

ARCHES

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Deliverable D2.3 “Assessment of participatory methodology”

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Abstract

In this deliverable we address the second phase of this work package. The aim of this report is to explain how the participatory research groups have been established in the second phase of the project as a result of the pilot phase. The report provides an overview of recruiting of the second phase research groups in Madrid, Oviedo and Vienna, as well as of the different sessions the 4 groups have had over the last year, their activities and planned outputs. It concludes with an overview of plans to evaluate the overall participatory nature of the project using the framework for validity established at the outset of the project.

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Abbreviations

ARCHES: Accessible Resources for Cultural Heritage EcoSystems

Coprix: Coprix Meida

Bath: Bath University

BVI: Blind and Visually impaired.

HI: Hearing Impaired.

HoH: Hard of Hearing.

LD: Learning Disabled.

OU: Open University

VI: Visually Impaired

VrVis: Zentrum für Virtual Reality und Visualisierung Forschungs GmbH

Introduction

The objective of this work package is to establish a series of participatory research groups which includes people with differences and difficulties associated with perception, memory, cognition and communication, who can work with the cultural heritage sites and the developers of software platforms, applications for handheld devices and multisensory activities. The purpose of this task is:

- To provide the starting point for the design of the software platform, the applications for the handheld devices and the on-site multisensory activities addressed under WP3, WP4 and WP5, respectively.
- To enable the participatory research group to evaluate the software, applications and activities which are subsequently developed under WP3, WP4 and WP5 and to feedback in order for further modifications and developments to take place.
- To enable the participatory research group to trial final products and clarify modifications in relation to software, applications and activities emerging as final outputs of the technical WPs.

The aim of this report is to explain how the participatory research groups have been established in the second phase of the project as a result of the pilot phase and how the overall participatory nature of the project will be evaluated.

Outputs from phase 1 drawn upon in phase 2

The work package began with establishment and development of the London participatory research group and participatory ways of working (described in 2.2.1). Subsequent to this effective first phase, the participatory research groups were established in Madrid, Oviedo and Vienna. The development of these groups drew upon the following documents, guidelines and processes which emerged from the pilot phase.

- Video outlining the project
- General and accessible information sheets and letters
- Approaches to gatekeepers
- Consent processes
- Processes related to travel and subsistence
- Support requirements for the group
- A Ways of Working document (drawn from research)
- Our values and ways of working (from participatory group)
- Communication Rules
- Key issues overview: Creating a Personal Connection, Accessing Ideas and Navigating the museum environment.
- Session PowerPoint templates
- Rules for designing a research project
- Demographic forms
- Museum activity evaluation forms
- ‘Mystery shopper’ guidelines and feedback forms
- Guidance on practical organisational challenges related to:
 - Recruitment issues
 - Seeking volunteer supporters
 - Technology and accommodation issues
 - Food and transport issues

Attendance

The number of participants at the information meetings in the different museums demonstrated the effectiveness of the recruitment processes. In London both museums together had a total of 47 persons during the first session, Madrid 51, Oviedo 27 and Vienna 46. As anticipated there was a drop off after the early meetings, but all settings have sought to maintain a representative working group. As a result, the London Museums share a core of 15-20 participants per session, Madrid 25-30, Oviedo 15-20 and Vienna approximately 20 participants per session.

Activities

As a consequence of the unpredictable needs of the technology companies and in response to the priorities of the participants, the groups have undertaken a range of activities to to maintain regular attendance of participants. These have taken the form of mini projects and whole group activities. The mini projects are outlined in Table 1:

Table 1 - Mini Projects undertaken by groups in the last year

Location	Project name/Group name	Brief description of project/mini projects	Progress
London	Data analysis project	Evaluation of the participants experience of the project as a result a different creative outputs were created like the tapestry.	Done and was presented on 15th June
	Sensory backpack	Creation of sensory route through the V&A and WC.	Participants have chosen objects in WC. Still to be chosen at V&A expected to finish it November 2018.
	QR Code project	Through the bell participants have layered information in creative ways that will be fully accessible through an QR code	Editing sessions started in September 2018
	Facebook Live project	To share our experiences virtually.	Ongoing as of September 2018
Madrid	Accessibility and Orientation	Intro Video to Museum Training of Museum staff Creation of disability tag	Writing of script and looking into logistics-October 2018 Ongoing as of September 2018 Ongoing as of September 2018
	Contents and Texts	Analysis of each route and artwork	Professional evaluation by participants-October 2018

	Tactile Relief and Multi-sensory object	Choosing and evaluation of VrVis relief Textile catalogue Brush stroke catalogue Tactile map	Ongoing as of September 2018
	Games	Creating a dictionary for colours and their conversion into vibration and sound	Commencing September 2018
Oviedo	Navigation and Access group	=Creating training material for museum staff =Re-writing of information brochure =Creating video for website intro to museum	Ongoing as of September 2018
	Games	tbc	
	Content	Creation of museum routes and their texts	Ongoing as of September 2018
	Tactile group	tbc	
Vienna	Tactile map	Design and making of a tactile map of the museum layout that will be integrate in the Museum apps route. This also includes audio description of layout.	To be finished June/July 2018

Table 1: Overview of different mini projects within the different sites and the stages of development.

The groups worked with the full range of technologies at different stages of their development. For TreeLogic the groups tested the design of the website platforms, spending 1-2 sessions reviewing mock-up designs, museum routes app, looking at mock-up designs, museum route themes and artworks in the galleries. The number of sessions for this varied according to the museum and the group priorities but were at least 3 sessions long. They also explored the OurStory application, which was tested twice in all groups. For VRVis the groups tested two different things; the noodle models (tested once or twice by Vienna, Madrid and Oviedo) and the tactile relief. For the tactile relief groups underwent different exercises. Groups that started out after the pilot stage underwent the voting process. Two groups (London and Oviedo) were able to start thinking about creative content such as the inclusion of games, poetry and stories. Madrid and Vienna both tested the Hp Sprout (during two sessions) using London reliefs. This gave them the opportunity to get a sense of the technology.

The participants were also very much included in the process of the development of the ARCHES official website video. Due to the time schedule, each group participated during different stages. Each group voted on the avatar character (1 session per group) and the storyboard at different stages (1-2 sessions in each setting). The video is still in process and needs one more testing for it. SignTime also undertook an event in Vienna for the D/deaf and Hard of hearing community where they collected data on the overall look of the avatars. Lastly, Coprix tested in total 4 different versions of their game application with the groups. Two of the versions were related to the menu design (this was conducted in all groups during the course of 1-2 sessions). Following this, the groups tested the first game version. This version was focused on participants who do not require VoiceOver functions (all groups tested this during 1 session). The second version of the first game then included VoiceOver functionalities which allowed BVI participants to do the testing (during 1 session in each place).

In London, the participatory research groups has undertaken 24 sessions with a wide range of activities, including film editing, mystery shopper museum visits, quizzing games, and 'let's van gogh' (a drawing activity requiring one person take the audio describer's view and another to reproduce an image based on the verbal description). Lastly, at the start of sessions, this group has undertaken a range of participant-led

activities to get to know each other better.

Vienna had a set of 14 sessions with an in-depth exploration of the museum collection. Whilst their focus was in creating museum routes and their accompanying texts, the group also had practical painting activities to understand the process of creation of an artwork. The group also conducted a creative analysis of their relationship with ARCHES by cutting out artworks and using them as a basis to design an ARCHES poster.

In comparison Madrid, which had 18 sessions, took a more creative approach and explored collections through quizzing games, card games and theatrical performances. The group also went on to exploring other exhibitions and their offers open to the public.

During 14 sessions, Oviedo explored a range of activities that mixed both research and creative elements. A strong focus was to understand people’s access needs and preferences. With that in mind the coordinators organised a range of activities, such as guessing games using smell, crossword puzzles and treasure-hunts that explored navigation amongst.

Two participants from both Madrid and London led sessions. In London, the aim was to get to know members of the group better. These activities became warm-up exercises to the rest of the sessions. The activities all had to do with access and our strengths. They included elements of game like people bingo to elements of more research like interviewing other participants on a one-to-one basis. In Madrid, by contrast, the volunteer wanted participants to do a treasure hunt that would involve finding clues within specific paintings. The group had to follow different instructions of how to find the paintings. This was not only to test the level of description one needs to get to point B from point A but also to highlight challenges that the museum has and how we could use our resources to overcome them.

As part of the organisation of these activities and to facilitate learning between groups, the museums have been encouraged to share and to document their activities. Two screenshots of the spreadsheet can be seen below (see Figure 1).

MUSEUM	DATE OF ACTIVITY UNDERTAKEN	NAME OF ACTIVITY	AIM OF ACTIVITY	SHORT DESCRIPTION OF ACTIVITY	MATERIALS	POSITIVE ASPECTS	NEGATIVE ASPECTS	RECOMMENDATIONS
Thyssen-Bornemisza Museum	25 January	Theatrical Visit	Explore other types of contents that can be given to create a aesthetic experience through sound and narrative, rather than description and explanation.	We divided the session in two parts. One was in the museum and the other in the workshop. While some were doing the visit, others were filling in questionnaires and doing the selection of focus groups (select which one interest them more within the whole programme to start researching)	artifacts, sound player, different artifacts to create a multisensory activity.	Its a way to evaluate what kind of information is relevant for someone who cant see to allow them to construct a conceptual map.	Deaf have to see the interpreters and they have to involve the music and sound in their interpretation. Working in advance with them is a must. Artifacts can be uncomfortable and sometimes a bit stressing for people with learning difficulties	Making sure words are easy to understand and the different levels of information to be included for all types of visitors.
V&A	23 February	Tate Modern visit - Modigliani exhibition	Exploring the exhibitions in a different setting (to V&A or WHC) evaluating the content (the VR exploration of Modigliani's studio in particular) and feeding back on the experience and how it could've been done differently (to enhance/improve the experience of our participants)	The Tate Modern session was divided into two parts: 1. testing the ARCHES Storyboard video; this activity was done by all present participants 2. The second part of the activity was divided between an introduction talk about the exhibition given by one of the curators at Tate Modern and exploring the actual exhibition. Participants were accompanied by memebra of staff (Helena, Suzana, Sarah, Fabrice) during their exploration of the exhibition and were encouraged to note down things they liked/disliked about the exhibition	Paper, pens, instructions ("Mystery shopper checklist"), iPads	Exposing our participants to different experiences in a museum setting, different topics, different works of art....	Having to negotiate very crowded areas where visibility of some works of art/labeled was obscured by people/lighting/long queues (sally, not many people managed to experience the VR tour of Modigliani's studio because the queuing time for it was around 30 minutes and most of our sighted participants could not stand/wait in the queue for such long period of time); lack of objects to touch/feel for visually impaired participants and difficulties in following/seeing the BSL interpreter in a crowded space.	Even though some aspects of our visit were somewhat negative, overall conclusion is that the participants like to pay visit to various museums/galleries/ as they like to "assess" new places/venues on their accessibility, inclusion and other issues related to different disabilities. Also, working in a slightly different environment (to one we are familiar with), i.e. the Studio room given to us at Tate Modern, is a good experience and some of our participants have concluded that an unfamiliar space isn't always necessarily stressful or a cause for anxiety. In other words, change of setting can (often) be inspiring and a positive experience.
V&A	9 March	Coprix Game testing (testing the main menu on PCs/Macbooks) - all participants Data analysis project with Jane Steele (Open University research partner)	Coprix activity: Testing the following: - Accessibility features: Voice over, black and white contrast, captions and "easy menu" (simpler navigation) - Main menu - Accessibility settings - Gallery mockup and game selection mockup; - Jane's activity: tbc	Filming the testing of each participant and running the film for testing. We were testing the "ease of use" of Navigation, Lang for filming. The filming was done to ensure the whole testing pro Jane's activity; tbc	Laptops for testing, iPads for filming, Flipchart paper, tape, pens & pencils for Jane's activity	Working alone/independently can be a positive for some participants. Also, involving the participants who aren't doing testing (or have finished doing it) to film (for example) or help those who need help/assistance with filling in questionnaires	Testing any technology (when participants do it by themselves) without help from staff) can be time consuming and enough time for it should be planned into any session dedicated to testing. Also, participants can sometimes struggle when doing testing on their own so it's good to have staff present to encourage them to carry on, etc.	

MUSEUM	DATE OF ACTIVITY UNDERTAKEN	NAME OF ACTIVITY	AIM OF ACTIVITY	SHORT DESCRIPTION OF ACTIVITY	MATERIALS	POSITIVE ASPECTS	NEGATIVE ASPECTS	RECOMMENDATIONS
V&A	11th August 2017	Let's Van Gogh	Understanding and experiencing giving visual description.)	In pair of 2, one will give a visual description of an object/painting whilst the other person has to draw it without seeing it. After swap roles with new object.	Pen, paper, 2 art objects/paintings, board, play doh,	People who never worked before together engaged	N/A	Participants had to be encouraged to work with people they had never worked with before. Assume that the room isn't too loud.
V&A	5th January 2018	In-depth look at 2 V&A Highlights objects/quizzes (questions related to the objects seen)	Learning more about the history of important objects in the Museum/in-depth description of objects	Detailed history/description of two museum objects	Audio recorders, iPads, pen, paper	Learning about objects how to describe them	N/A	Making sure the description is not too complicated (not too many dates, names, etc.) and making sure the terminology used is well understood by all participants; also, prepare the text for the interpreters (BSL in this case) so they can work better with the deaf group
V&A	19th January 2018	1st activity, Winnie the Pooh exhibition visit	Getting the participants to explore new exhibition in the museum	Looking at the set up of the exhibition: touch objects, labels, audio/video, light, sound, etc.	paper, pen, iPads	Participants are encouraged to look around alone or in small groups	N/A	Give participants as long as they need to explore the exhibition
V&A	19th January 2018	Sensory back-pack research; this is the PROJECT (not a single session activity) which has been suggested by the participants at the end of 2017	Creating a sensory back-pack for people (children) with Learning Disabilities	To start exploring 20 or so objects in the museum (highlights of the V&A) and selecting which ones would be good to interpret and have in a back-pack	iPads, audio recorders, pencils, paper, existing V&A back packs for families	Deep involvement of the LD group/encouragement to all work together/identified by the group	N/A	This project could take a long time and should not be rushed. Different members' needs should be taken into account when exploring galleries/objects (i.e. speed at which the exploration of galleries is done, obstacles, etc.) only a few objects (max 4-5) should be looked at in one session
Wallace Collection	2nd February 2018	Participant-led activity	To get to know each other better/ice-breaker	Everyone writes down a secret/hidden talent or ability they are read out anonymously and the group have to guess who it is	Paper, pens, instructions			
Thyssen-Bornemisza Museum	16 November 2017	Exploring resources available in the museum	Getting to know what kind of information the museum is offering to visitors and to evaluate if it is accessible or not	In groups, we go and see one or two paintings. We take different kinds of devices and types of information (audioguides, audiodescriptions, sign-language guide, web site information) and share what kind of information is the museum giving us and how we can improve it.	printed texts of all information given through devices (accessible for deaf)	Participants get to know the different conditioning factors of each kind of device and the possibilities to adapt texts depending on public needs and interests	If you don't have a easy-to-read version of texts it might provide certain frustration in some participants	If there is no easy-to-read version is better to concentrate evaluation of texts in a limited amount of words, and concentrate in evaluating if it is accessible or not.
Thyssen-Bornemisza Museum	14 December	Card game	Getting to know the art pieces throw questions that make them focus in details and curious information. The aim for us is also to evaluate later the kind of information they remember and why	Each group of people is given some cards with questions and answers (at the back) its a quiz game that has four categories of information.	Needs a lot of preparation to decide questions and what kind of information in given in the answer. It has to be accessible for all. You do not need much questions, is better to concentrate in doing good ones and measure why they are important for visitors.	The participants had a lot of fun and they remember much more the contents of the art pieces after playing with them.	If you do not determine the parameters of the type of questions, the activity is impossible to evaluate adequately. You need to decide whether they are open or close questions, if they are concentrating on visual analysis or in previous knowledge of artworks. And then you need to measure what works.	Its important to evaluate the impact of the activity in a short and long period time. The card activity is long but engaging and participants want to share what they learn. You just need to find the time to do it.

Figure 1: Two screenshots of the Excel Spreadsheet outlining the activities within the museums

ARCHES Data Collection Framework

As part of these sessions we have been collecting data from a variety of sources and in various formats (see Table 2) . The purpose of data collection:

- A. Evaluation of technologies leading to recommendations to technology partners
- B. Evaluation of activities sites leading to recommendations to museums
- C. Evaluation of process & method leading to recommendations in EU reports

Source	Activity	Data collection method	Data type
Explorers (participants)	Tours of museum-museum located activities Visits to other heritage sites Group work, discussions	Video- recording Photography e.g of gallery visits Audio-recording Questionnaires Interviews (individual or group) Mind maps Our Story Personal diaries Poetry	Speech via dictation signing, writing Images, via drawing, doodling, photographs, videos Writing, notes, reports,
Support workers/volunteers	Tours of museum-museum located activities Visits to other heritage sites Group work, discussions	Video- recording/photography Audio-recording Questionnaires Interviews (individual or group) Mind maps Our Story Personal diaries	
Museum staff	Tours of museum-museum located activities Group work, discussions Project team meetings	Video- recording/photography Audio-recording Personal diaries (reflecting on personal experiences) Field notes (based on observations)	
Technology company staff	Feedback from explorer groups Project team meetings	Video- recording/photography Audio-recording Personal diaries (reflecting on personal experiences) Field notes (based on observations)	

Researchers	Tours of museum-museum located activities Group work, discussions Project team meetings	Video- recording Photography e.g of notes made in meetings Audio-recordings of every weekly session and gallery visits Personal diaries (reflecting on personal experiences) Field notes (based on observations) Interviews with English speaking staff and participants in all 3 countries Emails from participants Social media comments	
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Table 2: Data collection sources, activities, methods and types

Plan to evaluate the overall participatory nature of ARCHES

We will be visiting partners to undertake interviews over the next 6 months.

Intended interviewees (Translation as necessary)

MUSEUM GROUPS

- One supporter (Regular attender)
- One facilitator (Occasional attender)
- Five participants (inc diary keepers)
- Museum research coordinators
- One Manager
- One Helena

TECH COMPANIES

- 2 developers
- 1 manager

Interview dates

- London: Nov–Dec 2018
- Madrid: Nov-Dec 2018
- Oviedo: Jan-Feb 2019
- Vienna: Jan-Feb 2019
- Tech Companies (Sept-Dec)

We will be asking questions related to the 6 validities of participation (see 2.2.1 for an overview of this focus):

- Is the project credible and meaningful to you? [Intersubjective validity]
- Is ARCHES relevant to the local situation? [Contextual validity]
- Is this project allowing you to play a full and active part in the research process? [Participatory validity]
- Is ARCHES creating opportunities for social action? [Catalytic validity]
- Do you think this project is sound and just in what it is trying to achieve and the way it is trying to achieve it? [Ethical validity]
- Is this project increasing empathy among participants [Empathic validity]

We are also interested in:

- Where you are and where you have been in relation to issues of access?

- What activities have you been undertaking with the participatory groups?
- What activities have people struggled with and thought successful?
- What impact has ARCHES had on you?
- What are your plans to act upon lessons learned from ARCHES?

We would also like to be able to produce a portrait of each museum’s access history to situate our reports. We would like a museum co-ordinator or administrator to provide us with answers to questions related to this history either verbally or in writing at the time of the interviews. We appreciate some questions may not be entirely relevant, but are happy to talk through this when we are doing the interviews.

These are our 10 questions:

1. How long has your museum/heritage site provided access services for disabled people? How did these services start?
2. Could you please provide an over-view of the access services you provide for people walking in off-the-street, such as information, devices or mobility – please feel free to copy and paste if you have pre-written sources. To the best of your knowledge, could you also please describe when you introduced each of these activities (if you don’t know, please feel free to say so).
3. Do you run classes or specialist tours for disabled people? If you do, when did you introduce these classes, and could you please briefly describe them (again, if you don’t know approximate dates, please feel free to say so).
4. Could you please describe any specialist teachers and/or support staff to work with disabled people?
5. Do you have administrators/officers that organize your access services for disabled people? If you do, could you please describe their roles and how many people you have in this role.
6. Is there a mission statement or general policy of the museum on access for disabled people, or a general access policy that includes disabled people? If you have one, could you please provide it or describe it.
7. Approximately, how many visitors with disabilities does your museum or heritage site have per annum, either through its access services or through specialist classes or tours? Do you know – even an estimate – how many disabled independent visitors you have per year.
8. Do access services have its/their own department or are you part of a larger department? Either way, could you please describe the structure of your department.
9. Can you please describe any successful initiatives that your museum/heritage site has been involved in – if you have anecdotes or feedback you could provide without providing identities.
10. Do you use technologies for supporting access to your collections for disabled people – either through websites or devices/apps/software in your museum? If you have any examples of successful technological practice, could you please give details and anecdotes if possible.

There are two other tasks we will be undertaking in preparation for the deliverables.

- The museum co-ordinators will be working with the Research Associate to capture examples of the research group activities and practices that have been undertaken to produce a resource for other practitioners.
- The participatory groups will be supported to produce a Manifesto for Heritage (or some such title). The target audience are currently intended to be *Museum staff, visitors and administrators*. Examples of what it might or might not resemble are stored here:
https://drive.google.com/drive/u/0/folders/1XvB3B1WNpO3I8eVJ54NHQFk_eLUT7Jo6
 - Our initial action is to work with the groups to produce 8-10 Principles across the four groups (ostensibly 2 each). We can then consider how we might bring those Principles to life.

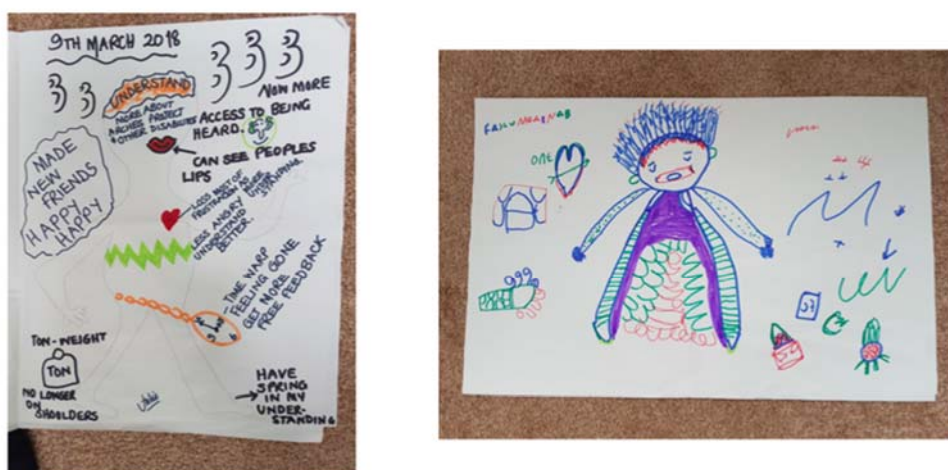
As an initial activity to evaluate the participatory nature of the London group experience a data analysis project was undertaken with participants. This involved the group producing body maps, totems and a tapestry to explore and express their experience of the project. Through this process we were able to give voice to participant’s experiences and to identify strengths and weaknesses of the approach. Individuals

had many positive things to say, but there were a range of negative experiences reported which spoke to both the personal and institutional and impacted upon the group and our relationships as whole. Below are examples of this work produced by the participants. Based on this London pilot, similar smaller scale projects have been undertaken in the other settings to ensure an overview of people's experiences.

Examples from London: body-maps



Examples from London: body-maps



Examples from London: sculptures



Example from London: tapestry

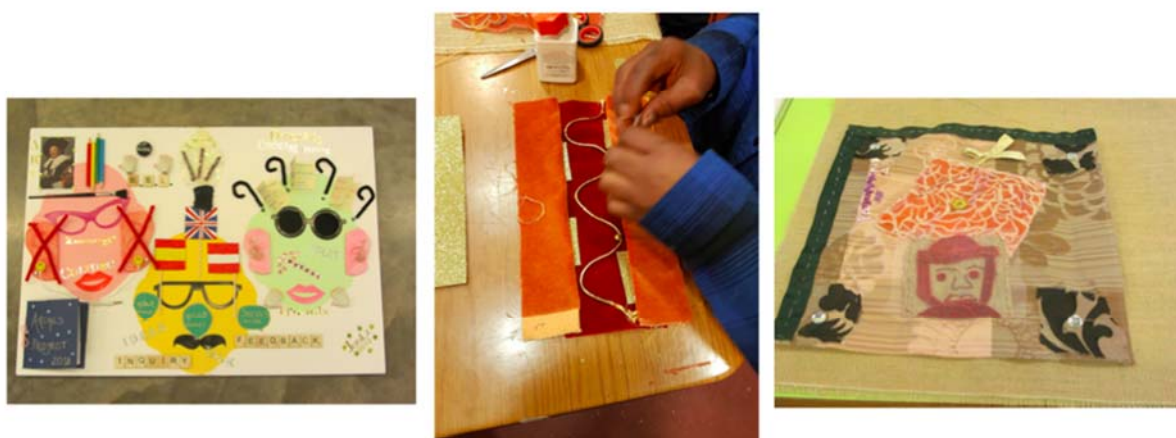


Figure 2: Four slides with examples from the London Tapestry Project.

Conclusion

This report has outlined the activities undertaken by the four participatory research groups in the past year. It highlights the three kinds of activities which we have focussed upon, namely testing the technologies, exploring issues of access and developing an understanding of personal experiences of these issues. It outlines our plans to evaluate the participatory nature of the project and how we have engaged with this issue with the London group. Overall it is evident that the four settings have managed to maintain four vibrant, diverse and engaged groups of researchers, who have provided meaningful feedback to the technology companies.