City Room displays



### STAGE 5 - BRADFORD REBORN EXHIBITION

Once the ideas for the project have been worked up by the council and other professionals, the results of this would be shared with the public, with particular focus on those that have been involved in the previous engagement. This should explain what has and has not been taken on board, and the reasons why.



**STEP 6**  
**DETERMINE**  
**METHODS**

**DETERMINE METHOD OF ENGAGEMENT**

In this step, use the matrix (larger version on page 14) to select some engagement methods that suit the criteria.

		Urban Room	City Conversations	Disposable Cameras	Youth Council	'I wish this was'	Live Polling	Cheerleading	World Cafe	Co-design Charrettes	Postcards & Postboxes	Family Conversations	Washing Line	Wish Fish	Cardboard City	Games and Quizzes	Instagram	Questionnaires	Public Hearing	Walking Tour	Focus Groups		
Purpose of Engagement	Inform	Target	✓		✓			✓			✓							✓					
		Enlighten	✓	✓			✓		✓			✓					✓		✓	✓	✓	✓	
	Listen	Consult	✓	✓			✓	✓						✓	✓	✓		✓				✓	
		Converse	✓	✓		✓		✓	✓			✓	✓		✓					✓	✓		
		Involve	✓		✓	✓	✓			✓	✓	✓	✓	✓		✓	✓	✓			✓		
	Shape	Co-Design									✓					✓		✓				✓	
		Co-Produce			✓	✓			✓		✓												
Who?	Young People	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓		
	Older People	✓	✓			✓		✓	✓	✓	✓	✓				✓		✓	✓	✓	✓		
	Hard to reach groups	✓	✓	✓	✓	✓		✓		✓	✓	✓			✓	✓					✓		
	Communication Needs		✓	✓		✓		✓				✓				✓							
How Many?	1-2 People	✓						✓				✓					✓						
	Groups (3-20)	✓	✓	✓	✓			✓	✓	✓		✓	✓	✓	✓	✓				✓	✓		
	Large audience	✓	✓			✓	✓				✓							✓	✓				
What Resources?	Facilitation	✓	✓		✓			✓	✓	✓					✓	✓	✓		✓	✓	✓		
	Special Setting	✓	✓							✓					✓				✓		✓		
	Technology			✓			✓										✓		✓				



**STEP 7**  
**COLLECT**  
**FEEDBACK**

---

## ***COLLECT FEEDBACK FROM PARTICIPANTS***

In this step, detail how and when stakeholder groups (participants, community, council an staff) will receive feedback during the project and outcomes.

---

### **WHY GIVE FEEDBACK AND FOLLOW UP?**

Providing feedback to participants following an engagement event or process reassures them that their views and concerns are being heard and considered. The level of trust and cooperation between the organisation and the community is likely to increase through appropriate feedback. It is particularly important to give timely and accurate feedback after a decision has been made on an issue.

One of the most common complaints from the community about consultation has been the lack of feedback on outcomes and decisions. The outcome of community engagement processes can be jeopardised by failure to provide adequate acknowledgment and feedback. It can also harm future processes by creating cynicism.

### **WHEN SHOULD FEEDBACK AND FOLLOW UP OCCUR?**

Timely and informative feedback should be given at each stage of the process. Decide when feedback will be given at the planning and design stage. Depending on the nature of the engagement, feedback might be offered at regular intervals, or within a pre-determined period after each engagement activity.

Throughout the community engagement process, let participants know what the next step is. Also tell them when and how they will be advised of the outcomes from any activity or event. If the outcomes are delayed keep participants informed about progress.

Follow-up should also be timely. Keep promises to follow up particular issues or matters of concern. Follow-up may also be a critical part of the evaluation process. So it is particularly important that it happens when planned.

### **HOW FEEDBACK COULD BE GIVEN**

A range of feedback techniques should be employed because some methods will work better for some participants. Some techniques to consider include:

- write letters to all participants
- provide a summary report of meetings/workshops
- acknowledge written submissions
- provide telephone hotlines
- hold meetings to relay findings of following surveys/polls.
- use a dedicated community engagement project email group
- establish an interactive website
- use informal communications
- issue final reports.

---

Work out how to provide feedback at the planning and design step.

Establish what type of feedback to provide to which participants. This will ensure adequate resources are available.

Consider the needs of the participants. For example, should information be available in different languages?

Aim to provide feedback in various ways to maximise accessibility. Include relevant details on feedback in the action plan.

You should write reports detailing consultation outcomes in plain English. Reports may include:

- acknowledgment of the participants' contribution
- a record of the consultation process
- demonstrated evidence that participants have been heard (this may take the form of a document which lists the participants and records their views stated in their own words)
- an outline of the decisions made
- a record of how final decisions were reached
- a statement of the next stages or steps in the process
- a report of the evaluation outcomes.



## STEP 8 EVALUATE

### ***EVALUATE HOW THE ENGAGEMENT WENT***

In this step, complete an evaluation summary including a summary of the process and key outcomes, and outline how this will be provided to participants.

Evaluation is an important part of continuing to develop and improve community engagement processes.

Feedback and monitoring should be encouraged throughout the entirety of the engagement process. The evaluation should focus on both the outcomes and process of community engagement.

An evaluation summary should be completed for all major, high impact projects including – summary of project, the process and key outcomes. This summary should be provided to participants and on website.

It is important that any engagement process is evaluated in order to learn what worked well, what did not work and why. For example, evaluation will provide useful information on the best methods for engaging with groups in a particular area or most appropriate venues. This information should influence future community engagement processes.

Evaluation arrangements should be set out at the start of the engagement process. Key pointers for evaluation are;

- Be clear about the aims of your engagement process so you can evaluate whether or not these have been met.
- Make sure you ask participants, staff , groups and any others involved in the process what they think;
- Ask if they think the process did what it set out to do and how they found the engagement experience.

Make use of evaluation forms to gather information from participants about the event or meeting. This will capture how people felt at the event or meeting and provide you with an opportunity to ask questions about individual elements of the event.





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## **PART 03**

# **THE METHODS**

This section contains a diverse selection of methods of engagement that can be used to increase public participation within Bradford. These should not be seen as standalone methods, as some activities could work well together, or lead on from each other.

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# 3.01 Set up an ‘Urban Room’

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## PURPOSE



Inform



Listen

## WHO?

Young

Older

Hard to Reach

## HOW MANY?

1-2 People

Groups

Big Audience

## RESOURCES

Facilitation

Special

setting

## WHAT IS IT?

An urban room is a dedicated space located in an accessible central location that provides opportunities for members of the public to learn and discuss the past, present and future of where they live, work and play. The purpose of an urban room is to foster meaningful connections between people and place, using creative methods of engagement to encourage active participation in the future of spaces, buildings, streets and neighbourhoods.

The space can provide a mix of functions to support informing and promotional strands of the project, delivering engagement and consultation events, and hosting co-designing and co-production activities.

## HOW TO DO IT.

An urban room should be centrally located and accessible for as many people as possible. A lease should be secured on a vacant premises. The space should be made to be comfortable and flexible to support a variety of activities. WC facilities and refreshments should be available in the space. Materials should be displayed in the space to attract interest and ultimately discussion and debate. This could include maps, photos, posters, development proposals, surveys, questions, games, and information about the process as a whole. The urban room should be staffed at all times to explain and facilitate discussion and to capture results where necessary.

An urban room can be used to host other engagement activities, such as drop in sessions or design workshops, or display material such as the results of another engagement project.



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### WHAT RESOURCES ARE NEEDED?

- A suitable city-centre space, with wi-fi connectivity, projector & laptop
- Promotional materials and branding
- Maps, posters, photos
- Tables and chairs
- Refreshments
- Staff
- W.C facilities
- Interactive and engaging activities (quizzes, polls, surveys, competitions etc)

### POSITIVES

- Greater presence to promote and inform project – more people aware and involved
- Greater civic understanding of issues and opportunities
- Increased levels of local participation and representation
- Greater levels of civic involvement and decision making – leading to empowered communities
- Greater input to development proposals

### CHALLENGES

- People may not go into town
- People may lack confidence to go inside urban room
- Resources needed to occupy unit and staff



---

## 3.02 Start some ‘City Conversations’

---

### PURPOSE



Inform



Listen

### WHO?

Young  
Older  
Hard to Reach  
Comm. needs

### HOW MANY?

1-2 People  
Groups  
Big Audience

### RESOURCES

Facilitation  
Special  
setting

### WHAT IS IT?

This is a pop-up road-show that takes place over several weeks, occupying a different space within the city each day. It provides an opportunity to engage with lots of people of all ages and demographics by taking the event to them, and spaces they would go to or be near to, whilst going about their everyday lives. It would be an opportunity to have meaningful conversations with people around issues that are important to them. Depending on the project or status of a project the event could operate at all levels of engagement (inform, listen and shape) and could include materials and information to stimulate the discussion and engagement.

### HOW TO DO IT

Identify a series of spaces throughout the city that will be populated (markets, shopping centres local high streets, councillor’s surgeries, youth clubs, senior citizen groups, religious events/groups, cafés, transport interchanges, sporting events, social and cultural events) The locations selected should be spread geographically throughout the city ensuring that most communities or neighbourhoods will have had an opportunity to interact with the event.

Timings should also vary to accommodate most routines or work patterns. Some events should be specifically targeted at certain demographics – reinforced by the timing and location of the event, others should be general.

Some events could be on a specific theme, such as sport or green spaces and other should be general. The timing and location of each event should be promoted beforehand. The stalls should be set up to capture people’s attention with bright and welcoming signage. Facilitators should lead the event, speaking with people and recording outcomes and people’s views/comments.

The material should be written in several languages, especially in diverse communities, and ideally staff running the event would be fluent in more than one language.



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Views/comments should be collated from each event, and at the end of the road-show. Where people have provided contact information they should be sent feedback letting them know what was said, how it will be used and what the next steps are. All outcomes should be fed back online and through other channels.

### WHAT RESOURCES ARE NEEDED?

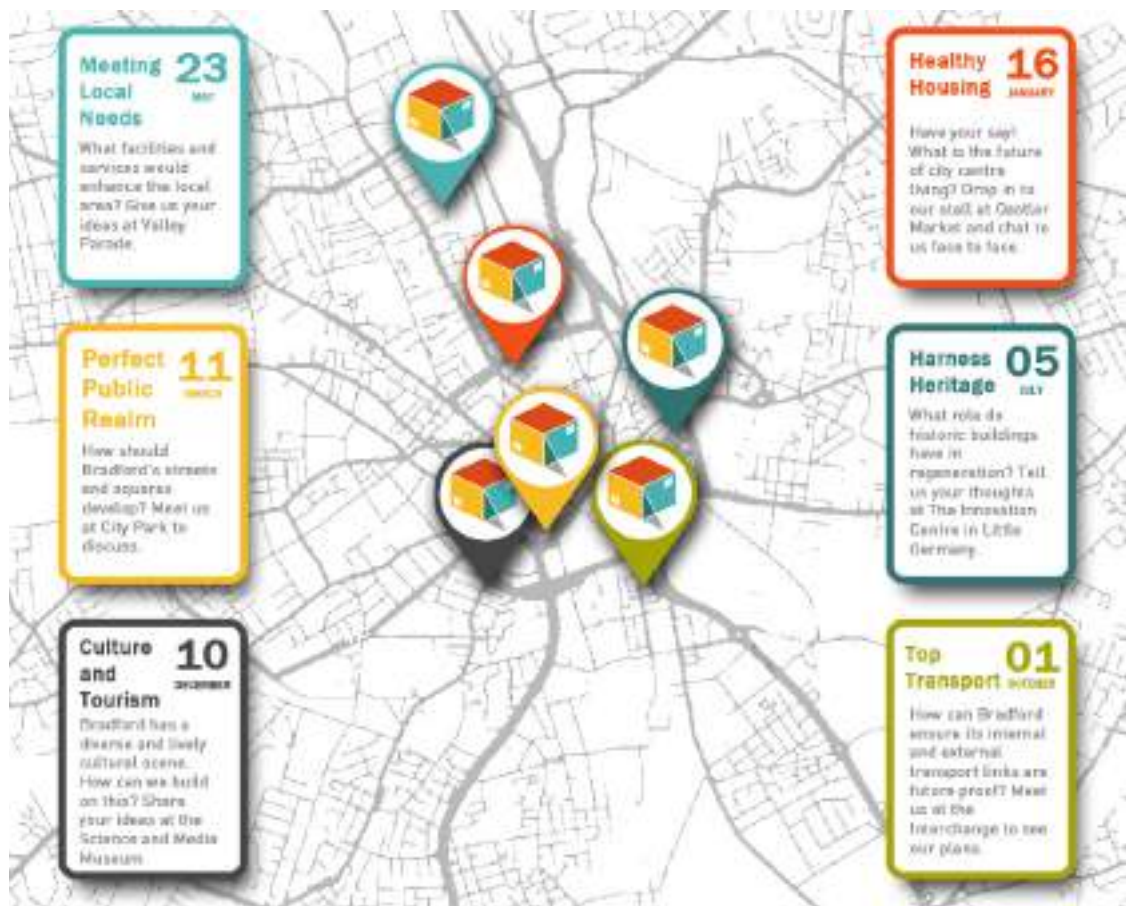
- Spaces throughout the city
- Table, chairs, gazebo
- Signage and branding
- Promotional material to spread awareness of events
- Material to record data and maps/proposals/surveys etc to instigate discussions

### POSITIVES

- high number of people engaged/involved,
- increased level of awareness over project/proposal,
- representations from wide geography,
- representations from diverse demographics including hard-to-reach groups.

### CHALLENGES

- Time and labour intensive.
- Would benefit from people able to speak in different languages.



---

# 3.03 Set up a Youth Council

---

## PURPOSE



Inform



Listen



Shape

## WHO?

Young

Hard to Reach

## HOW MANY?

Groups

## RESOURCES

Facilitation

## WHAT IS IT?

This is a group of young people that are assembled to represent the youth in their community or city. They may be tasked with undertaking research, discussing issues and options, voting on proposals, being consulted on projects, or undertaking co-design exercises. The fundamental purpose of this exercise is to empower young people, and encourage them to take a more active role in the future of their neighbourhood and city.

## HOW TO DO IT?

A diverse cross-section of the community that is representative of the local demographic should be selected. This could be promoted through schools, youth groups, sports clubs, religious groups and participants interested could apply for a role on the council. Ideally participants would be aged 12-18, from a variety of locations within the city, and are broadly representative of the demographic split in Bradford.

The youth council could meet monthly/quarterly to:

- Discuss issues in their communities
- Undertake research and report findings back
- Devise solutions to identified issues
- Debate and discuss potential solutions
- Represent young people in their area
- Co-design and co-produce proposals



## WHAT DO I NEED?

Around 30 young people from a mixture of backgrounds and demographics. A space to facilitate the sessions. Staff to lead sessions. Materials (maps, paper, pens, projector) refreshments.

## POSITIVES

- A set of responses around key local issues from the point of view of young people
- Greater representation from young people
- Equality and equal representation from different groups
- Co-designed and co-produced work
- Summaries of debates and discussions with proposed solutions to issues
- Empowered young people, increased skills and confidence

## CHALLENGES

- Achieving equal representation
- Encouraging participation
- Staffing and space requirements

---

## 3.04 Hang a Washing Line...

---

### PURPOSE



Listen

### WHO?

Young

### HOW MANY?

Groups

### WHAT IS IT?

This is a method of encouraging and gathering informal/instant/reactive comments in a format that establishes a real sense of participation.

### HOW TO DO IT

Washing lines are strung up in community areas with collections of post it notes on hand. These are best in areas which are semi supervised, such as receptions, gyms, dance schools etc. It often works well in areas where people need to wait before something else begins.

There would be a series of prompt type questions next to the washing line relating to what responses were desired. This would be a more 'instant' form of engagement, which some people favour. Post it notes are then pinned on to the washing line with pegs. Every time the washing line fills up with comments the post it notes are taken down and collected. Eventually all the comments are collated, and responses are relayed back within the final report.

### WHAT DO I NEED?

- Identify possible venues and get their agreement to host the washing lines for a set period of times.
- A large number of packets of post it notes, pegs and pens.
- The commitment from someone to maintain the lines, collect the notes etc.
- Posters explaining the concept.

### ADVANTAGES

- Highly visible
- Ability to engage with a wide variety of people with a focus on the younger generation
- Fun and easy to do and very quick
- Allows people to read others comments and provide their own responses (interactive)

### CHALLENGES

- Some comments may not be relevant
- Rude or offensive comments would need to be removed promptly



# 3.05 'I WISH THIS WAS'

## PURPOSE



Inform



Listen

## WHO?

Young

Older

Hard to Reach  
Comm. needs

## HOW MANY?

Big Audience

## WHAT IS IT?

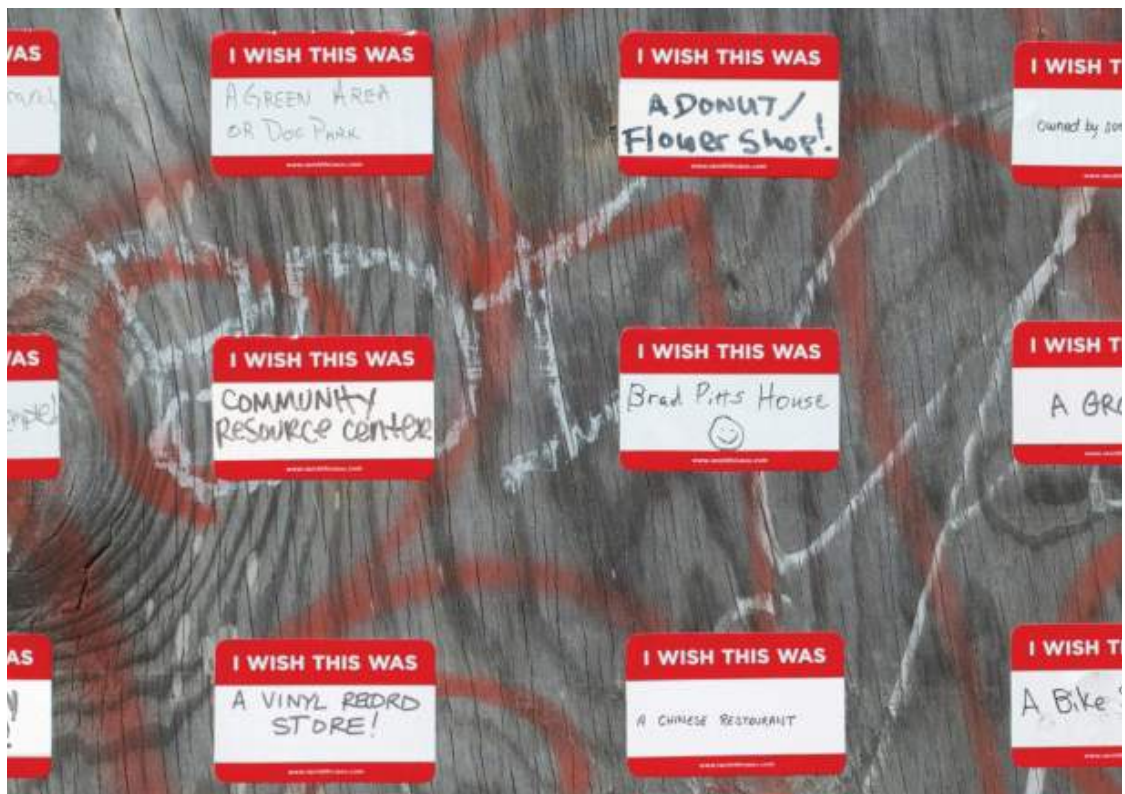
Developed by Candy Chang, 'I wish this was' is a simple and easy way to gauge local aspirations for unused, vacant or under-used spaces in communities. Stickers are placed onto premises or spaces which says 'I wish this was' and members of the public are encouraged to write what they wish the unit was.

Bradford has a retail vacancy rate of around 18% (2018) which is almost double that of the UK average (10% in 2019). This would be a useful way to establish local aspirations for shop units, high streets and the city as a whole. Empty properties are a key issue in Bradford and this exercise can get people thinking about the issue, and attempting to devise appropriate solutions or building knowledge of local aspirations.

## HOW TO DO IT

Print lots of stickers off, place them on vacant units or plots, encourage members of the community to write on the stickers, sharing their aspirations for the space. Collate and document them. Different languages should be used in diverse communities.

Permission may be required by the property owner.





---

## WHAT DO I NEED?

Stickers, vacant units or spaces, pens, camera to document

## POSITIVES

- A set of responses that capture local aspirations for spaces or devise solutions to address retail vacancy.
- Visible to people on the street
- Encourages thought around future of spaces and people's 'wishlist'
- Low-cost and low maintenance
- Easy to run

## CHALLENGES

- Availability of vacant units
- Permission from premises owner,
- Public reluctance to participate or notice the stickers



---

# 3.06 Hold some live interactive polling

---

## PURPOSE



Listen

## WHO?

Young

## HOW MANY?

Big Audience

## RESOURCES

Technology

## WHAT IS IT?

Mentimeter is a platform that connects visual presentations and presenters to their audience and allows for real-time polling which shows on-screen to capture and record views and opinions. This platform allows audiences to gain instant feedback and to track how the group as a whole are polling. This can be helpful in stimulating and prompting discussion around the choices made by the audience.

## HOW TO DO IT

Using the mentimeter app or website build an interactive presentation and select the questions and answers you would like to include.

For example, Q1. what is the favourite thing about where you live? A) Green spaces, B) Close to shops, C) Transport links, D) History and Heritage. Q2 are there any groups locally that lack services or facilities? A) Children B) Young people, C) Families, D) Older people. Q3. How safe do you feel walking alone in your neighbourhood? A) Very safe B) Safe C) Unsafe D) Very unsafe...

Continue building the presentation until you have included all the questions you would like to include. You will need to identify and invite an audience to participate and find a suitable venue that has reasonable AV facilities including a projection capabilities and WIFI.

## WHAT IS NEEDED?

- An audience with smartphones/tablets.
- Projector,
- Laptop.
- Wifi.

## POSITIVES

As the session is more interactive participants generally feel more engaged and valued than in regular presentations or talks. The outcomes of this are a set of polls to the pre-organised presentation which will show how the audience voted for each question. Another outcome is the live feedback of results to the audience which means they are being kept informed of the results in real time. Responses are logged anonymously which removes a potential barrier to participation such as fear of reprisal for giving certain responses.

## CHALLENGES

People without access to smartphone/tablet may have to opt for an analogue method such as putting their hand up, or showing a coloured piece of card

---

# 3.07 Get key people to ‘cheerlead’ projects

---

## PURPOSE



Inform



Listen



Shape

## WHO?

Young

Older

Hard to Reach

Comm. needs

## HOW MANY?

Face to Face

Groups

## RESOURCES

Facilitation

## WHAT IS IT?

Using existing infrastructures and community networks, identify community champions and leaders and encourage them to cheerlead about the project. This might include co-opting them to the team to help:

- Inform the community that projects or proposals will be happening.
- Promote and invite members of the community to engagement activities or exercises.
- Help facilitate, host or run sessions.
- Engage with members of the community and report finding back to the engagement team.

This can help engagement teams to connect with hard to reach groups, bridge language barriers, and overcome potential issues around trust. Often people will be more willing to participate in an event or exercise with external groups if there is a trusted and respected member of the local community that can vouch for the group and the purpose of the activity.

## HOW DO TO IT?

Identify community leaders/champions. These can be people that lead or run community groups, organisations, activities or could be local elected representatives. Broadly anyone who is active in the community and has experience in working closely with community members or whose role is representing members of the community.

In diverse communities it may be that there are several community leaders representing different groups of people. Share with them information about a project or proposal that may affect that community, and ask them to distribute information and inform people about said project/proposal.

Community cheerleaders can be asked to undertake exercises themselves and report back, or could be involved in facilitating or hosting the session – acting as a link between the external consultants and the community itself. This could also involve the displaying of promotional material or consultation boards etc.

---

## WHAT IS NEEDED?

- Community leader/champion.
- Information about proposal including what it is, how it might affect the community, how they can get involved and when.
- Promotional material or visuals of the proposal.
- Engagement material such as surveys, postcards, suggestion boxes.

## POSITIVES

- Increased levels of trust and willingness to participate in an exercise if it has been endorsed, promoted or facilitated through an existing community leader
- Improved access to hard-to-reach groups
- Increased levels of awareness about a project through additional local level promotion
- Delegating tasks to community leaders can increase local levels of empowerment and ownership whilst
- Maximising potential audience by utilising existing community networks to undertake exercises
- Ability to overcome issues such as language barriers

## CHALLENGES

- Need to identify community champions, these may have different levels of skills, expertise or interests and may require different levels of training or resources to effectively contribute to the exercise.
- There may not be many community leaders.



---

# 3.08 Hold Co-Design Charettes

---

## PURPOSE



Listen



Shape

## WHO?

Young  
Older  
Hard to Reach

## HOW MANY?

Groups

## RESOURCES

Facilitation  
Special  
setting

## WHAT IS IT?

Working with members of the community to design, draw and plan how any area should develop in the near future using large maps of specific sites. Utilising local knowledge of issues and opportunities people are encouraged to co-design projects/proposals/sites. This can help in establishing common themes or items on a communities' 'wishlist' and can also identify negatives within a community. The exercise can help to produce design or concept statements that broadly reflect how a community would like to see an area develop.

## HOW TO DO IT?

Invite members of the community to attend a session. Brief them on the task of designing how they would like to see their area develop. Split into several smaller groups so that smaller working groups can discuss and debate what they would like to see before designing it. A facilitator should be present to encourage participants and to monitor the session. People should be asked to consider how they would like to see certain sites/spaces develop in the future and to visually communicate that through design.

## WHAT RESOURCES ARE NEEDED?

An accessible and comfortable space (chair/tables), maps, pens, pencils, paper

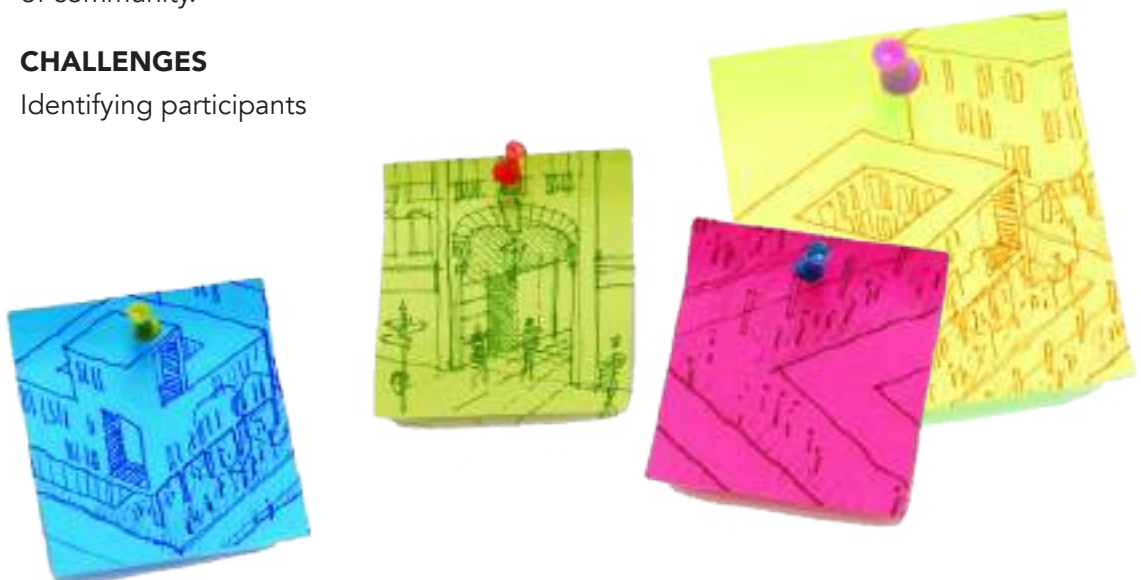
## POSITIVES

A set of locally produced drawings and designs that demonstrate how local people would like to see an area developed.

Sense of local ownership over proposals, empowered community, developing skills in design, mediation and negotiation, developing understand of needs of other members of community.

## CHALLENGES

Identifying participants



# 3.09 Postcards & Postboxes

## PURPOSE



Inform



Listen

## WHO?

Young

Older

Hard to Reach

## HOW MANY?

Big Audience

## WHAT IS IT?

At initial inception stage of engagement exercises in a community, post cards should be delivered to all households within the local area. These should clearly set out what the project is, where it is, and encourage local participation. The postcard should have a free post return address, or include local 'collection boxes' for respondents to deliver their postcard. It should invite respondents to write a few lines about what they like and don't like about where they live, and how they would like to see it develop in the future. This can be a great way to help promote and publicise a project.

## HOW TO DO IT

Design postcards that relate to a specific place. Invite people to share their thoughts on the local area and return them either through the post or to a designated collection point. Collate and assess the content of the post cards.

## WHAT DO I NEED?

Postcards, collection point / post boxes, staff to review and collate

## POSITIVES

A set of responses relating to people's aspirations for place

Creation of a high level of local awareness about a project

Opportunity to create a high level of responses relating to the project

Reasonably low intensity

## BARRIERS

A lot of postcards needed, time to review and collate postcards



---

# 3.10 Encourage Family Conversations

---

## PURPOSE



Inform



Listen

## WHO?

Young  
Older  
Hard to Reach  
Comm. needs

## HOW MANY?

Face to Face  
Groups

## WHAT IS IT?

The family conversation idea is two fold – it places an emphasis on the younger members of the families and also encourages the older members of the family to engage in a wider discussion between generations about the future of Bradford. As there are 120 languages spoken in Bradford, then this method also breaks through language barriers

## HOW TO DO IT

One young person is appointed to represent one family, with the aim of representing all of the existing communities. Either as a school project, college or youth clubs we ask those under the age of 30? To take a series of questions about their hopes and aspirations about the future of Bradford, back to their individual family members, mothers, fathers, grandfathers, grandmothers, brothers, sisters etc. They could do this on a one to one basis or collectively.

Families could indicate on a map where they live in Bradford, and in the case of older family members – their countries of birth.

## WHAT DO I NEED?

- Commitment from the individuals and support/encouragement from the project team.
- Agreement with schools/colleges.
- A good central venue to host the final coming together.
- Commitment by the council to take on board the results.
- Feedback to all to take away at the end of the process.
- Physical resources – paper, pens, photocopying facilities

An additional idea could be to record some of the family interview (similar to the listening project on Radio 4) – that would mean some kind of pod needed, and recording device. For the family photograph – either the young person would take their own family photo or there would be an official photographer.

## ADVANTAGES

It would help younger members of the community to understand the thinking of their older relations. It could be a celebratory event to enjoy and share. It could be great then to get all the individual young family members together to share their results of the family interviews. This could even be hosted as a family celebration type event, with everyone bringing a dish.

---

It would also be an added extra for every family to be photographed together to give an indication of the diversity and scope of this event. These photos could be included within the final report.

It would help make those who feel their voices are not being heard to have a voice, and be more likely to engage in the future.

### **CHALLENGES**

It may be a commitment in both time and energy for the young person collecting information from the rest of their family. Some of the information collected may not be place focussed directly but may still be relevant.

### **OUTCOMES**

It would be a way of ensuring unheard voices.

It focusses on the younger members of society.

Suggested questions could focus on what they like and dislike about Bradford, what changes they would like to see, a bit about their history (their ages, how long have they lived in Bradford etc), is there another town or city they think Bradford should be more like.

There would be a written report, and the individual members would be asked to share this with their families. It would help everyone feel they were part of the future of Bradford.

It would be recommended that Bradford Council would then provide a response as to areas which they could take on board in their town centre strategy, planning policy etc. As it is an unique engagement strategy and would be both testing and pioneering for the future.





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## 3.11 Use a ‘Wish Fish’

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### PURPOSE



Listen

### WHAT IS IT?

The ‘Wish Fish’ is a creative, interactive and fun way to gather feedback from young children and their parents/carers. It involves completing the image of a fish by adding colourful scales (containing attendees’ wishes and ideas’) onto a defined background image.

### WHO?

Young

### HOW TO DO IT

The blank background image is pinned up or laid out on the floor and a pile of ‘scales’ are distributed. Attendees are asked to discuss their thoughts with facilitators, each other and their children and then write them (or draw pictures) on the scale (different coloured scales can be used for different topic areas or priorities). The children can then place their scales on the fish and throughout the event the image gradually fills in and completes. At the end of the event the fish can be presented back to the group with some of the ideas and outcomes discussed verbally.

### HOW MANY?

Groups

### ADVANTAGES

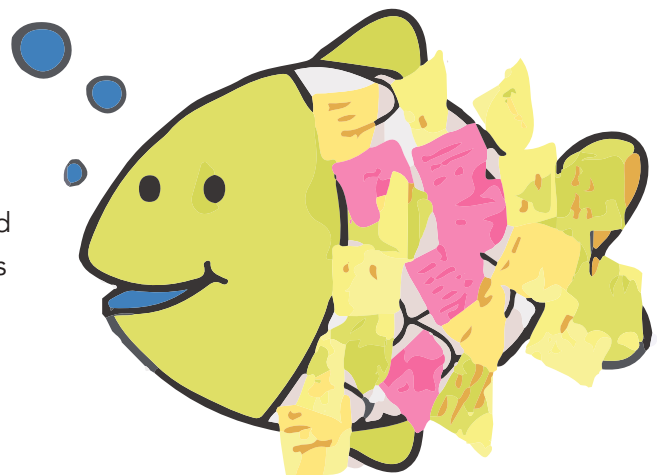
The advantages are that it encourages interaction, discussion and the involvement of children and their guardians. It requires limited resources and produces a very vibrant and visual output. The post it notes can be easily detached collated and analysed. Multiple images can be spread out for larger groups, with different questions on each to promote movement and conversation. If different coloured post it notes are used for different priorities then it becomes clearly identified which ones are the most important to the group.

### CHALLENGES

Challenges include pitching the idea at the right age groups. Some younger children might struggle with writing or drawing without assistance. It relies on attendees being able to write, although facilitators can take verbal statements and transfer them onto the individual scales.

### WHAT DO I NEED?

Resources required are few and include a printed background image (A1 or larger), a set of multi-coloured post it notes (or similar) for the scales and a set of pens.



# 3.12 Hold a series of Walking Tours

## PURPOSE



Inform



Listen

## WHO?

Young  
Older

## HOW MANY?

Groups

## RESOURCES

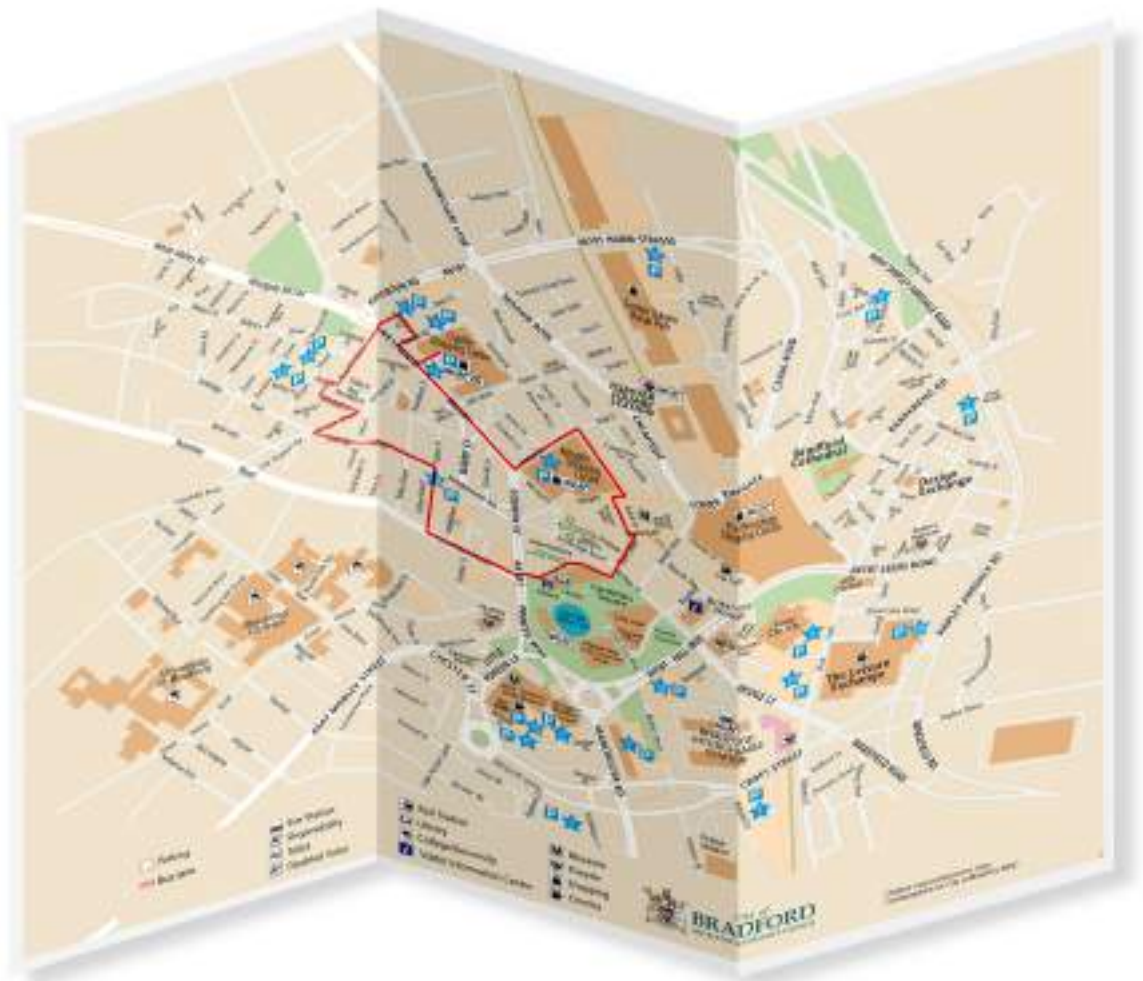
Facilitation

## WHAT IS IT?

A walking tour is the great way to start a dialogue about a local area, with participants giving high levels of feedback when they are included in sessions. A tour could be used as a way of asking people about a particular part of the city, or used to inform and gain feedback on proposed changes. You could combine this with giving cameras to children and young people and ask them to take photographs and shoot videos about the spaces along the walking tour.

## HOW TO DO IT?

A walking tour is simplest where there is a facilitator taking a small group of people around a route, stopping at key locations. These can be chosen ahead of time (e.g. where a project is looking to change an area, key pedestrian routes into an area, or areas of conflict), as well as prompted by the tours participants at the time.



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The ideas, feedback, comments etc can then be collated by the facilitator to gain a greater understanding of the particular group or community's views.

It is also possible to run unguided walking tours using pre-prepared maps. These can widen participation to those unable to attend the guided sessions. Prompts for comments, views and feedback on particular issues or areas of interest would need to be provided in written format.

### **WHAT DO I NEED**

A walking tour can be held with minimal resources. It requires a facilitator to act as the tour guide and prompt and record questions. Depending on the size of the group (small groups of fewer than 20 are recommended) additional facilitators may be required to keep the tour moving and structured well.

Maps and prompt sheets could be created for unguided tours, and survey sheets could be used to analyse spaces to give a clear picture of how people perceive areas.

### **ADVANTAGES**

- A walking tour is a great way of sparking conversation about a project or place, and getting 'on the ground' feedback and engagement about issues that might be overlooked in a more formal environment.
- Tours can be organised with schools or existing community and faith groups.
- Members from more than one community or demographic can take part of the same tour as a way to encourage discussion and cross pollination of ideas.

### **CHALLENGES**

- The tour facilitator needs to be comfortable leading and structuring the tour.
- The tours may not be suitable for people with mobility, vision or hearing impairments.

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# 3.13 Set up a cardboard ‘play city’

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## PURPOSE



Listen



Shape

## WHO?

Young

Hard to Reach

## HOW MANY?

Groups

## RESOURCES

Facilitation

Special

Setting

## WHAT IS IT?

A cardboard play city is a tried and tested creative device to get ideas from children about the places where they live, visit and play, and also gauge their ideas on what they would like to see in these places. The activities can be themed, so that a particular question is asked, such as ‘What would form the ideal social housing community?’. Providing opportunities to get children engaged in an activity also creates an ideal opportunity to talk to parents of young children, who are often unable to attend other engagement activities.

## HOW TO DO IT.

A main piece of a thoroughfare is roped off as the city making area. Outdoors seems to work best. Beforehand as much cardboard is collected as possible. Streets are drawn out on the streetscape with chalk. Some elements are pre-made for use such as cardboard trees and people. It doesn’t matter if everything is at different scales. Families pass by and see what is happening and the children ask to take part. Family members remain with their children, but there are a number of architects/architectural students/planners on hand to help the children build their visions. This activity is best done on a busy shopping day in summer. Children get very engrossed with this, and often spend a lot of time building their cities. You may end up with one city or many. Photos are taken of everything before it is dismantled.

## ADVANTAGES

This is a fun way of engaging with children and their families to gain an understanding of their priorities, whilst introducing them to thinking about ‘Place’. It is very public and can spur interest in Place generally to passers by.

## CHALLENGES

Ensuring that the parents or guardians stay with their children  
Ensuring everything is child safe.

## WHAT DO I NEED?

- Lot of cardboard
- Pens and chalk
- Agreement to use part of the street
- Means of roping off an area
- Summary report and photos
- Child friendly glue and scissors (if required)

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# 3.14 Use quizzes and games

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## PURPOSE



Inform



Listen

## WHO?

Young

Older

Hard to Reach

Comm. needs

## HOW MANY?

Groups

## RESOURCES

Facilitation

## WHAT IS IT?

Quizzes and games can create enjoyable and interactive sessions that can be undertaken by a wide variety of ages and abilities. Quizzes can be verbal or visual aimed at gathering information about local knowledge, priorities and opportunities and games can be physical or virtual to promote debate and discussion.

Quizzes can be based around questions asking for local knowledge or visually around diagrams and images asking people to 'guess the place' for example or to 'spot the difference'. Games can be virtual (verbal, touch screen, 3D digital) or physical based around a game board or a physical entity (pin on the model etc.). The design of quizzes and games can be specific to location and should decide on level of interaction, player profile (individuals or groups) and game process and outcomes.

## ADVANTAGES

The advantages are that quizzes and games can be fun and interactive and if based around familiar formats of existing games then people will be able to easily become involved. They can be used to easily generate ideas and gather direct knowledge from participants.

## CHALLENGES

Challenges include high levels of preparation and creation before the formats can be used on the general public. Games will need to be designed, manufactured and tested to ensure the outcomes will be useful.

## WHAT WILL I NEED?

Resources required are varied. For quizzes, research will need to be undertaken into an appropriate question set and a presentation of images will need to be provided for visual quizzes. Answer sheets will need to be printed and a prize for the winners can be an incentive and an ice-breaker. For games, resources and preparation are more intense. Physically creating a game board and associated playing pieces and cards can be time consuming however if games are developed that can be used on multiple occasions for different events then it will be a valuable investment.

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# 3.15 Questionnaires & Surveys

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## PURPOSE



Inform



Listen

## WHO?

Older

## HOW MANY?

Big Audience

## WHAT IS IT?

Surveys are a great way to gather information from a large quantity of people. Surveys generally contain a set of questions or statements and invite respondents to provide answers or opinions. Surveys can cover a wide range of issues or could be more specific and focus on a single issue. Surveys can be tailored to an exact project or stakeholder to ensure the most appropriate questions are being asked.

Surveys can contain a mixture of both open ended and closed questions, or can include multiple choice or ranking questions. Surveys can allow the results to be aggregated and compiled to allow for easy analysis through graphs and charts. Surveys can be created in a mixture of formats to capture both quantitative and qualitative data.

## HOW TO DO IT

Decide what the desired outcomes from the survey are, and design the questions to best capture these responses. Open ended questions such as 'What do you like about your neighbourhood?' are a good way of encouraging respondents to go into more depth and to think independently. Closed questions that ask respondents to choose from a selection of answers are quicker and easier for both the respondent and for the person analysing the surveys to aggregate the answers.

Other types of responses that require the respondent to select options such as 'from 1 to 10' are a good way of understanding priorities and are easy to collate into presentable information. Once the survey is designed decide on how and where the survey will be distributed and whether it will be online or physical, or both.

## ADVANTAGES

- An effective way to get the views of a large number of people
- A good method for looking at opinions between different population groups and areas
- An effective way to track results over time

## CHALLENGES

- Certain population groups are more likely to respond which can affect results
- Not effective for gathering in depth information
- Doesn't provide an opportunity to gather unprompted views and opinions

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# 3.16 Hold a Public Hearing or Meeting

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## PURPOSE



Inform



Listen

## WHO?

Older

## HOW MANY?

Big Audience

## WHAT IS IT?

Public hearing and meetings can be held as part of the public engagement process. They provide interested parties with the opportunity to expand on written feedback and to discuss issues with the council or designers in a public forum. It also provides an opportunity to inform a large group about the progress of a project, and outcomes of past engagement.

Any organisation or person can attend a hearing, either to speak to or to just listen and observe.

## HOW TO DO IT?

A Public Hearing or meeting should be planned well in advance in order that there is adequate time to advertise the event widely (ideally for a month beforehand). Evening events are best attended on Tuesdays or Thursday, but timings should be checked to make sure it does not clash with other meetings or events.

The venue should be accessible by public transport, with access for the disabled, easy to find, with parking area, open late if necessary, and with capacity for the estimated attendance.

Advice on running the meeting or hearing on the day can be found at [www.seedsforchange.org.uk/meeting](http://www.seedsforchange.org.uk/meeting)

## ADVANTAGES

- Enables large numbers of people to have their say
- Provides an opportunity to explain processes, give information and gather feedback
- Demonstrates openness and transparency
- Can attract publicity or can be used as a launch event

## CHALLENGES

- Unlikely to be representative – not everyone has the time or inclination to attend
- Attendance is often low unless people feel personally or deeply concerned
- Some people are likely to be inhibited from speaking in a large group
- Traditional formats can limit audience contribution and lead to conflict
- If confrontational it may lead to poor media publicity

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# 3.17 Run a disposable camera project

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## PURPOSE



Listen



Shape

## WHO?

Young  
Hard to Reach  
Comm. needs

## HOW MANY?

Groups

## RESOURCES

Technology

## WHAT IS IT?

A photo project is a way of getting people actively involved in the early stages of a proposal.

## HOW TO DO IT?

Give a group of people disposable cameras and encourage them to document life in their community. This includes capturing things they like, dislike, feel are distinctive to where they live etc. Once the cameras have been returned, develop them and assess the photos. The best photos can be selected and displayed at a venue (& urban room as part of exhibition) for members to then discuss.

## WHAT RESOURCES ARE NEEDED?

Disposable cameras. Exhibition space. Staff to go through photos and select best ones.

## ADVANTAGES

A collection of photos taken by local people that visually communicate how they feel and how they interact with their local environment. May show positives and negatives about a place from different perspectives. Once discussions have been held a written record can be produced.

## CHALLENGES

A challenge identified in a similar exercise was ensuring that cameras are returned to the host group.



Photograph by Shelley Rice. Copyright TBC



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# 3.18 Hold a series of Focus Groups

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## PURPOSE



Inform



Listen



Shape

## WHO?

Young

Older

Hard to Reach

## HOW MANY?

Groups

## RESOURCES

Facilitation

Special

setting

## WHAT IS IT?

A focus group is a quick way to generate ideas and get reactions on a specific proposal or problem. A small group (6-12 people) with something in common but who may not know each other are invited to attend a session. They will be assigned one specific task with a time limit for resolution or conclusions. There can be follow-up sessions if necessary. Because it is important to maintain a balance of participants, there is no “open” invitation extended to the general public.

## HOW TO DO IT?

A neutral facilitator should be used to create an honest, non-biased, productive discussion. The municipality or other “host” organization can be present but should not speak in defence of the project or provide opinions.

A focus group should be used when the goal is to identify likes, dislikes and perceptions about a specific proposal, and when it is desirable to reach a lot of different groups and compare their thoughts and ideas. This process allows project planners to reach under-represented groups who might not typically attend public meetings.

This method helps decision-makers understand the values of participants and their reactions to various proposals or alternatives. It can help in the development of policies, programs, services, distribution of resources and resolution of stalemates through a participative process.

## ADVANTAGES

- Encourages active discussion in a welcoming environment
- Time and resource efficient way of identifying and clarifying key issues
- It is a relatively efficient way to get feedback about a specific project.

## CHALLENGES

- With small groups, it is difficult to be sure all stakeholders or interests are represented
- Workshops can be dominated by articulate and confident individuals if not carefully facilitated
- Requires experienced facilitators

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# 3.19 Host a World Cafe

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## PURPOSE



Inform



Listen



Shape

## WHO?

Young

Older

Hard to Reach

## HOW MANY?

Groups

## RESOURCES

Facilitation

Special setting

## WHAT IS IT?

The World Café methodology is a simple, effective, and flexible format for hosting large group dialogue, which can be modified to meet a wide variety of needs. Specifics of context, numbers, purpose, location, and other circumstances should be factored into each event.



For more information visit [theworldcafe.com](http://theworldcafe.com)

## HOW TO DO IT?

(text taken from [theworldcafe.com](http://theworldcafe.com))

Create a “special” environment, most often modelled after a café, i.e. small round tables covered with a chequered or white linen tablecloth, butcher block paper, coloured pens, a vase of flowers, and optional “talking stick” item. There should be four chairs at each table (optimally) – and no more than five.

Welcome and Introduction: The host begins with a warm welcome and an introduction to the World Café process, setting the context, sharing the Cafe Etiquette, and putting participants at ease.

Small-Group Rounds: The process begins with the first of three or more twenty-minute rounds of conversation for small groups of four (five maximum) people seated around a table. At the end of the twenty minutes, each member of the group moves to a different new table. They may or may not choose to leave one person as the “table host” for the next round, who welcomes the next group and briefly fills them in on what happened in the previous round.

Questions: each round is prefaced with a question specially crafted for the specific context and desired purpose of the World Café. The same questions can be used for more than one round, or they may build upon each other to focus the conversation or guide its direction.

Harvest: After the small groups (and/or in between rounds, as needed), individuals are invited to share insights or other results from their conversations with the rest of the large group. These results are reflected visually in a variety of ways, most often using graphic recording in the front of the room.

# 3.20 Use Instagram

## PURPOSE



Inform



Listen

## WHO?

Young  
Hard to Reach

## HOW MANY?

Groups

## RESOURCES

Technology

## WHAT IS IT?

The use of Instagram or other social media platforms can be used to promote engagement events, as well as record and share the outcomes of meetings, workshops, charettes etc. The use of Instagram hashtags is a good way to focus posts on a particular event, area of Bradford, or proposed development.

## HOW TO DO IT?

Unique hashtags could be promoted at engagement events, such as co-design workshops, public meetings, or on event promotion literature. The more unique a hashtag is, the easier it is to take in with minimal exposure, and then the easier it will be to spread. Instagram provides a way for people to upload images after an event has completed in order to provide legacy to an event and keep the momentum of an engagement activity going.

## ADVANTAGES

- Inter-connectivity
- Can be accessed at any time anywhere
- Wide user base amongst the young demographic
- Cost-effectiveness

## CHALLENGES

- Lack of understanding by event organisers
- Difficulty in monitoring the posts to ensure they are appropriate.



Integreat PLUS is the trading name of the Cultural Industries Quarter Agency (CIQA), a social enterprise which provides regeneration, design and economic development support for communities, local authorities & other social enterprises.



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