

# Echoing the voices of the minority through artistic interventions

An ethnographic comparative case study on the effects of artistic interventions on inclusion within mini-publics.

*“Music, images, language and movement can turn a participation initiative into a beautiful and connecting moment. With the imagination and the ability to make abstract ideas and visions tangible, artists can also make the image of a good future that emerges in the Plekberaad tangible and accessible.” (The Turn Club, 2024c)*

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## Preface

In front of you lies my master's thesis, "Echoing the Voices of Minorities through Artistic Interventions." This thesis explores the current level of inclusion in mini-publics and examines the role artistic interventions can play in enhancing this inclusion. Over the past five months, I have conducted engaged fieldwork research at The Turn Club, which has been an amazing experience where I learned about handling uncertainty and thriving in chaos ;).

I want to express my gratitude to my internship supervisor Miriam for her support and for continuously evaluating the process of Plekberaden. Her input on alternative approaches for my thesis, especially when the process of organizing the Plekberaden was delayed, was invaluable. Next to that, of course, a big thank you to all the other employees for their enthusiasm, guidance, and creative contributions to various aspects of my thesis.

Moreover, I am deeply grateful for the support and guidance of my thesis supervisor, Kim Loyens. Her expertise and insights have been invaluable throughout this research process. Thank you, Kim, for answering every small question I had and for being available at all times, even while in Finland and Denmark.

I also extend my heartfelt thanks to the participants of the Citizen Assemblies and Plekberaden who generously shared their experiences and perspectives, without which this research would not have been possible. Lastly, I want to thank my parents, brother, partner, and friends for their unwavering support and for bearing with me during times of stress.

*Bedankt voor er zijn*

*Soms*

*door stress overgenomen*

*Maar dankzij jouw woorden*

*Voelde ik*

*dat het goed zou komen*

## Abstract

Currently, there is often a selective group of citizens who actively participate in mini-publics and let their voice be heard. The question is, how can the voices of minorities be echoed through artistic interventions? This research explores the role artistic interventions can play in mini-publics regarding inclusion. To study this, an ethnographic comparative case study, is conducted. This research entails two expert-interviews, 14 participant-interviews and six observations. Additionally, poetic inquiry is used to collect and analyse the data and provide a more accessible way to share the findings of this research to create social impact.

The main findings of this research suggest several opportunities when it comes to including artistic interventions in mini-publics to enhance inclusion. First, artistic interventions stimulate participants to think further ahead than their present life and their own issues. This stimulates inclusion since they move beyond their personal issues and work towards a joint vision. Second, artistic interventions influence the atmosphere of the group, creating a calming and relaxing environment for participants to work, stimulating them to actively participate. Third, it offers participants the possibility to express themselves in several ways, making it possible for them to get a grip on the discussed topics and participate on equal footing.

However, this study also shows that the implementation of artistic interventions needs to be developed further for optimal functioning. To be able to enhance inclusion through artistic interventions, it is crucial to get to know the audience and the place the mini public will take place. Is there a need to provide further elaboration on this and the process of the evening? Should there be a warning for things getting too personal? These factors can influence how people experience the different artistic interventions. Additionally, it is crucial to take participants along in the reasoning why a specific artistic intervention is implemented and what it will bring them, for them to actively participate.

Overall, this study aims to provide insights on inclusion and artistic intervention in mini-publics. These insights could guide organizations, such as EMMA, G1000 and The Turn Club, towards a more inclusive way of organising mini-publics, with the help of artistic intervention, if implemented correctly and with care. To stimulate this, the research contains practical recommendations for the implementation of artistic interventions in mini-publics to enhance inclusion, especially regarding the The Turn Club to develop their working methods within 'Plekberaden' (place assemblies).

**Key words:** mini-public, artistic intervention, inclusion, citizen assembly, plekberaad, futuring

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# 1. Introduction

## 1.1 Background and problem statement

*On Saturday, March 16, 2024, I find myself at the observer's table of the Citizen Assembly (CA) in Schagen. Around me, I see enthusiastic looks and people wholeheartedly discussing the future of Schagen. During the break, I sit down next to a woman around 55 years old who seems lost in thought. I ask her how she is experiencing the day so far. I receive a brief and clear answer: 'boring' (OIG).*

This brief interaction sets me thinking. How can citizen participation be structured in an inclusive way, facilitating active involvement for all members of society? And what role can artistic interventions play in this?

In Western countries, the question of how to increase political involvement and citizen participation has become increasingly central in recent decades (Michels, 2018). This raised focus is due to the understanding that a higher level of participation creates more policy support, increases fulfilment, promotes personal development, and contributes to independence and engagement in society (Hurenkamp & Tonkens, 2020; Pülzl, & Treib, 2017; Saha, 2000). For this reason, municipalities, emphasize the significance of citizen participation by, for example organizing working groups, citizens' platforms, and referenda (Michels, 2018; Leyenaar, 2009). However, currently, the participants and outcomes of citizen participation initiatives are often not reflecting the residents in a neighbourhood. Within projects concerning citizen participation often older, theoretically educated people, without a migration background and with 'loud voices' are involved (Hurenkamp & Tonkens, 2020; Michels, 2018). Young people and people with a migration background are often underrepresented (Hurenkamp & Tonkens, 2020). This results in a non-inclusive form of citizen participation, which reinforces inequality. All residents must be listened to, including those who are not (yet) active, to prevent certain groups from being excluded and that facilities are accessible to everyone (Michels, 2018).

Often, the government lacks creativity when it comes to involving citizens in policy. That is why people regularly fall back on traditional techniques that are mainly intended to inform the citizens but allow little or no active participation (Loyens & Van de Walle, 2006). Yet, a relatively new form of citizen participation in which active participation is enhanced are mini-publics. Since the term 'citizen participation' could give the impression of passive citizen

participation, the concept of ‘mini-publics’ will be used in this research. A mini-public can be defined as: *“A class of institutions that directly engage citizens, promote democratic deliberation and have, at times, been institutionalized into contemporary decision making”* (Ryan & Smith, 2014, p.9). Mini-publics can take form in different ways, in this research the focus will lie on Citizen Assemblies (CAs)<sup>1</sup> as well as Plekberaden<sup>2</sup>. Therefore, the term ‘mini-public’ will be used in this research as an overarching concept concerning CAs as well as Plekberaden. These concepts will be further elaborated in the theoretical framework.

In both these forms drawing lots and/or actively reaching out to ‘unusual suspects’ are the standard which creates a focus on diversity (Curato et al. 2021). Diversity – the number of diverse participants joining a mini-public – is easily noticeable, and therefore a factor that is often considered. However, inclusion is just as important, which concerns whether these diverse participants enter as equals in a mini-public, thereby reflecting a wide range of interests (Dryzek, 2009; Vrydagh, 2023). *“Deliberation’s legitimating potential, however, depends on whether those who deliberate truly enter as equals, whether they are able to express on equal terms their visions of the common good, and whether the forms and practices that govern deliberative assemblies advance or undermine their goals”* (Lupia & Norton, 2017, p.64). Thus, to contribute to a more inclusive and just society, it is essential to understand how mini-publics can be organized to reflect the diverse voices of the population.

Currently, artistic interventions are often not part of mini-publics, however, artistic interventions may play a significant role in trying to strengthen this inclusion (Bietti, Tilston & Bangerter, 2019; Cruickshank, et al., 2017; Loyens, & Van de Walle, 2006). When the emphasis of citizen participation lies more on creative processes it makes an ideal way to generate new ideas and alternative solutions (Loyens, & Van de Walle, 2006). Hence, it is interesting to study the role artistic interventions can play in enhancing inclusive citizen participation.

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<sup>1</sup> Dutch translation: burgerberaad. There is no direct English translation for this concept, in the literature several translations are being used, amongst others being: Citizen Assembly, citizen panels and citizen summit (Flinders, et al., 2016; Pascolo, 2020; Smith, 2009).

<sup>2</sup> Since there is not yet existing literature on ‘Plekberaden’ and in alignment with the research objective to show the significance of Plekberaden, the Dutch term Plekberaden will be used in this research. In English this would literally translate to ‘place assembly’

## 1.2. Goal and research question

The complex issue that will be addressed in this thesis is the lack of inclusion within mini-publics and how artistic interventions might impact this. How can you enhance inclusion within mini-publics to work towards a joint vision of the future? What role can art play in this? Thus, this research aims to work towards a more inclusive society in which a broader group of residents shows active citizenship. To work towards this goal, there is a need to focus on what is still questioned about the research topic (Maxwell, 2008). Hence, this research will try to understand what motivates people to actively participate and the influence of artistic interventions on inclusion within mini-publics on the level of participation. Based on this, the following research question can be formulated:

*Which role do artistic interventions play in stimulating inclusion in mini-publics?*

To answer this research question, it is important to explore the current obstacles and facilitators of inclusion and the current role of artistic interventions within mini-publics. Hence, this will be further elaborated in the theoretical framework to answer the following theoretical questions:

1. What are the obstacles and facilitators of inclusion in mini-publics?
2. What is the current understanding of the role of artistic interventions in mini-publics?

To understand the context and its influence, while being in the middle of the fieldwork, ethnographic qualitative research is most useful (Maxwell, 2008). Therefore, this study employed an ethnographic research method, which included participant observations, interviews, and poetic inquiry with the aim to understand the context of Plekberaden and compare it to the context of CAs, in order to gain insights into how these different working methods affect inclusion. The findings of the observations and interviews will be critically analysed based on existing literature to answer the research question. This will be done by means of the following empirical questions:

1. How do participants experience inclusion, and how can it be stimulated?
2. Which artistic interventions are used and how are they experienced?
3. How can artistic interventions stimulate inclusion?

The first question will be addressed in the initial section of the findings chapter. The second and third questions will be discussed in the subsequent section of the findings, where the role



of different artistic interventions in inclusion is explored. Still, it is crucial to separate these two questions to highlight the respondents' experiences and the connection between artistic interventions and stimulating inclusion.

## **1.3 Relevance**

Since this research goal is to contribute to a more inclusive society in which a broader group of residents shows active citizenship, I will elaborate on the social and scientific relevance of this research. This will demonstrate the usefulness of this research for society and in terms of scientific insights.

### **1.3.1 Social relevance**

The Turn Club (TTC) is still in the development phase of these Plekberaden, which is why it is crucial for TTC to study the role of artistic interventions and how they are experienced within mini-publics for the further development of Plekberaden and to create social change (The Turn Club, 2024c). Moreover, CAs are also still at the beginning of their development (Van Bortel, 2024). Thus, both are relatively new forms of active citizen participation which can still be improved on different levels, one of these levels is inclusion, as described in the problem statement.

The experiences of respondents and insights from the fieldwork will provide valuable insights for improving inclusion. How do they currently experience inclusion? How do they experience artistic interventions? How do they experience the role of artistic interventions in enhancing this inclusion? These findings will be shared with various organizations that organize mini-publics, including the Municipality of Utrecht, EMMA, G1000, and TTC. By examining the current level of inclusion within mini-publics and exploring how it can be enhanced through artistic interventions, practical recommendations will be formulated to provide guidance to these organisations in enhancing this inclusion. When inclusion is enhanced, this will provide an opportunity for those whose voices have not yet been heard, to actively participate. Encouraging and providing an equal opportunity to participate for marginalized groups, can empower them to voice their concerns and influence decision-making processes. Eventually, this empowerment can lead to greater social inclusion and equality (Gaventa & Barrett, 2010). Moreover, citizen participation can contribute to the development of citizenship skills by fostering skills, connections, and organizational strength among citizens (Gaventa & Barrett,

2010). Therefore, this research can contribute to society and the development of individuals by providing valuable insights for fostering a more inclusive form of mini-publics.

To make the finding of this research more accessible, these will be summarized in poems based on the experiences of respondents. Since the poems created in this research will be exhibited at the Utrecht Neude Library and shared with various interested parties and individuals, this study aims to spread the word more broadly. It seeks to motivate people to reflect on the topic, consider their own perceptions of inclusion and how artistic interventions might play a role in this.

### **1.3.2 Scientific relevance**

In current quantitative research, differences exist in the conclusions of the effectiveness of citizen engagement (Gaventa & Barrett, 2010). Gaventa and Barrett (2010) therefore state that deep qualitative understanding is needed. Since then, significant qualitative research has already been conducted on various types of citizen participation (Michels, 2018). Due to the wide range of citizen participation initiatives, research often concerns some forms, some aspects, or some implications of participation (Michels, 2018). Therefore, there is a need for further systematic comparative research on the effects of diverse participation forms. Michels (2018) suggests that research should look at various modes of citizen participation and conduct comparisons among them. Especially concerning the diversity of people within several forms of citizen participation initiatives (Michels, 2018). Regrettably, due to the scale of this study, such systematic comparative analysis is not feasible. Nonetheless, this research will aim to thoroughly study the form of Plekberaden and compare this to CAs to see how these working methods differ, focusing on a specific aspect: the enhancement of inclusion through artistic interventions. Resulting in gaining more insights into the differences of two forms of citizen participation and working methods and how these different forms affect inclusion. Therefore, this research still addresses the gap identified by Michels (2018) concerning the lack of comparative studies on the effects of various forms of participation since it examines how different methods used by CAs and Plekberaden influence inclusion.

Additionally, this research mainly focuses on what is needed to go one step further than diversity, namely, inclusion. If your group is diverse, it is important that everyone can make their voice heard to ensure that the group provides an inclusive picture of the opinions during a CA, including those from vulnerable groups. Waddington and colleagues (2019) state that there

is a lack of research on how citizen engagement interventions affect women, ethnic groups or other vulnerable groups. In their research, the majority of the interventions that they studied concerned participation of the community. While often not explicitly making efforts to include vulnerable groups. Therefore, it is important to understand how vulnerable groups can participate (Waddington et al., 2019). By focussing on inclusion, this research specifically focusses on how to get vulnerable groups, or groups who often do not let their voice be heard, to participate. This is done by focussing on the design of citizen participation and the impact of artistic interventions on ‘usual suspects’ as well as ‘unusual suspects’. This is crucial to fill the scientific gap about understanding how vulnerable groups can participate.

Moreover, Waddington and colleagues (2019) show that there is a need for prioritisation of multi-method research. Presently, only a limited number of studies have integrated qualitative research methodologies aimed at revealing the underlying mechanisms behind the success or failure of interventions. The study by Ananthpur and colleagues (2014) stands out as a noteworthy exception, this research aims to understand the mechanisms underlying the program's lack of impact through ethnographic research. However, the research conducted by Ananthpur and colleagues (2014) did not focus on an artistic intervention, which is the focus of this study. Using interviews, observations, and poetic inquiry, this study does aim to assess the impact of artistic interventions on inclusion in mini-publics. Hence, a multi-method ethnographic case study is conducted to address this gap in scientific knowledge and contribute to understanding the success and failure of artistic interventions.

## **1.4 Reading guide**

To be able to answer the research question, this research contains the following chapters. The second chapter of this research entails a theoretical framework. This part is aimed at understanding what previous research has shown about the obstacles and facilitators of inclusion and what we know about the role of artistic interventions in mini-publics.

The third chapter describes the research design and the various qualitative research methods to collect data. The use of observations, interviews and poetic inquiry will be discussed and the added value of these will be emphasized. This chapter will also reflect on the quality of this research and the positionality and reflexivity of me as a researcher.

In the fourth chapter, the findings of the data will be described. The findings chapter will be structured around the poems that I wrote based on the experiences of participants. These poems reflect the emerging themes in my data collection, which will be elaborated on, based on additional findings in the observations and interviews.

The fifth chapter focuses on analysing the collected data based on the literature to answer the research question. Lastly, in the concluding remarks limitations of the research will be discussed and recommendations for future research as well as practical recommendations will be provided.

## 2. Theoretical framework

Forming a theoretical framework will be helpful to explore different ways of thinking about the topic (Maxwell, 2008). The theoretical framework (see figure 1) will address the concepts of mini-public, inclusion, and artistic interventions. When critical information is gained about these concepts, the theoretical framework will aim to identify the obstacles and facilitators of inclusion and the current role of artistic interventions in mini-publics.

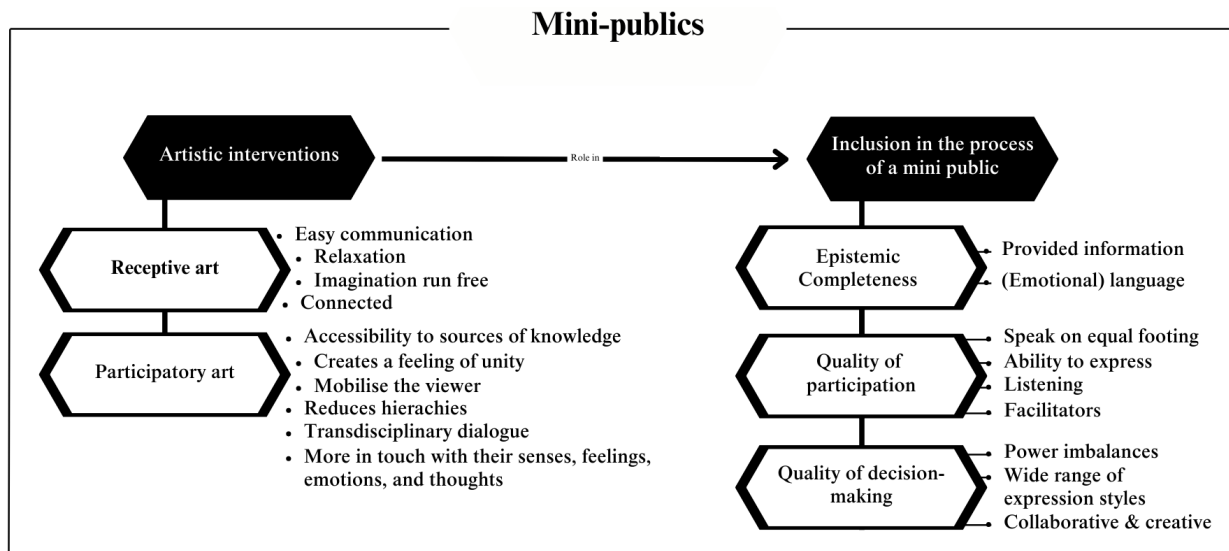


Figure 1. Theoretical framework

### 2.1 Mini-publics

Mini-publics are a form of active citizen participation in which people are directly engaged (Ryan & Smith, 2014). Some argue that this form of citizen participation is the fairest way to include citizens in public decision-making. In a mini-public a group of randomly selected citizens are given a specific mandate and resources to carry it out (Paulson, 2023).

Both Plekberaden and Citizen Assemblies (CAs) can be seen as a mini-publics since they both involve direct engagement. A Plekberaden is a form of citizen participation which is founded by The Turn Club. A Plekberaad creates a space for a representative group of residents to participate in thinking, designing, and building the future of their ‘place’ together (De Tegentijd, n.d.). By fostering connection and greater mutual understanding, a Plekberaad can fight against the stream of polarisation. This is crucial since polarisation causes more and more people to find themselves opposed to each other. During a Plekberaad, long-term thinking and imagination are central factors (The Turn Club, 2024b). Several Plekberaden have already taken place (Leiden2022, n.d.; Lochem, n.d.; Ministerie van de Toekomst, 2022). However, a

Plekberaad is a form of citizen participation which is not yet broadly implemented. Consequently, there is no existing literature on this topic. To still gain insights on the topic of Plekberaden, CAs will be the starting point of this theoretical framework. CAs have three important aspects; public influence, deliberation and inclusion (Michels, 2021; Vrydagh, 2023). These will be discussed and compared to Plekberaden below.

First, public influence. Citizens must be given the opportunity to actively think about policy problems and to provide well-considered advice about this and allow them to decide on an issue (Michels, 2021; Vrydagh, 2023). Nevertheless, when citizen participation does not result in some effects on decision-making it dissolves into tokenism and leads to the frustration of its participants (Vrydagh, 2023). In that case, CAs serve as a symbolic participation (Geissel, 2023). Thus, a CA must have a mandate that comes from a political body. The level of public influence differs quite a lot within Plekberaden. Plekberaden, according to The Turn Club, also imply that long-term thinking and care for our immediate environment should be part of our entire system and that it is therefore important to make the outcomes of the Plekberaad visible and unavoidable among administrators and fellow residents (The Turn Club, 2024c). However, currently, a Plekberaad takes place at the initiative of citizens themselves or organizations. The results are sometimes made visible and presented to the municipality, but there is (yet) no formal role or follow-up, in other words, no mandate. It is crucial to inform participants in advance about the absence of a mandate. Failing to do so may result in frustration and a loss of trust in politics among the participants of a mini-public (Vrydagh, 2023). You could see Plekberaden as a free, independent and artistic form of citizen participation, this differs from a CA (The Turn Club, 2024c). This difference in public influence and its role are interesting to keep in mind during the data collection, as it may impact how participants experience inclusion.

A second characteristic is deliberation, or mutual communication. In CAs this often happens through language-orientated discussions and working with post-its (Vrydagh, 2023). On the contrary, the forms of communication within Plekberaden are different, since they are based on artistic interventions (The Turn Club, 2024c). When a CA exists of a representative participant pool, this does not necessarily mean the voice of the wider public is represented. This can only be achieved when the voices that are present are also allowed to be voiced through deliberation of any kind (Caluwaerts & Reuchamps, 2023). For this reason, the differences in deliberation and to what extent artistic interventions are involved are crucial when analysing the role of artistic interventions on inclusion in mini-publics.

Finally, within both Plekberaden and CAs, a strong emphasis is placed on inclusion and creating an ideal environment for participants to be able to express their opinion on an equal basis and without external pressure (Michels, 2021; Vrydagh, 2023). This third and last characteristic is the focus of this research: inclusion within mini-publics.

## 2.2 What is inclusion?

To understand the level of inclusion within mini-publics, it is helpful to investigate this concept further. Representation and inclusion are both an important aspect when it comes to representing the voice of ‘a population’ and therefore crucial within Plekberaden and CAs. Representation is defined by Jacobs (2021) as the extent to which the composition of the group of participants in a CA reflects the broader population. Representation is crucial to aim for a more diverse group of participations. However, a CA can only be seen as truly deliberative when it is designed in a way to bring out everyone’s arguments, experience and perspectives, and to foster openness towards the arguments of others (Caluwaerts & Reuchamps, 2023). This concerns the level of inclusion. Inclusion can be defined as: all citizens having the equal opportunity of providing input to collective decision-making, to mirror the heterogeneity of the broader population (Vrydagh, 2023). Dryzak (2009, p. 4) underlines this, by stating that “*without inclusiveness, there may be deliberation, but not deliberative democracy*”.

CAs and Plekberaden both aim for inclusion (Michels, 2021; The Turn Club, 2024c). In practice, this inclusion is often difficult to achieve. Even if it is possible to bring diverse groups of citizens to the table, it does not mean that they will also exert influence to the same extent (Hurenkamp & Tonkens, 2020). To gain more insight of the current understanding of inclusion within mini-publics, it is important to explore the design of a CA further and answer the question: *What are obstacles and facilitators of inclusion in the design of mini-publics?*

Several studies indicate that certain demographic groups, such as women, individuals with lower income or education levels, and ethnic minorities, are less likely to engage in deliberation. According to the literature there are several reasons for people with a low income not to be involved in different forms of citizen participation: lack of time, accessibility to a venue, power dynamics between various actors, drawing lots, communication issues from diverse communication styles and public speaking abilities (Hurenkamp & Tonkens, 2020; Lin & Kant, 2021). Conversely, other groups, including males, people with higher income and education levels, often dominate these discussions (Carpini, et al., 2004; Harris et al, 2021; Karpowitz, et

al., 2012; Lupia & Norton, 2017). A main reason for this lies in the fact that some people naturally share their positive thoughts and ideas without needing social approval. But others, especially those from marginalized groups who struggle with language, need help to participate equally in social situations (Boswell, 2021).

These reasons have effects on the representativeness as well as on the level of inclusion. Often more focus is placed on the representativeness, however, inclusion is just as important (Boswell, 2021). To achieve inclusion, deliberation within CAs must stimulate everyone at the table having an equal opportunity to participate (Vrydagh, 2023). In ideal deliberation, people can freely share their opinions on important topics without feeling pressured to agree with commonly accepted ideas about history, culture, and power (Lupia & Norton, 2017). However, the current design of a CA often does not allow for a broad, representative participation, since it does not have the effective opportunity for people to express their opinions, values, and preferences (Callahan, 2007; Vrydagh, 2023).

Important factors that enhance the opportunity for people to express themselves and thus enhance inclusion, are public speaking abilities, power dynamics between various actors, and communication issues from diverse communication styles (Hurenkamp & Tonkens, 2020; Lin & Kant, 2021). These aspects are highly dependent on the design of a CA, which will be discussed below.

### **2.3 Design of a CA**

The methods and the design of the CA determines for a great part the level of inclusion (Caluwaerts & Reuchamps, 2023). The design exists of a formal design and an informal design. First, when it comes to the informal design, such as the interactions in the break room, Boswell (2021) states that participants are then left to their own devices, while these moments are quite important for making connections and understanding each other (Boswell, 2021). In Boswell's (2021) experience, these moments are indeed important for making connection, but in reality, these connections are only formed within a specific demographic group (Boswell, 2021). Thus, it is important to ensure that there are opportunities to build solidarity within the informal processes such as lunch breaks and possible meetings prior to the CA (Boswell, 2021). Yet, this research will focus more on the formal design of the CA since this provides more insights on the actual working methods and how artistic intervention are implemented.



When looking at design, the phases of a CA can be divided in input, throughput, and output (Caluwaerts & Reuchamps, 2023). Since this research focusses on the inclusion within the process of a mini-publics, the input and the throughput phase are most relevant to analyse. The output phase will not be considered since this does not entail the inclusion within the process of a Plekberaad. Furthermore, due to the deadline of this thesis, the output phase of the concerned mini-publics is not taking place within the duration of this research.

The input phase contains representativeness, openness of the agenda and epistemic completeness (Caluwaerts & Reuchamps, 2023). When looking at the input phase the focus will be on ‘epistemic completeness’. The reason for this is that ‘representativeness’ and ‘openness of the agenda’ are both already set in stone when I enter the field. This causes me to have no to little insights in this. Moreover, epistemic completeness might take away the notion of lacking knowledge and therefore enhance the public speaking abilities (Hurenkamp & Tonkens, 2020).

The throughput phase focuses on evaluating the process. The criteria for this are the quality of participation, the quality of decision-making, and the contextual independence (Caluwaerts & Reuchamps, 2023). In this research the focus will lie on both ‘quality of participation’ and ‘quality of decision-making’. Quality of participation concerns the ability to express oneself and overcoming differences in communication styles (Caluwaerts & Reuchamps, 2023; Hurenkamp & Tonkens, 2020). Quality of decision-making concerns taking away the power dynamics between various actors and how this equalizes the conversation (Caluwaerts & Reuchamps, 2023; Hurenkamp & Tonkens, 2020; Lin & Kant, 2021). Contextual independence will not be considered when examining throughput, as it focuses on external coercion and the severe public scrutiny participants and organisers of the CA are under (Caluwaerts & Reuchamps, 2023). However, this research focuses on the internal dynamics and how they influence inclusion, so outside pressure will not be taken into account.

To conclude, the design features that focus on the internal process and have most influence on public speaking abilities, communication issues and power dynamics, are **epistemic completeness, quality of participation, quality of decision-making**. These will be shortly discussed below.

### 2.3.1 Epistemic completeness

Epistemic completeness means that participants have access to all relevant information, in other words how **information is provided** to everyone (Vrydagh, 2023). What matters most is not what participants already know, but how they can gain understanding about the important matters. Ideally, participants have access to all the necessary information and are empowered with the support of experts, policymakers, or knowledgeable individuals (Caluwaerts & Reuchamps, 2023). This helps people think carefully about issues, make informed decisions, and balance out differences in knowledge among participants (Curato et al. 2021). Providing information can be done in different ways, like giving out booklets beforehand or having experts and/or other speakers at meetings (Vrydagh, 2023).

When providing this information to foster inclusion, it's crucial to **mind the language employed** within a mini-public. Instead of using jargon, it's better to centre the dialogue around topics that resonate with individuals to achieve understanding. Hence, the advice is to use familiar words, metaphors and examples that are likely to be familiar to others (Lupia & Norton, 2017). This facilitates a deeper connection with the information provided. Moreover, there should be more space for passion. Using language of reason is always encouraged in CAs, while **emotional language** is not (Lupia & Norton, 2017). Yet, Lupia and Norton (2017) believe that politics needs both reason and passion, not just reason alone.

However, Lupia and Norton (2017) state that activities that aim to persuade and gain approval through language, inevitably rely on existing differences in power. Even language settings that claim to be fair to everyone and treat everyone equally might still be influenced by deep and possibly harmful power imbalances. How will this be reflected in the data collection, if noticeable at all?

### 2.3.2 Quality of participation

Another important design characteristic is quality of participation. This concerns the question whether participants are **enabled to speak on equal footing** (Vrydagh, 2023). If a CA succeeds in bringing a diverse group of residents, including minorities, to the table, it has not been stated that they have the same influence. An important factor in this is the **ability to express oneself**. Theoretically educated people tend to articulate their interests better which makes people listen to them (Hurenkamp & Tonkens, 2020; Lin & Kant, 2021). People who are good at expressing themselves and stating their arguments, are more likely to have influence in the discussions

(Jongh, 2013). Moreover, in a recent study on Ireland's Convention on the Constitution, it was discovered that men tended to speak more often than women during plenary debates, whereas women were more active participants than men in the roundtable sessions (Harris et al. 2021). Unfortunately, this might be difficult to observe in this qualitative study.

Since these inequalities seem to exist, it is important to take measures to enable participants to speak on an equal footing. This can be done by facilitating roundtable sessions and setting ground rules for conversations (Carson, 2017). For example, when participants enter a CA, they do not just enter with a license to speak, but also with an **obligation to listen**. It is not necessary to agree with each other, but just to actively engage what other participants feel they need to say (Lupia & Norton, 2017). However, in practice time is scarce and attention is limited. People tend to tune out when people repeat themselves or when we hear certain words or people talk who have different views than their own (Lupia & Norton, 2017).

Additionally, it is crucial to have experienced and **well-trained facilitators** to enforce people who are less likely to participate. This empowers all participants to feel included and able to contribute to a CA (Carson, 2017). Facilitation ensures that everyone receives an equal opportunity to express themselves, and that each voice is equally respected. Facilitation is a delicate task, as it must spot the subtle and implicit ways through which inequalities occur (Curato et al., 2021; Landwehr 2014). This seems like a difficult task which can be experienced differently within different groups.

### **2.3.3 Quality of decision-making**

A design characteristic which is also important when it comes to the level of inclusion within CAs is the quality of decision-making. Decisions ideally emerge through reasoned argumentation rather than power dynamics (Vrydagh, 2023). However, these power dynamics can occur during a CA. For example, the topics that come up in CAs are often seen as complicated, which makes practically educated people more hesitant about what to contribute (Hurenkamp & Tonkens, 2020). These power imbalances can be embedded in our cultural capital, which entails everything that comes from upbringing and education. Cultural capital is the way in which you relate to your environment in a cultural sense. This can occur, for example, in embodied capital: speaking the Dutch language, having a certain dialect. This can have major consequences for a job interview and someone's first impression as a professional (Bourdieu, 2007). This might also create underlying power-dynamics within a CA, which is

important to acknowledge since **power imbalances** or significant differences in the abilities of group members may lead to unequal participation within a CA (de Jongh, 2013; Lin & Kant, 2021). What adds to this power imbalance is that theoretically educated people often receive more prestige, which is why people tend to listen to them. People who are more skilled in using language and certain words to acquire power. If participants do not notice these skill imbalances, and the setting does not help to balance these differences, participants are likely to be swayed by the more skilled people (Lupia & Norton, 2017). For this reason, the voice of the theoretically educated people is often over-represented in CAs (Jacquet, 2017).

To overcome this, Bächtiger and colleagues (2010) advise to shift away from the rational way of deliberation. Instead of focussing on equality, there is a need to strive for equity. Equality is focused on executing the same treatment for everyone. Equity concerns equal opportunity (Minow, 2021). Equity and inclusion involve allowing a **wide range of expression styles**, so that everyone feels it is easy to participate (Curato et al. 2021). Within this range of expression styles both rational as emotional and more creative styles should be included. Mandalaki, van Amsterdam, and Daou (2022), state that **collaborative and creative work can shift the power relations** between students and teachers. This might also be the case in mini-publics.

To conclude, there are several obstacles and facilitators of inclusion in mini-publics identified in the literature. The obstacles of inclusion in the design of CAs concern that not everyone has the same information and knowledge, which might result in some of them feeling uncomfortable when they express themselves. The deliberative nature of CAs may then lead to people not having the same extent of influence, resulting in a power imbalance. In this case, to enhance inclusion, it is crucial to get well-trained facilitators, mind the used language, set ground rules for conversations, and consider a wide range of expression styles so that collaborative and creative work can shift the power relations. This research will investigate what role artistic interventions can play in enhancing this inclusion. Therefore, we will study the current role of artistic interventions within CAs to answer the question: *what is the current understanding of the role of artistic interventions in Citizen Assemblies?*

## **2.4 The shift towards artistic interventions in CAs**

Deliberative bodies such as CAs are often called “deliberative mini-publics” (Chwalisz, 2019). The word ‘deliberative’ is crucial here. In the academic literature, deliberation can be defined as “reasonable” or “rational” conversation, not including other forms of human expression. This method seems to favour those who are best at reasonable conversations, which are often the theoretically educated citizens. Consequently, it tends to shut out people who have a legitimate need to express anger, grief, and other powerful emotions. It expects people to behave in certain cultural ways, such as sitting in a circle and talking in turn (Levine, & Nierras, 2007). Then, the process of a CA is mainly focussed on the deliberative aspect and thus supports theoretically educated citizens.

Smets and Vlind (2017) state in their ‘guidance for municipalities’ about CAs that a structured working method with clear steps and with tools promotes dialogue and leads to transparent conclusions. Creative methods are not included in this guidance (Smets & Vlind, 2017). Creativity is often not included in the design of CAs, whilst citizen participation thrives on improvisation and creativity (Hurenkamp & Tonkens, 2020). Bächtiger and colleagues (2010) argue, for instance, that deliberation should be open to personal experiences, humour, storytelling and rhetoric. This research states that drawing on real-life stories, emotions, and creative imagery, alongside the scientific evidence, significantly enhances climate change communication (Devaney, et al., 2020). Could this also be better employed in future citizens assemblies?

To answer that question, it is important to explore alternatives for ‘sitting in a circle and taking a turn’ (Levine, & Nierras, 2007). These alternative methods will be contained in this research in the concept of: ‘artistic interventions.’ Within Plekberaden artistic interventions are already included to try and achieve inclusion (The Turn Club, 2024c). To understand the (current) role of artistic interventions in CAs, it is important to gain more insight into the value of artistic interventions and in what forms they exist.

In the literature, several concepts are used to describe artistic interventions as a method, such as: arts-based initiatives (Schiuma, 2009) community-based cultural initiatives (Biondi, et al., 2020; Marchegiani, & Marchiori, 2017) and creative interventions (Perry, 2014). In the literature, artistic interventions are most often linked to citizen participation and creating social change. Therefore, this concept will be used in this research. ‘Artistic intervention’ can be

defined as: “*bringing people, products, and practices from the world of the arts into organizations, with a more or less clearly defined learning orientation*” (Antal, 2014, p.1). In this research, this entails bringing artist and their practices into mini-publics to work toward inclusion as a learning orientation.

Antal and Strauß (2013) mention that artistic intervention can help address issues that an organisation is facing, in this case the issue would be the lack of inclusion in a mini-public. After all, literature states that artistic interventions can foster citizen participation (Biondi, et al., 2020; Marchegiani, & Marchiori, 2017). There are several ways in which artistic interventions can foster inclusion in mini-publics, which will be discussed below. But first it is important to distinguish different forms of artistic interventions. Such interventions can be divided in active artistic interventions and passive artistic interventions. Interventions are considered passive when people are not directly involved in the artwork. People are more a consumer of an art-work in a sense that they are not directly part of the artwork but still observe and appreciate it (Schiuma, 2009). In this research, this will be defined as ‘receptive art’. In both plekberaden observed in this research, ‘receptive art’ will be used in the form of music.

The participation within an artistic intervention is active when people are actively involved in creating the art (Schiuma, 2009). In this research, this will be defined as ‘participatory art’. Within a Plekberaad participatory art plays a significant role. A Plekberaad focusses on dreaming of and designing a possible future for a certain ‘place’ with all participants (De Tegentijd, n.d.). This form of participatory art can be contained in the theoretical concept of ‘futuring’. The two different experiences of the arts provide different beneficial outcomes (Schiuma, 2009), which will be elaborated on below.

#### **2.4.1 Receptive art**

Receptive art as we traditionally know it, involves a product consumed by the viewer. This use of art is important to provide more aesthetic, attractive, and **easily accessible ways of communicating** (Bentz, 2020). “*Using creative, artistic practices has the potential to go beyond science communication and help people to overcome perceived psychological distance and develop critical thinking*” (Bentz, 2020, p.1598).

Moreover, viewers of receptive art learn the importance of **relaxation to be able to let their imagination run free** (Schiuma, 2009). Plekberaden aim to achieve this by including music,

storytelling or other forms of receptive art (Ministerie van de Toekomst, 2024). At both Plekberaden studied in this research music is implemented. A guitar artist joined the Plekberaad Zaandam for the last hour to be, as he describes it himself, the ‘wallpaper in the room’ (S. van der Steen, personal communication, 24 April 2024). His role is to complement the existing atmosphere in the group. At Plekberaad Seters a musical duo was invited to summarize the evening in a song.

Within both Plekberaden, receptive art was also involved in the form of storytelling. Storytelling is a form of art that everyone experiences. People share their stories to feel **connected**, open their eyes to new perspectives and stimulate self-awareness or social reflection (Bentz, 2020). In both Plekberaden the organiser told a story about different generations including musical guidance on the speakers. While in both Plekberaden a story was told to which the participants listened, storytelling is not just a receptive form of art; practising storytelling helps people make sense of unusual or unclear situations. This allows people to simultaneously develop previously acquired skills and knowledge and promotes social cohesion by strengthening group identities and clarifying relationships between groups (Bietti, Tilston, & Bangerter, 2019). Thus, storytelling can also be used as participatory art. Even though, this form of participatory art will not be brought into practice at both Plekberaden, it will be used as a stepping stone for a participatory art exercise.

#### **2.4.2 Participatory art**

Recent years have seen a redefinition of art in which it is no longer primarily a product, but also a process of value-finding, a set of philosophies, and ethical action (Bishop, 2023). Within participatory art there often is an emphasis on the process rather than outcomes. The viewer is not just the viewer but may become an active collaborator of the art (Birchall, 2017; Schiuma, 2009). The aim of participatory art is to **mobilise the viewer** and to generate **social inclusion** (Bell, 2017). When art projects actively involve their viewer, it encourages conversation and debate (Burke, Ockwell & Whitmarsh, 2018). Since participatory art has the potential to bring together people from different sectors and support a **transdisciplinary dialogue** it may lead to a deeper understanding of each other’s perspectives and create a diverse network (Bentz, 2020). The engaging and potentially playful characteristic of participatory art can bridge and integrate different interests and forms of knowledge (Bentz, 2020).

Moreover, arts can create a higher level of **accessibility to sources of knowledge** (Galafassi, et al., 2018). Within participatory art there is a co-production aspect which **creates a feeling of unity** (Cruickshank, et al., 2017). It can also help people to be **more in touch with their senses, feelings, emotions, and thoughts** (Schiuma, 2009). Moreover, participatory arts tap into the creative potential of all participants, this **reduces hierarchies** as we know them and has the potential to build a community which might be an important prerequisite for social transformation (Bentz, 2020). Therefore, participatory art can be effective within Plekberaden to enhance inclusion.

There are several ways in which participatory art can be used. Clennon and colleagues (2016) reflect on their experiences of using participative community arts in work with young people and intergenerational groups in inner-city Manchester. This showed that creative participatory activities, such as film, photography and storytelling, are valuable when it comes to **bridging gaps and forming a joint voice** (Clennon, et al., 2016; Cruickshank, et al., 2017). The participatory art aspect in EMMA concerns a small drawing lesson in order for people to be able to voice their thoughts through drawing. The participatory art aspect is implemented in Plekberaden through writing a letter to someone in the far future (Plekberaad Zaandam) and writing a press article released in the far future (Plekberaad Seters), both inspired on the storytelling. In a theoretical concept, these artistic interventions can be contained in the term: futuring.

The starting point of Plekberaden is imagining a future of a certain place, which matches ‘futuring’ perfectly. Since futuring is an important aspect of participatory art within Plekberaden, it is important to dive deeper into the concept of futuring. According to Oomen, Hoffman and Hajes (2022) futuring is defined as *“the identification, creation and dissemination of images of the future shaping the possibility space for action, thus enacting relationships between past, present and future”*. The technique of futuring challenges people to think further ahead than five years and embrace the fact that there is more than just one possible future: probable, possible, desirable, unwanted futures (Oomen, Hoffman, Hajer, 2022). This means that futuring creates more awareness within people about their past and the potential future and what **space for action** there is in their current life. By creating images and narratives of multiple potential futures, people **feel motivated to work towards social change** (Galafassi, et al., 2018; Kashima, 2020). Within Plekberaden this was stimulated by receptive storytelling about the past, the present and the future.



Furthermore, Kashima (2020) states that it is not only important to think about your vision of the future, but it might be even more important to **act on it by participating in society**. This is put into practice by having participants act on the story they just heard during the Plekberaden. They discussed their thoughts and wrote them down in the form of a letter or a press article. Since the storytelling is a stepping stone for these futuring exercises, these two artistic interventions will be contained in the concept of ‘narrative futuring’, which can be defined as ‘imagining the future through storytelling’ (Sools & Mooren, 2012).

Thus, plekberaden offer a great way for people to join together and find space for action within society, enhancing inclusive active citizenship. Moreover, futuring has the potential of getting **people personally and emotionally involved** (Kashima, 2020).

In conclusion, addressing the current understanding of the role of artistic intervention in CAs reveals that creativity is often excluded from the processes and design of CAs. This is intriguing considering that citizen participation thrives on improvisation and creativity (Hurenkamp & Tonkens, 2020). Both receptive art, as perceptive art can play a crucial role in CAs. Receptive art can create feelings of connection and forms an easily accessible way of communicating and bring participants to relaxation to be able to let their imagination run free (Bentz, 2020; Schiuma, 2009). Furthermore, according to the literature, participatory art can contribute to mobilizing the viewer, generating social inclusion, creating feelings of unity, supporting transdisciplinary dialogue, reducing hierarchies, creating space for action and motivating people to work towards social change within CAs (Bell, 2017; Burke, Ockwell & Whitmarsh, 2018; Cruickshank, et al., 2017; Galafassi, et al., 2018; Kashima,2020; Schiuma, 2009).

In Plekberaden, both receptive and participatory art are employed, while CA organised by EMMA focuses specifically on implementing participatory art. It is intriguing to investigate whether the insights from existing literature align with the experiences of participants in this study. First, the methodology will elaborate on how this data is collected.

## 3. Methodology

This research studies what role artistic interventions have on stimulating the inclusion within mini-publics. In this chapter I will describe the different steps that I took as a researcher to answer the research question. This starts with a general case setting, including an explanation of why I chose to use a qualitative approach. Afterwards, I will discuss the research design and elaborate on the data collection and analysis methods. To conclude the methodology section, quality criteria are discussed, followed by a reflection on the positionality of the researcher during the research process and an elaboration on quality of output and performance

### 3.1 Case setting

During this research, I was involved in engaged fieldwork research at The Turn Club (TTC). TTC sees the relevance of inclusion and the crucial role art can play when it comes to creating an inclusive process, due to the artist's mindset. TTC consists of a network of artists, creatives and changemakers committed to addressing complex issues with an artist mindset. They use their artist-mindset to, together with governments and organizations, tackle complex issues or stalled processes (The Turn Club, 2024a). The artist-mindset contains the ability to question with an open mind, to see beauty, to imagine a future, to confuse, to experiment and to play (The Turn Club, 2020). The Turn Club practises this artist mindset by setting up different projects, including: 'Plekberaden'. The involvement within TTC gave me insights into the preparation of Plekberaden and familiarized me with the terminology used in the context of artistic interventions and Plekberaden.

This fieldwork includes not only the experiences I gained during my internship at TTC but also the various observations and interviews I conducted during this research. To gain insights in the experiences of participants of the mini-publics, I employed a qualitative research method to be able to "*see through the eyes of the respondent*" (Bryman, 2016, p.393). Since artistic interventions are often not fully experienced on the surface by respondents, it is important to create a deeper understanding. For example, by experiencing the artistic interventions and working methods myself in the same way as the respondents during observations, and by understanding the context of mini-publics and asking the how, what, and why questions during interviews. To understand the context of the social behaviour, thick descriptions are necessary

when reporting the findings, which can only be reached with qualitative research (Bryman, 2016).

Yet, the scientific philosophical approach guiding this research is the interpretative scientific philosophical approach, which suggests that a social reality is shaped by interaction (Risjord, 2014). As this research entails an intersubjective construction of the world, people can experience the mini-publics differently based on their own reality (Bryman, 2016). Hence, there is a need to be fully aware that data is intersubjective (Risjord, 2014). Therefore, it is crucial to understand the social context in which the participants act – being Plekberaden and CAs - and how this context influences the actions of participants (Boeije & Bleijenbergh, 2019).

This research is conducted in a way that is value free, thus objective (Bryman, 2016). Value-free scientists assume that science should only be aimed at acquiring neutral knowledge (Risjord, 2014). Objectivity is enhanced by using the theoretical knowledge gained from the theoretical framework as the starting point for these interviews. This approach prevents the inclusion of personal interpretations or opinions in the topic-list, which is crucial since I am involved in The Turn Club, which advocates the use of artistic interventions. It is important to see my involvement in TTC as being separate from my research and the outcomes.

This research involved gathering data through interviews, observations and poetic inquiry and applying relevant theories to draw general conclusions, making the research inductive (Ladyman, 2002). This research is thus guided by an interest in people's experiences and interpretations. However, previous research is also considered to conduct a focused and relevant study.

### **3.2 Research design**

Since case studies are the preferred strategy used by researchers when asking how, what, or why questions (Fusch, Fusch, & Ness 2017), I conducted a comparative-case study of 3 different mini-publics (1) a CA organised by G1000 in Schagen, (2) a CA organised by EMMA in Almere, and (3) two Plekberaden organised by TTC in Zaandam and Seters (Bryman, 2016). These different mini-publics all used a different number of artistic interventions within the process. The CA of G1000 made minimal use of artistic interventions in the process, while the Plekberaad revolved entirely around artistic interventions. The CA organised by EMMA falls somewhere in between. These various levels of artistic interventions within the mini-publics

allow this comparative case study to provide a thorough understanding of respondents' experiences regarding inclusion when artistic interventions are or are not involved in the process (Bryman, 2016).

To understand the context of these cases and its influence, while being in the middle of the fieldwork and observing these different mini-publics, ethnographic qualitative research is most useful (Maxwell, 2008). Through ethnographic research, I was able completely absorb the context of Plekberaden and CAs by placing myself in the middle of it (Berg & Lune, 2012; Van Hulst, 2008). This enabled me to delve deeper into a citizen's perspective (Silverman, 2009). Therefore, this research entails an ethnographic comparative case study. This type of blended design also allows researchers to explore causality links, which is not typical for ethnographies (Fusch, Fusch, & Ness, 2017). The comparative aspect of this case study will primarily centre on artistic interventions, specifically focusing on Plekberaden and the varying approaches to artistic interventions across different mini-publics.

Ethnographic qualitative research is characterized by extensive types of methodology which include traditional qualitative research methods such as interviewing and observations, as well as more recent innovative methods that cross into, amongst others, the arts and action-oriented research (Berg & Lune, 2012; Harrison, 2014). In this research I have conducted interviews, observations and poetic inquiry.

### **3.3 Data collection**

To focus on interactions and individual actions of participants within mini-publics (participatory) observations are used (Silverman, 2009). Additionally, emotionalism is employed. Emotionalism is a study of perceptions, meaning and emotions of individuals which can be retrieved from open-ended and semi-structured interviews (Silverman, 2009). Moreover, this research used poetic inquiry to help show how emotions are involved in mini-publics (Darmer, 2006). Thus, in this research (participatory) observation, interviews with participants of CAs and Plekberaden as well as experts in this field, and poetic inquiry are used to understand the impact of artistic interventions on inclusion within mini-publics. Since various methods were used in this research, triangulation occurs (Boeije & Bleijenbergh, 2019).

To maximize the knowledge that is gained through qualitative ethnographic research, theoretical knowledge about the concepts of mini-publics, inclusion and artistic interventions

is used as the starting point of the qualitative research. The topic list and focus points during the observation are dependent on the theoretical findings (Boeije & Bleijenbergh, 2019).

### **3.3.1 Expert-interviews**

Although I had insight into the ideas and concepts behind organizing Plekberaden, I did not have the same understanding when it came to organizing a CA. Therefore, I have conducted two expert-interviews to gain deeper insight into the thoughts behind the design of a CA and the working methods they use (Caluwaerts & Reuchamps, 2023). This is crucial, especially since the design of the CA is important when it comes to determining inclusion (Caluwaerts & Reuchamps, 2023). These expert-interviews gave me the possibility to gain more insights into the things that puzzled me in the literature about CAs.

#### *Participation consultants EMMA*

Two expert-interviews have taken place on March 11 and March 13 with two consultants who are specialized in the topic of participation. They are both active within EMMA, a research, consultancy and participation agency (EMMA, n.d). These two experts have been involved in organizing several CAs in, amongst others: Haarlem, Maastricht, Almere and Utrecht. Expert 2 is also one of the main actors of the CA in Almere, which I observed in this research.

As an organisation EMMA mainly focusses on the design of the CAs and the different working methods that could be effective. These interviews focused on the design of the CAs that they have organised, based on the information that is already gained in the literature (Boeije & Bleijenbergh, 2019). Does this design enhance inclusion? And to what extent do they see artistic interventions as a method of realizing high levels of inclusion? The topic list of these expert-interviews can be found in appendix 1.

### **3.3.2 (Participatory) observation**

After the expert-interviews, observations took place. The observations helped to get insight into the effect of artistic interventions in Plekberaden on the actions and interactions of participants. I was able to observe what individuals do, instead of being limited to what these individuals said about what they do (Van Hulst, 2008). This is crucial, as our research assumes that social reality is shaped by interactions (Risjord, 2014).

To gain knowledge of the effects of artistic interventions on citizen participation, several observations have been conducted, during Plekberaad Zaandam, Plekberaad Seters, CA Schagen and CA Almere (See table 1). By experiencing direct engagement, a deeper understanding of the dynamics, challenges, and benefits of artistic interventions in mini-publics, are gained (Van Hulst, 2008).

<b>Organiser</b>	<b>Date</b>	<b>Topic</b>	<b>Artistic intervention</b>
<b>G1000 (O1-G)</b>	March 16, 2024	Liveable municipality of Schagen <ul style="list-style-type: none"> <li>○ Setting the agenda</li> </ul>	1) Word cloud
<b>EMMA (O2-E)</b>	April 15, 2024	Almere 2050 <ul style="list-style-type: none"> <li>○ Setting the agenda</li> </ul>	1) Drawing lesson 2) Interactive: how are we feeling?
<b>EMMA (O3-E)</b>	April 23, 2024	Almere 2050 <ul style="list-style-type: none"> <li>○ Expert meeting</li> </ul>	1) Interactive: how are we feeling?
<b>TTC – Plekberaad (O4-P)</b>	April 24, 2024	Zaandam Zuid 2050	1) Symbolic introductory exercise 2) Narrative futuring 3) Guitar artist
<b>G1000 (O5-G)</b>	April 25, 2024	Liveable municipality of Schagen <ul style="list-style-type: none"> <li>○ Expert meeting</li> </ul>	X
<b>TTC – Plekberaad (O6-P)</b>	May 23, 2024	Future of Seters	1) Narrative futuring 2) Writing a news article 3) Sing- and song writing
<b>Fieldnotes (O7)</b>	01/02/24 – 14/06/24	Notes of meetings concerning Plekberaden and/or artistic interventions	

Table 1. Overview of observations

Elaboration on the context of the observations can be found in appendix 2. The observations focused on the current working methods in mini-publics. Do these working methods determine the level of inclusion? And to what extent are artistic interventions involved within mini-publics? Do these empirical findings align with the findings in the literature? To gather the knowledge that is relevant to answer these questions, structured observations have been conducted (Bryman, 2016). These observations shine lights on the differences and similarities between the working methods within the CA as organised by G1000, the CA as organised by

EMMA and Plekberaad Zaandam. How do these different working methods work in real-world situations and how does this impact the inclusion within mini-publics?

When observing the mini-publics guidelines and focus areas are used to document the behaviour of the participants (Bryman, 2016). Based on these guidelines I have written down fieldnotes of the event. These focus areas are based on existing literature (Boeije & Bleijenbergh, 2019) and are illustrated in appendix 3.

In both Plekberaden I did not only observe but also organise the event. On the one hand, this allowed me to experience the circumstances that gave rise to them, for myself. For the research and analysing data, I can partly build on my own experiences (Van Hulst, 2008). The experiences and knowledge gained during this participatory observation result in deeper insights in how artistic interventions contribute to the group dynamics and interaction because I, as a researcher, was involved in these interactions. Moreover, it allowed me to undergo an artistic intervention and analyse the effect on my mood, willingness to participate and feeling of connections. On the other hand, it made it more difficult to fully experience the Plekberaad as other participants do (Boeije & Bleijenbergh, 2019). During the Plekberaad in Zaandam, I fulfilled the role of a participating observer. This entails that I did participate in the core activities of a Plekberaad, but not as a full member (Bryman, 2016). During the Plekberaad in Seters I fulfilled the role of facilitator in the small group-discussions. Which allowed me to analyse the group process from close by.

By observing the social interactions and individual actions taking place within a Plekberaad, I was able to gain insight on the influence of artistic interventions on these (inter)actions. Does everyone have a chance to share their opinion or knowledge? Does everyone feel comfortable sharing this? What working methods are used to enhance this? The observations helped to get insight into the effect of artistic interventions in Plekberaden on the actions and interactions of participants. I was able to observe what individuals do, instead of being limited to what these individuals said about what they do (Van Hulst, 2008). This is crucial, as our research assumes that social reality is shaped by interactions (Risjord, 2014).

Since interviews with respondents took place after the observations, I was able to use the insights of the observations to ask more in-depth questions during the interviews with

respondents. These observations are used to fall back on, by using examples of working methods, during the interviews with participants. For example:

*I: "Yes, that introductory exercise with objects and symbols, could you tell me more about how you experienced it?" (Quote from interviewer in interview with R6-P)*

### **3.3.3 Semi-structured interviews with participants**

To gain a deeper understanding of the experiences of the participants, it is crucial to have conversations with people participating afterwards. In this research, semi-structured interviews have been conducted (Boeije & Bleijenbergh, 2019). Theoretical knowledge gained in the theoretical framework and the observations are the starting point of these interviews, which is contained in the topic-list in appendix 4 and 5 (Boeije & Bleijenbergh, 2019). Semi-structured interviews have been conducted with 14 participants until theoretic saturation occurred (Silverman & Marvasti, 2008).

#### *Respondents*

Within the Plekberaden and both the CAs respondents have been approached for a more in-depth conversation about their experiences. It is crucial to achieve the best possible reflection of a population, so that the views of groups in society are included (Leyenaar, 2009). Therefore, this research aimed to use purposive sampling to cover diverse views on artistic interventions and the inclusion within mini-publics (Boeije & Bleijenbergh, 2019; eyenaar, 2009; Maxwell, 2008). Since the literature showed that CAs are currently dominated by rational dialogues and how this raises inequalities within diverse groups (Bächtiger et al. 2010; Levine, & Nierras, 2007), it is important to analyse the effect of artistic interventions on diverse groups.

To realize purposive sampling, there is a need to categorize the participants of the mini-publics, they can be categorized in 'usual suspects' and 'unusual suspects' (Boeije & Bleijenbergh, 2019). Usual suspects concern the type of residents who are frequently seen at neighbourhood meetings or public hearings (Binnema & Michels, 2017). Unusual suspects consist of two categories. (1) people who feel involved but do not actively express it and (2) people who no longer feel involved in politics and society, who are absent from active citizenship (The Turn Club & BiSC, 2024). Both Plekberaden and CAs, mini-publics, aim to attract both usual suspects and unusual suspects through drawing lots (Curato et al., 2021). Within organising Plekberaden these unusual suspects and usual suspects will be distinguished accordingly:



Gender, level of education, willingness to participate in politics, age and migration background (Hurenkamp & Tonkens, 2020; Michels, 2018). However, when approaching people at these mini-publics I noticed that it is difficult for me to distinguish people on these specific characteristics. This purposive sampling could therefore not be perfectly brought into practice.

While analysing my interviews, I noticed that the reasons people attended the mini-publics provided a good indication of whether they were "usual suspects." Some participants mentioned their reasons for attending during their introductions, while others did not. This reason turned out to be crucial for how they experienced the evening. However, all interviews were conducted within a two-week period due to time constraints. This was necessary because I had to expand my focus from only Plekberaden to also include CAs, as The Turn Club faced difficulties in organizing more Plekberaden. Consequently, by the time I recognized this connection, I had already completed all my interviews, making it impossible to explicitly ask about their reason to show up. Nevertheless, based on the interviews, I attempted to distinguish participants by whether they identified themselves as 'active local residents'. Within this research 14 interviews have been conducted with participants, eight identify as active local resident and six of them do not view themselves as active local resident (see table 2).

<b>Respondent</b>	<b>Gender</b>	<b>Age group</b>	<b>Organisation</b>	<b>Self-identified active local resident</b>
<b>E1</b>	Female	24-38	EMMA	N/A
<b>E2</b>	Female	24-38	EMMA	N/A
<b>R1-G</b>	Male	24-38	G1000	Yes
<b>R2-G</b>	Female	9-23	G1000	No
<b>R3-G</b>	Female	24-38	G1000	Yes
<b>R4-E</b>	Female	39-53	EMMA	Yes
<b>R5-E</b>	Female	39-53	EMMA	No
<b>R6-P</b>	Female	39-53	Plekberaad	No
<b>R7-G</b>	Male	69-83	G1000	No
<b>R8-G</b>	Male	39-53	G1000	No
<b>R9-P</b>	Female	69-83	Plekberaad	Yes
<b>R10-P</b>	Male	69-83	Plekberaad	No
<b>R11-P</b>	Female	54-68	Plekberaad	Yes
<b>R12-P</b>	Male	39-53	Plekberaad	Yes
<b>R13-E</b>	Female	54-68	EMMA	Yes
<b>R14-E</b>	Female	54-68	EMMA	Yes

Table 2. Overview of respondents

### 3.3.4 Poetic inquiry

The data that I have collected from the observation and the interviews is used for poetic thinking, also referred to as poetic inquiry (Sharkey, 2023). Poetic inquiry can be defined as “a form of qualitative research in the social sciences that incorporates poetry in some way as a component of an investigation” (Prendergast, 2009, p.560). Poetic inquiry can be used as a method of data analysis to help understand or gain a new understanding of the data (Van Amsterdam & van Eck, 2019). In this case, the words of the participants and the finding from my observations were an inspiration for the poems I wrote (Sharkey, 2023). The written poems aim to reflect the experiences of participants. Although mini-public processes may seem quite rational at their core, my goal is to truly bring out the feelings that people experience during them by writing poems about these feelings and engage the readers in their experiences. Did they really feel like they belonged? Did they feel they could be themselves? And contribute to the mini-public in that way? So, a deeper understanding of people's experiences with different mini-publics and thus also different working methods is gained and shared.

Since, co-creation of the poems brings along the risk of participants feeling shy about writing poetry, the poems are written by me as a researcher based on my own interpretation of the data. Still, to stay as close to the feelings and experiences of participants as possible, I directly wrote a poem after each interview to grasp my first interpretation of the interview and the participant’s experiences, an example of this can be found in table 3.

<b>Transcript quote R13-E</b>	<b>Part of the poem written right after the interview; Theme: role of artistic intervention / thinking of the future</b>
<p>“I have an example. I used to always go on vacation with my parents and their friends. So, they would be in two cars, right? I would be with my parents, and their friends would be in the other car with their daughter. As a child, I thought it would be so cool if I could just call them. But of course, we didn't think about using a phone because we didn't have one. I imagined there would need to be a wire between the cars or something</p>	<p><b>Poem in Dutch:</b>  <i>Als een kind die nieuwsgierig en opgewekt  De voorloper van een mobieltje ontdekt  Door te fantaseren  Over hoe je met een andere auto zou kunnen communiceren</i></p> <p><i>Via een draad van deze auto naar die  Fast forward naar deze tijd....  Die fantasie  Werd werkelijkheid</i></p> <p><i>Om dat nu te realiseren  Moet je leren</i></p>

<p>like that. I find this such a beautiful example of how I couldn't have imagined things would be like they are now.</p> <p>It goes beyond your imagination, and you can see the same with the year 2050.</p> <p>I am very aware that I don't know what the world will look like then. So, if I catch myself thinking, "But that's not possible," I remind myself that I really don't know, because maybe it is possible. That's why you need creativity”</p>	<p><i>Om te denken aan een weg zonder beren</i></p> <p><b>Literally translates version:</b>  Like a child, curious and bright,  Discovering the time before a mobile phone,  By imagining  How to communicate with another car.</p> <p>Through a wire from this car to that one,  Fast forward to today...  That fantasy  Became reality.</p> <p>To achieve this now,  You must learn  To think of a path without obstacles.</p>
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Table 3. Example process of writing the poem

Afterwards I marked the poems different colours based on which mini-public the participant participated in and divided all the poems in themes. The themes that raised from the poems I clustered and used as inspiration for a new poem concerning this specific theme. With the codes from the interviews on these theme's, I wrote the final poems.

These poems also function as a form of data representation to help readers resonate and connect with findings (Van Amsterdam & van Eck, 2019). Robson (2013) also state that it is important to summarize the writings in an approachable writing style to maximize the impact this research will create. Real life examples, gathered from the interviews, can add to make the results easier to grasp (Robson, 2013). I believe in the importance of accessible, tangible, and emotive way of sharing knowledge. For this reason, I am enthusiastic to share a poetry booklet to maximize the impact which can be created through this thesis, which will be further elaborated on in paragraph 3.5.3 Quality of output.

When it comes to writing poetry, I am quite experienced. However, the poetry I write is mainly in Dutch. Moreover, the mini-publics, as well as the interviews took place in Dutch. To stay close to the experiences and emotions of participants, I decided to write the first poems in Dutch. Also, the organisations who will receive this booklet, operate mainly in Dutch. To engage them in the topic and create as much impact as possible, the poems in the booklet are

written in Dutch. However, in this research the poems are translated to English, to make the information accessible for everyone. Thus, I used both functions of poetic inquiry, data analysis and data representation, in order to grasp and do justice to the experiences of our participants experiences and maximize the impact (Van Amsterdam & van Eck, 2019).

### 3.4 Data analysis

The interviews were first transcribed verbatim and then coded in Nvivo. Initially, I openly coded six transcripts, which means that I generated the codes while analysing the interviews and stayed as close to the respondents' experiences as possible (Boeije & Bleijenbergh, 2019). I began noticing different themes emerging from the codes, such as 'detail-focused,' 'difficult to interrupt,' and 'aversion towards the municipality.' From that point, I combined open coding with axial coding (Boeije & Bleijenbergh, 2019), an example of this is illustrated in table 4. A code tree was created from this. (See appendix 6).

<p>Quality of participation</p> <ul style="list-style-type: none"> <li>○ Hard to get a word in</li> <li>- Taking turns</li> </ul>	<p><i>“Yes, I think if I were a facilitator, I would probably say something like, "Let's give someone else a chance to speak now." But I can also smile about it and think, "Oh well." (R14-E).</i></p>
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Table 4. Example of open and axial coding

After open and axial coding, I used selective coding to establish connections between the various codes that emerged from the axial coding process. Therefore, I identified several core themes such as, ‘clarity’ and systematically linked it to other categories, such as: ‘clarity about subject’ and ‘clarity about goal’. The strategy of data analysis that I used in this research is called: iterative, which involves weaving back and forth between data and theory (Bryman, 2016; Maxwell, 2008). The collected empirical data is analysed based on earlier findings in the literature and additional theoretical findings (Bryman, 2016). While engaging in analysing the collected data, I encountered new perspectives. This led me to gather additional data on ‘visionary thinking’.

To gain deeper insights into the data, I used the classification function in Nvivo. This provided me with a better understanding of the different experiences within the various mini-publics, EMMA, G1000 and Plekberaad, as well as insights based on whether individuals identified themselves as active residents or not.

## **3.5 Quality of the research**

Methodological discussions can strengthen the awareness about methodological implications and therefore have a positive influence on the quality of research (Seale, 1999). Moreover, attention to ethical issues in qualitative research is being increasingly recognized as essential (Maxwell, 2008). Symon and Cassell (2012) state that a qualitative researcher should draw on the elements of quality that they think are most relevant to their own research (p.221). Therefore, both quality criteria and ethical issues will be shortly discussed.

### **3.5.1 Quality criteria**

According to Johnson and colleagues (2006), interpretative research has, amongst others, the following assessment criteria: credibility, transferability, and confirmability which are relevant for this study. These will be discussed below.

#### **3.5.1.1 Credibility**

The credibility or trustworthiness of this research is ensured by demonstrating a good fit between constructure realities and the reconstructions used in this research (Symon & Cassell, 2012; Tracy, 2010). This trustworthiness is achieved in several ways. First, peer debriefing: during the process of writing this research, two fellow students and my thesis supervisor were involved in discussing my ongoing research practices. Their reflections challenged assumptions and added to the development of my research (Symon & Cassell, 2012).

Second, member checking. To make sure the data I gathered aligned with the participants thoughts and to be transparent, I shared the transcripts with the respondents to ensure the written information is accurate (Symon & Cassell, 2012).

Third, negative case analysis: which concerns including findings which do not match the rest of your data (Symon & Cassell, 2012). For example, while participants generally had positive experiences with the facilitator, it is crucial to highlight any findings that contradict this view to critically evaluate the process of mini-publics. However, when writing the poems, I realized that I tended to focus on the negative feelings and experiences of participants, as these stood out to me the most. The participants' overall experiences were often very positive, which is not always reflected in the poems I wrote.

### **3.5.1.2 Transferability**

Since this research concerns two different forms of mini-publics, organised by three different organisation it is crucial to provide enough detail about the specific research case. This is ensured by writing thick descriptions, so that the reader can judge what other (similar) context – and particularly whether their own situation might be informed by the findings. (Symon & Cassell, 2012; Tracy, 2010). These thick descriptions can be found in appendix 2.

### **3.5.1.3 Confirmability**

It is not only crucial describe the different cases, but also important to make clear where the data came from (Symon & Cassell, 2012). Ethnographic sensibility involves an openness to new experiences and an eagerness to find out about the worlds of others. It is crucial to be open to viewpoints that differ from your own. Hence, ethnographers need to adopt the attitude of students who want to learn (Van Hulst, 2008). I am currently a student who is eager to gain knowledge and curious to learn about other viewpoints. Still, it is important to not reflect my own thoughts on the research and be open to viewpoints that do not align with mine. By describing the data collection and analysis processes, the reader can be confident that the data, interpretations, and outcomes are based on the contexts and perspectives of individuals and not the researchers' (Symon & Cassell, 2012).

Since qualitative methods are generally flexible in nature an over-emphasis on rigorous methods is simply too constraining for qualitative researcher' practice. Therefore, more emphasis will be placed on ethical issues that have occurred during this research (Symon & Cassell, 2012).

*“If we view knowledge as socially constructed then how can we have rigid criteria for assessing how that knowledge is produced?” (Symon & Cassell, 2012, p.218).*

To explore the ethical issues of this research, I will consider, quality process, quality output and performance (Symon & Cassell, 2012).

## **3.5.2 Quality process**

The quality process contains the extent to which the researcher appeared to have followed a high-quality process (Symon & Cassell, 2012). In this research this will be elaborated on based on flexibility, positionality, and reflexivity (Billo & Hiemstra, 2013; Symon & Cassell, 2012).

### **3.5.2.1 Flexibility**

Since this research took place during engaged fieldwork it is important to show flexibility. What happens in the field is often not planned (Van Hulst, 2008). The fieldwork will not adjust to the research plan (Blommaert & Dong, 2010). Consequently, the challenge was to embrace a notion of flexibility, I had to be constantly ready and willing to assess, adjust, and be creative (Billo & Hiemstra, 2013). Within the process of organising the Plekberaden, many different actors are involved: TTC, BiSC<sup>3</sup>, MAD impact<sup>4</sup>, libraries in Utrecht. This led to a great level of interdependence, especially when it came to the timing of the Plekberaden. The university of Utrecht gave me a deadline for the 28<sup>th</sup> of June 2024 to hand in my thesis. However, in a meeting supervisor from the Turn Club, on March 19, 2024, it turned out that the process of organising Plekberaden is delayed. Resulting in the planned Plekberaden probably taking place around the end of June. This was too late for me as a researcher to set up a data analysis and theoretical reflection before the 28<sup>th</sup> of June. Therefore, there was an urgent need for me to look at alternative ways of researching this topic.

This resulted in broadening the scope to not only include Plekberaden, but also observations of CAs. Since CAs were already part of my theoretical framework, this approach seemed the most logical. However, this required significant adjustments on my part as a researcher. I had to revise the method section, alter the data collection methods, and, above all, I needed to find CAs which I could attend to interview participants about their experiences. The research shifted to a more comparative analysis of different working methods and approaches to involving citizens in envisioning the future of a particular place.

### **3.5.2.2 Reflexivity and positionality**

In ethnography the researchers' own perspective is much more engaged in the research (Berg & Lune, 2012). As a researcher it is therefore important to acknowledge how you influence what a respondent answers or how an individual reacts. Yet, it is also crucial to engage your own perspective as a researcher and use this to answer the research question (Maxwell, 2008). This is a tricky balance which asks for a great level of reflection on the process and my own

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<sup>3</sup> 'Bibliotheek Service Centrum (BiSC)' works for the public libraries in the province of Utrecht (BiSC Utrecht, n.d.). BiSC is involved in the Plekberaden which I would originally have studied.

<sup>4</sup> MAD Impact is a research organisation which is involved in analysing the Plekberaden. MAD Impact is involved in the Plekberaden which I would originally have studied.

influence on the process. Therefore, I will shortly discuss my positionality and reflexivity within this research.

*“If positionality refers to what we know and believe, then reflexivity is about what we do with this knowledge” (Jamieson, Pownall, & Govaart, 2022, p. 2).*

To be continuously aware of my positionality I kept a journal containing all my thoughts and concrete actions during my fieldwork at The Turn Club. By reflecting I became more and more aware of my positionality and how this influenced my research (Jamieson, Pownall, & Govaart, 2022). To ensure the standard of positionality formulated by Lincoln (1995), it is crucial that the stance of the researcher is explicitly acknowledged (Lincoln, 1995). I identify as a left-wing, theoretically educated student originating from a middle-income family. However, in my day-to-day life, I often overlook these aspects of my identity, until circumstances lead me to step out of my ‘bubble’ (Hegeman, 2023). In some cases, this research pushed me to step outside of my bubble. As a young female researcher who wants to include marginalized groups in my research, it is crucial to learn how to engage with different actors and thus step outside of my bubble. I felt discomfort in finding a balance in explaining my research correctly and not sounding high and mighty when talking about my master at the University. I was afraid their perception of me as an ‘theoretically-educated left-wing snob’ would influence their willingness to participate. Yet, finding respondents at the CAs and Plekberaden went quite well. A lot of people agreed to participate since they were willing to ‘help me’, this might be because of my intention of just talking about their experiences and my approachable appearance.

However, the differences in level of education and language use were still important to keep in mind. To avoid the feeling of discomfort during the interviews I took the language-use into account when conducting a topic list for the interviews. I made sure that the words I used and the questions I asked all were conform language level B1. However, during the interviews I still received some reactions such as:

*“Yes, but now I don’t really understand your question” (R8-G).*

*“What do you mean by that?” (R2-G)*

Both these participants were marginalized groups in this research since one of them was underaged and the other had a mental disability. I felt discomfort in finding the balance in not sounding belittling and finding the right way to ask questions. The most important aspect that I learned from trying to find this balance, is that every individual is different, and it is important



to adjust the way the questions are asked. Especially since I noticed that other participants expected me to go more into depth at the start of the interview:

*“Yes, I don't know if you want to inquire more specifically, because otherwise I could of course say a lot of things, but maybe the follow-up question will come from you now?” (R6-P)*

Therefore, it is crucial to get to know your participants to anticipate on their needs. Another significant aspect is my positionality as a researcher engaged in fieldwork research within The Turn Club. As my involvement with The Turn Club deepened, I noticed my affection with art was growing. Personally, I perceive considerable potential for art to play an effective role in striving for inclusion. This positive attitude towards art is an important factor to be aware of this during this study and is therefore also included in my fieldnotes.

Moreover, my role as organiser of Plekberaad Zaandam had a great impact on my positionality within this research. When interviewing participants of Plekberaad Zaandam, they perceived me as organiser of the Plekberaad. Since I was also responsible for the summery of the Plekberaad, they tended to focus on the content we discussed during the Plekberaad instead of focusing on how they experienced the working methods. A lot of negative emotions they experienced regarding the municipality came up during the interviews. I did not want them to feel like I did not care about that too, which made it hard for me to steer the interview into the ‘right’ direction. Especially in the first two interviews with participants this was the case. In the following interviews I laid more emphasis on the purpose of the interview to collect experiences about the working methods.

### **3.5.3 Quality Output**

Quality output concerns the extent to which the research contributed to a topic, in this case: the development of Plekberaden, and partially CAs (Symon & Cassell, 2012). In this research new insights are gained based on observations and experiences of respondents, and practical outcomes are formulated in the conclusion (Symon & Cassell, 2012). These insights could guide organization, such as EMMA, G1000 and The Turn Club, towards a more inclusive way of organising mini-publics and improve the implementation of Plekberaden

Moreover, a booklet is made with several poems gathered from the experiences of participants. While the poems in this research are written in English and more focussed on touching upon

several themes in one poem. The poems in the booklet will be more divided per theme to be able to put more emphasis in the actual experiences of participants without extensive explanation needed. Since this booklet is an artistic form of knowledge sharing, it emphasizes the importance of art in engaging people on a certain topic and creating social change. To keep the booklet accessible, the poetry remains simple and to the point that it is trying to make. The form of poetry will cause people to be engaged on a deeper level and make reading the results of this research 'more fun'. Causing the poems, to be spread more broadly and to a more diverse group of people than just scholars and experts.

This booklet does not only show the role of artistic interventions within mini-publics, it could also attract new participants or organisers of Plekberaden. Additionally, since this booklet has the potential to create awareness around the impact of artistic interventions, it might inspire the municipality of Utrecht and EMMA to focus on alternative, more artistic designs when organising a CA. This is in line with the standard of community, wherein the research addresses and serves the community in which it was carried out, in this case: The Turn Club (Lincoln, 1995). Moreover, this booklet is provided to the municipality of Utrecht and EMMA. These parties showed interested in the outcomes of this research. Ideally, this research will hand the municipality and EMMA knowledge of the impact of artistic interventions within mini-publics and help them gain insights on how to achieve inclusion in CAs, resulting in a worthy topic that is of societal interest with a significant contribution (Tracy, 2010). Additionally, the library of Utrecht Neude asked for permission to exhibit my poems as an inspiration when evaluating the CA in Utrecht on 24<sup>th</sup> of June. This led to interesting conversations and multiple individuals who were interested in receiving my thesis.

### **3.5.4 Quality performance**

The Quality performance is about the ways in which the researcher created and presented a credible story of the research. Is the story told, engaging? Is the argument compelling. It is not only about getting the process right, but also about the art of rhetoric and telling a good story (Symon & Cassell, 2012)? The poems in this research give the participants of mini-publics a voice (Lincoln, 1995), By not only including these poems in a separate booklet but also merging them into the findings chapter, guiding the different subthemes, the poems engage the reader and might even motivate people to explore the topic and gather more information (Lincoln, 1995).

## 4. Findings

Based on the six observations, journaling in the field during meeting around the topics of artistic interventions and Plekberaden and interviews with 14 participants and two experts, several themes concerning inclusion and artistic interventions within mini-publics have come up. These themes aim to gain insights into which role artistic interventions play in stimulating inclusion in mini-publics.

To answer this research question, the following two questions will be discussed. First: how do participants experience inclusion, and how can this be stimulated? The second question that will be addressed is: which artistic interventions are used? And what role do they play in stimulating inclusion? These questions will be discussed below. Each question concerns different themes, which will start off with a poem written based on the experiences of participants. This will show an engaging summary of the theme to show emotions and connected feelings and function as an overview of the different sub-themes emerging. Several sentences in the poem will be written in bold. These sentences are the sub-themes which will be emphasized in that paragraph.

The results will be an overarching view of the collected data of the different mini-publics combined. To still indicate where the data was gathered, a letter has been added after the respondent number and observation number:

G = G1000;

E = EMMA;

P = Plekberaad.

When the differences or similarities between the different mini-publics stand out, this will specifically be addressed and emphasized. Moreover, after every poem, you can find respondent numbers in a footnote to indicate which interviews were the inspiration of writing the poem.

### **4.1 How do participants experience inclusion, and how can this be stimulated?**

Several overarching themes came up when talking about inclusion with the participants: relevance of entering the room, needed knowledge and how these factors influence the way of participating. Additionally, the role of the facilitator in stimulating inclusion will be discussed.

### 4.1.1 Relevance of entering the room

Countless books can be written  
...about speeds bumps and paving stones  
...about something small  
Worthless after all

**“They they they...**  
They are doing it all wrong  
Because it is nonsense  
That those cars standing on the streets  
Are not where they're not supposed to be”

Frozen in time and place  
**We keep on stumbling from day to day**  
Because our future is written too far away

All they do is shout  
About the here and now  
And all that is slipping out  
I try to put in words so clear  
“EvErYBoDy’S oPInIOOn iS OVeR hERe”

But... is it?  
**When you have the pen in hands**  
Never even listened to what I've said  
I would rather be silent instead...  
You are making your own path

**I don't fit in**  
Because that car on the street  
Is mine to be  
And that is why  
Earlier you didn't hear me...

I know what I'm talking about  
And all the ins and outs  
So let...

... Me please  
Say something as well  
Because I lack the courage  
To take my place

... Me listen to the others  
Alter my voice  
Take it down a notch  
Knock knock knock...

**It's my turn now**  
I'm whispering  
**You're ... listening..?**

To put it all in an honest way  
I already forgot what you did just say<sup>5</sup>

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<sup>5</sup> Poem inspired by: R1-G, R2-G, R3-G, R4-E R5-E, R6-P, R7-G, R10-P, R11-P, R12-P, R13-E, R14-E

#### **4.1.1.1. They, they, they...**

The first finding that stood out to me was how people introduced themselves during the interviews. While I did not explicitly ask for it, 11 of the 14 respondents started by mentioning the reason to show up or their thoughts on why other people showed up. According to respondents, the main reasons for people to participate in a mini public are wanting to contribute to society, gaining knowledge, receiving money and being able to express themselves (regarding the municipality's shortcomings). For example, R7-G states:

*"I always have something to say, like: 'this isn't going well, that isn't going well'. However, I never actually did anything about it, but now I do" (R7-G).*

According to respondents, the reason people join such a meeting greatly influences their role during the mini-publics. For instance, when someone attends the mini-public solely for the money, their reluctance to actively participate is evident to others, as experienced by R3-G:

*"Some are really there purely for the money; you can definitely notice that" (R3-G).*

R3-G even suggests that it might be beneficial not to draw lots and not offer a monetary reward for participation to prevent people from signing up with the wrong idea and not actively participating. Since respondents experience the reason for people to show up as an important factor to determine someone's role in the meetings, and whether people actively participate, it is unfortunate that I did not explicitly ask the respondents for the reason for them to show up at the mini publics, as discussed in paragraph 3.3.3. Another reason for people to join a mini-public, which was noticed by other participants, is to be able to express themselves. Which means that people can show their emotions and thoughts they have concerning a certain topic, often resulting in people sharing their resentment with the municipality as described by R1-G:

*"Some are there out of intrinsic motivation, you know, to do something, and some are there out of, well, a kind of resentment. Like, 'I'm going to tell the municipality what they should or shouldn't do'" (R1-G)*

This is viewed both negatively and positively by respondents. On the one hand, it allows people to speak their mind and get things off their chest, enhancing the opportunity to participate. On

the other hand, it causes people to think narrowly and focus on their own problems, instead of focusing on the bigger picture. Which will be discussed below.

#### **4.1.1.2 We keep on stumbling from day to day**

The data shows that when someone really cares about a topic, they are tempted to completely focus on that specific topic and keep repeating their own interests. The topics discussed focus on day-to-day issues and do not address the bigger picture or look beyond today or tomorrow. The ability to think broadly varies among individuals, causing friction between those focused on the bigger picture and those concerned with personal issues.

*"She really wanted archaeology to be considered, which I understand because it's important, but if you've said it seven times, maybe that's enough" (R13-E)*

Several respondents find that focusing on personal issues hinders working toward a shared vision for a place. According to the data, this focus on personal issues is not only the result of negative feelings toward the municipality, but also of different levels of thinking, making it difficult to align perspectives.

*"It is about how overarching people can think, but also about how people express almost an internal hatred towards the municipality, and therefore can no longer really think constructively" (R1-G).*

These quotes and experiences above are based on participant who experience it as rather annoying or difficult that some people tend to focus on their own issues instead of the bigger picture. However, it is interesting to also shine light on the insights from the participants who experience this aversion towards thinking of the future themselves. In Plekberaad Zaandam, participants were asked to dream of the most ideal future for their place (O4-P), which is not the same as thinking on a broad scale, although it does show resemblance. Respondents experience it as difficult to first dream of a future and from there on work towards the present, as described by R12-P:

*"I think it's reasoning back from the future, it's just one that my brain can't handle very well, so it doesn't matter whether it's visual or verbal" (R12-P).*

Additionally, thinking of the future is not only experienced as difficult, but also seen as useless. A conversation about this occurred during Plekberaad Zaandam:

*When asked to dream about the future, multiple participants do not feel like participating. One of the participants describes it as following: “What you see ahead, 5 years from now, is science fiction. Everything you think is going to happen, does not happen. That’s the point, you cannot say anything sensible about the future” (O4-P).*

This participant does not see the added value of dreaming about the future, since it does not make an actual change. This thought resulting in aversion towards thinking of the future, is also experienced by R12-P:

*“I don't see the point in thinking about 2050. I have had other meetings where they ask that question, and it never becomes reality. I'm over dream games” (R12-P).*

However, thinking of the future and seeing the bigger picture, is important when working towards a joint vision and writing a relevant advisory rapport, according to R1-G. According to the results, facilitators can play a crucial role in taking away the focus on the personal issues and focusing on the broader picture.

*“I missed the input of the facilitator to say; we are here to talk about 2050” (R4-E)*

However, this role of the facilitator is not mentioned when talked about with the two experts. This raises a question whether it is the responsibility of the facilitator or the group itself to shift towards a broader focus, to be able to think bigger than personal issues and consider everyone’s experiences.

#### **4.1.1.3 When you have the pen in hands**

R7-G mentions with self-confidence that he does in fact feel like his input and experiences are considered. This is important because this determines whether all voices are considered in the final rapport, forming an inclusive voice. However, not all respondents share R7-G’s experience. Respondents indicate that the choices made in the process largely depend on what the participants put on paper. For example, R5-E indicates that she wishes the organization success in extracting the main points from the flip-over to determine the emerging themes. Since, the themes are chosen based on what is actually written on the flip-over, the one holding

the pen can determine for a great part which words and topics will be considered in the upcoming meetings. R1-G was one of the respondents holding the pen, which resulted in him having the biggest contribution to their report:

*“So, I put those slides together, it was easier since I already had information, so I could reproduce it well [...] and other group members put a period or a comma somewhere and they changed some words” (R1-G).*

Various respondents find it difficult that so much power is placed in the hands of the person holding the pen. Sometimes the facilitator held the pen, which meant there was an objective factor that included as many points as possible, but sometimes a participant volunteered to do the writing. This led to different respondents feeling like the people holding the pen mainly wrote down their own points or the points that appealed to them.

*“The person who had written a report about what we had discussed had expressed mainly her own opinion, which almost no one in our group agreed with” (R2-G).*

Consequently, there was no reflection of everyone's opinion written down, to continue with. Yet, R13-E mentioned there is also a great upside of being aware of the power of the pen. She describes a particular moment in which she asked one of the younger participants who did not really engage in the conversation to hold the pen.

*“I asked her if she would like to write things down, so that she felt more involved, which happened. The nice thing was that the second time, she was writing again” (R13-E).*

It's interesting to consider who should hold the pencil during such discussions, as it has significant influence. When the responsibility lies in the group, the personal issues might take the upper hand, shining light on the differences between the participants. This may cause some participants to feel like they do not fit in.

#### **4.1.1.3 I don't fit in**

The experiences of various respondents show that they feel they do not fit in with the rest of the participants. For example, R3-G describes the other participants as the following:



*"I'm going say something really harsh now; they're just not my people. There are people among them of whom I think, 'Yeah, you go ahead and feel your forehead, see if everything is alright'" (R3-G).*

R5-E shares this feeling of not fitting in. She describes that this feeling mainly occurs since the people who do 'fit in' are already involved in the neighbourhood. They know each other and are familiar with how things work around there. Interestingly, the involved residents I spoke with during interviews and observations, are often practically educated. In contrast, the theoretically educated people are often less involved in the neighbourhood. R5-E, who is a theoretically educated women, shares the following concerning this topic:

*"But in terms of other participants, yeah, it kind of feels like a community centre, if I'm being blunt. [...] If you take a look at my living situation and my lifestyle, I don't fit in there" (R5-E).*

These active neighbourhood residents can be seen as the 'usual suspects', who know where they need to go for what and therefore tend to have the loudest voice (R5-E). Unfortunately, the data shows that this can lead to other people shying away from the conversation, either because they don't dare to interrupt anyone, or because they simply forgot what they wanted to say since the other person has been talking for a long time. R2-G experienced this several times during the CA:

*"Often, someone is talking about something for a very long time, then I think to myself: 'oh I want to say something about this'. But then he keeps on talking, and then I forget what I wanted to say" (R2-G).*

These experiences above come from respondents who do not identify as active neighbourhood residents. It is remarkable that people who do identify as an active neighbourhood resident experience this in quite the same manner, as described by R11-P:

*"I thought the diversity was quite good, but sometimes it was not that nice for the people who came for the first time, that the conversation ended up with us every time. Afterwards I thought, 'We should perhaps have been a little less present to give the others space'" (R11-P).*

Thus, active neighbourhood residents also mention that, in hindsight, it is a shame they had so much, perhaps too much, space to talk and share their thoughts. Data showed that this division of roles in a group might come so naturally, that it may be difficult to change that. Nevertheless, it is crucial to listen to the voices of the people who are not an involved individual, since the chance that you will hear them again soon, is quite low, as R5-E states:

*“After this, you won’t see me anymore. I will no longer be visible for the municipality”  
(R5-E).*

So maybe there is a need to actively motivate these people to get involved in the conversation and perhaps give them turns. The question is, is this a responsibility of the group itself or should the facilitator take a bigger part in this?

#### **4.1.1.5 It’s is my turn now, you’re ... listening?**

Opinions differ on who is responsible to make sure everyone gets the opportunity to participate. To gain insights in this, it is helpful to look at the CA of G1000, since there is no facilitator present at each table. In multiple groups this resulted in some natural role division, giving each other turns and working towards a joint vision (R2-G). In bigger groups it was difficult to not let the people with the loud voices overtake the conversation, as described by R1-G:

*“Good luck trying to get a word in, especially if you have one or two shouters in your group who mainly push their own opinion through” (R1-G).*

In that case, it can be useful to deploy a facilitator who also considers the voice of the people who are less present. Several respondents mentioned that a facilitator is of great importance when it comes to hearing the voice of the minority. One respondent mentioned that they kept trying to find eye contact with the facilitator so they could give them a turn (R5-E), which worked well, while others expected the facilitator to intervene more directly in the conversation:

*“If I was the facilitator, I would say more things like: ‘Well, now it is someone else’s turn to share their thoughts” (R14-E).*

This makes it possible to listen to the voice of others. Some respondents state that being listened to is a crucial aspect to create understanding among other participants and different views. If



#### 4.1.2.1 I need clarity

This paragraph emphasizes that not all participants enter the process with equal levels of knowledge. Some respondents may already have a deeper understanding of what a CA entails, compared to others, which is also experienced by R3-G:

*"That should have been more on the first day, explaining what the citizens' assembly entails. Then you might get more insights: 'Oh, this is how it works.' I mean, I know, but there are also plenty who don't know (R3-G).*

Respondents share that this results in some participants not knowing what they are supposed to do, what is expected from them and how they should work to a fitting outcome. Hence, it can be crucial to present a clear picture of the whole process, including what will happen after the mini public. The respondents experience a need to know what will happen with their input and that it has indeed been valuable. The participants' need for this is clearly seen at the Plekberaad in Zaandam. As we initiate the conclusion and ask if there are any questions, many questions arise about the next steps: What will happen next? How will it reach the municipality? (O4-P). Moreover, in the interviews with respondents of all the different mini-publics the question: 'what will happen after?', keeps coming back, which is also mentioned by R14-E:

*"Didn't we just checked another check mark: 'We have participated! Check!' You know, Almere needs to prove that we are not just participating for nothing." (R14-E).*

Many respondents experience uncertainty when it comes to the continuation of the plans they have discussed and the concrete actions that will take place. The importance of keeping the participants up to date is also stated by Expert 1:

*"We usually advise to keep participants informed regularly for at least a year after the last meeting about what happens next. That's just super important" (E1).*

Furthermore, respondents share it is also important to address the agenda of the specific event that they are currently attending. According to the data, people also like knowing what to expect for the evening to prepare for what's coming and what is expected from them, which is also emphasized by R6-P:

*"In your introduction, make it a bit clearer, like: 'Tonight, we'll start by addressing this, and then move on to that...', so that you briefly guide people through the setup of the evening" (R6-P).*

In both the CA organised by G1000 as the one organised by EMMA, there was a clear time schedule communicated with the participants at the start of the evening. However, with the Plekberaden I observed, there was no clear indication of the setup of the evening (O4-P, O6-P).

*"Due to a traffic jam, we arrived much later than expected. While people were being welcomed and given a name tag with the name of a child they know under 15, we were still rushing to set up the evening. As time ticked away, we ended up starting the evening about 10 minutes later than planned. To make up for the delay, the organiser decided to skip the explanation of 'the process' and the steps we would be following. Then, we broke into groups, everyone introduced themselves as the person on their badge in the year 2050. Three residents of Seters started to introduce themselves. When it was the last man's turn, he said, "Sorry, nothing personal, but I'm not participating in this. I thought I was here to talk about the future of Seterse Road for an hour, but the music and the story about the past and future aren't necessary for me" (O6-P).*

The man at Plekberaad Seters thought he joined an evening in which they would talk about the future of Seters, instead there was too much fuss around the evening with the narrative futuring and the music, which led him to leave the Plekberaad (O6-P). Would he have stayed if he knew that they would come to concrete actions? Within a Plekberaad it is common to first dream about an ideal future, and later on focus on action in the here and now. Since, he was unsure of what would happen during the evening, he might have hesitated to engage in the first stage of the process: dreaming. Yet, this stage is a crucial part of a Plekberaad.

Not only clarity and knowledge about the process is crucial. How people experience their knowledge regarding several topics is also important, which will be discussed below.

#### **4.1.2.2 With the knowledge of the inspirers, together we do move forwards**

Since the participants join with a diverse group of participants, they learn from each other and their points of views, as experiences by several respondents. Moreover, in both O3-E and O5-G experts were present to share their knowledge on certain topics, divided over tables in the room. Participants could choose which topics they found interesting and join that specific expert for a short presentation and the possibility to ask the expert questions (O3-E, O5-G).

The respondents experience the conversations with the experts as inspiring and fun. It provided the participants with information on what is already happening and what possibilities are still there. Some respondents even mentioned that they would have preferred to have more rounds to talk with the experts to have gained more knowledge, as R5-E describes:

*“Well, I don't actually know much about the other topics, since there was only a flip-over. Now I only gained knowledge on two subjects” (R5-E).*

However, one respondent faces a mental disability, which sometimes made it difficult to keep track of all the information that was shared (R8-G). Furthermore, EMMA did not only invite experts for small break-out sessions, but they also invited an expert during the first meeting to talk about the start of ‘Almere’ and how this city developed into what it is now (O2-E). This presentation gave the participants insights and, in some cases, also inspired them to think of subjects they wanted to address, as R14-E experiences:

*“The presentation did raise questions. What’s funny is that I immediately started writing: I want to discuss this within my group. Yes, well, it did provide insight (R14-E)*

However, not everyone experiences this as positive and valuable for their knowledge on the subject. Some feel this presentation was mainly presented with the idea of showing involvement and commitment from the municipality. Additionally, the language used in the presentation was sometimes rather difficult (O2-E), which will be elaborated below.

#### **4.1.2.3. Some of the words... don’t ring any bells to me**

In the expert's presentation at EMMA, quite some difficult words are used, such as: ‘*ontwikkelingsopgave*’ (development task), ‘*bestuurlijke opgave*’ (administrative task) and ‘*actualisatie van perspectief*’ (updating perspective) (O2-E). Although, no one mentions their own understanding of the used language themselves in the interviews, it is mentioned by respondents about other respondents, for example by R1-G.

*“But, the word ‘mindmap’, most people may not exactly know what they are supposed to do then” (R1-G).*

The difficulty of language is also acknowledged by the organisers of G1000, when a new 'dialogue rule' is introduced during the third meeting: "Huh? What do you mean?" With this, G1000 invites participants to speak up if they do not understand what someone means or if they are unsure about the topic being discussed (O5-G).

Language use is also a crucial factor within Plekberaden. For instance, at Plekberaad Zaandam the word 'dreams' is often debated (O4-P). 'Dreams' is a concept that can be interpreted in many ways, which may not always be clear to the person using the word. The facilitator at the Plekberaad in Zaandam gives an example where people in the past dreamed that the Berlin Wall would fall. One participant responds: "No, people didn't dream it would happen, no one saw it coming" (O4-P). This shows that the meaning the participant attributes to the word 'dreams' is something that aligns with expectations, while The Turn Club sees 'dreams' as a way of thinking without obstacles, imagining the unthinkable (O7). Eventually, another participant suggests using the word '*verbeelden*' (imagine) instead of 'dreams.' This gives the conversation more direction, towards the 'right path' (O4-P). The importance of language is also underlined by E2, within the organisation, EMMA gives experts instructions on what words to use and what words not to use.

*"Yes, we try to instruct the experts well by making sure we have seen and heard the presentation once before it is presented at the Citizen Assembly. I literally once said: 'you are not allowed to use that word, you should use this word instead'" (E2).*

The question is, how organisers can decide which language should be used while being theoretically educated as well? Especially when it comes to different interpretations of certain words, such as 'dreaming'. The aspect of dreaming was a great part of the artistic interventions included in Plekberaden, these artistic interventions will be discussed below.

## **4.2 Which artistic interventions are used? What role do they play in stimulating inclusion?**

During the different mini-publics, several artistic interventions were used. As explained earlier, the mini-public all contained a different number of artistic interventions. The G1000 CA being the one with the least artistic interventions and Plekberaad being the one with the most. Therefore, to answer this sub-question, most data is obtained from the CA organised by EMMA and both the Plekberaden. As seen from the data, the different artistic interventions play a role

in helping people let their mind run free, creating different ways of expressing themselves, and creating a calming atmosphere. These roles will be discussed below, focusing on the questions, which artistic interventions are used and how are they experienced? And how can artistic interventions stimulate inclusion?

#### 4.2.1 Focus on the future with a free mind

*Like a curious, cheerful child who  
Fantasized about calling in the future...*

*One day  
That fantasy  
became reality*

*To realize that now  
you must ignore  
the bumps in de road you're before*

*By inviting a futurist  
Telling about both past and present  
And the possibilities lying ahead  
Who triggers our creative intent*

*...But you do not wish to dream  
about how our future would be  
**While I captured  
the future** in my drawing*

*...But I don't want to dream  
Together in action is what we should be  
To find each other in our goal  
Without them knowing my own role*

*Bonding, talking, finding  
I don't want you hiding  
But I feel your fear  
You're worried  
**Worried it's your feelings I can read***

*You with your eyes open wide  
And I closed eye*

*I don't want to close my eyes  
leave my non-existing children on the side*

*Doubts are dandling through the space  
"Is this the method's best case?"*

*Bonding  
    Talking  
        Finding  
Takes more time  
And that time  
Is now no longer mine<sup>7</sup>*

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<sup>7</sup> Poem inspired by: R4-E, R5-E, R6-P, R9-P, R10-P, R11-P, R12-P, R13-E



#### **4.2.1.1. While I captured the future**

The topics of the different mini-public all require a broad mind-set and the ability to think of the future. However, people experience difficulties with imagining this. Respondents share that a facilitator could play a crucial role in taking away the focus on the personal issues and focusing on the broader picture. Additionally, the results show that artistic interventions such as drawing and futuring might also contribute to this.

At the Plekberaad in Zaandam and the first meeting of the CA organized by EMMA, citizens were given the opportunity to draw their thoughts instead of writing them down (O2-E, O4-P). At Plekberaad Zaandam this was realized by stimulating participants to draw with all the different colours, pencils and markers that were present in the room (O4-P). At the CA there even was a small drawing class set up to try to achieve a more equal opportunity for people to take part in the conversation (E1). In other CAs organised by EMMA it was noticeable that people who often had trouble participating in conversation, suddenly did have input in the conversation (E1). The observation of the first meeting at EMMA, however, shows an interesting finding. When the drawing instructions were displayed on the whiteboard, I heard several participants laughing and mocking the exercise. This difference in experience was confirmed by a respondent during an interview:

*“There are people who liked it, but also people who didn't like it. But I do find it light-hearted, I like that” (R5-E).*

However, all interview respondents experience the opportunity to draw and the drawing session as quite fun and sometimes even inspiring and motivating.

*“I love drawing, I find it motivating and maybe even inspiring. I like it” (R14-E)*

This raises the question whether people find it embarrassing to admit they are motivated by drawing instead of writing during the observation? Or does this indicate that I only interviewed people who feel more comfortable to draw in general? It could also be the case that people gave me a socially desirable answer since they were aware that this research concerns the role of artistic interventions. However, respondents did feel free to express their negative feelings towards other artistic interventions, which leads to the assumption that there was no socially desirable answer given.

One thing is certain, R10-P mentioned that once he began drawing, his imagination ran wild with visions of the future. This process helps him create an ideal image of his current neighbourhood (R10-P). Moreover, respondents share it is not only crucial to provide the participants with possibilities to draw and to write, but it might also be of help to have a professional draw the things that are discussed to make it easier to get a grip on what is said. When something is drawn, it is easier for participants to imagine the future and to dream.

R4-E even suggested herself, without me asking about it, that engaging a professional draftsman in the meetings would not only make the meeting more fun. It would also steer the participants in the right direction and focus on the broader picture.

*An artist who immediately brings imagination to life makes it all just a bit more fun. It helps people stay engaged with the topic, rather than jumping from one random subject to another. So that's a tip I would give because it instantly makes things visual. Many people think visually, and it helps them remember, 'Oh yeah, that's where we were heading'" (R4-E).*

Next to drawing, futuring was also experienced as a way of broadening the perspective of participants. When asked for any advice for the organisation when organising a CA, R13-E answered that inviting a futurist might help in broadening the perspective of participants:

*"Actually, you should have a futurist there, someone who talks about the developments that are happening, the possible future. That might be a good idea to include in such a session!" (R13-E).*

This is interesting since I did not mention any form of futuring in the interview myself. This narrative futuring that R13-E suggests, is in a way implemented within both Plekberaad Zaandam as Plekberaad Seters (O4-P, O6-P). The story that was told concerns generations way before us and generations that will follow us. In some parts of the story this was related to one's parents, grandparents, children and great-great-grandchildren. However, the moral of the story was about giving participants a perspective and enabling them to see the bigger picture (O4-P, O6-P). Unfortunately, this was not always received as planned.

*During the Plekberaad Zaandam, the facilitator starts reading the story with calming sounds on the background on the speakers. While she is reading the story I sense a bit of discomfort in the room. R12-P sits casually and lays back with his legs crossed, despite the story asking for the participants to put both feet on the ground and look around a bit. His mind is not with the story that is told. R11-P fiddles with her sweater and sits down very subdued. R9-P looks around a bit and sometimes closes her eyes and then opens them again (O4-P).*

This discomfort in the room was also experienced by the participants self, as stated by R11-P:

*"I noticed R12-P next to me like this \*imitates a disinterested attitude\*, and across the room I had already seen that [other participant] did not put his feet on the ground. Then I sensed this would not go right" (R11-P).*

When handing out the papers to write a letter to the future, R12-P refuses to take the paper and states that he does not wish to participate in this exercise. When asked in the interview why he did not wish to participate, this was the response I received:

*"I don't feel anything when I hear that story, and I have no desire to take part in that charade. It's a crap story" (R12-P).*

Two participants joined him in the refusal to participate in the exercise provided by the facilitator. It is easier for participants to refuse to participate when someone else already did. If one sheep leaps over the ditch all the rest will follow. This is a difficult aspect for the facilitator to regulate, according to R10-P:

*"They didn't want to participate in anything and couldn't imagine what it would be like here in 30 years. Yeah, it's just bad luck when you have someone like that in the group. [...]. You could see [the facilitator] had a concept, and then one person goes: 'But I won't participate in that, I can't handle it.' Then the next one says: 'But I don't have any children at all'" (R10-P).*

Since the group of participants was quite small (existing of 10 people), a group conversation started about the working method, which made it difficult to try and convince the participants to participate in the exercise anyway to just experience it (O4-P). Which is one of the principles

of The Turn Club, just experiencing it (O7). When organising the Plekberaad at Seters for example, there was a bigger group which meant more people were willing to engage in the exercise. Even when one participant did not want to participate, the others were eager to move on and start the exercise (O6-P).

Besides the fact that participants wanted to focus more on the action they can undertake now, instead of dreaming and listening to the story, there is another reason for some participants to feel aversion towards the narrative futuring. Namely, it being too personal for being in a group with people you are not yet familiar with. This will be elaborated below.

#### **4.2.1.2 Worried it's your feelings I can read**

Respondents at Plekberaad Zaandam experience the exercise in which they had to close their eyes as too personal. However, at Plekberaad Seters, the group was bigger and quite a lot of people already knew each other (O6-P). Maybe this was the reason for people to feel comfortable with closing their eyes during the narrative futuring? Besides this the story itself was also experienced as too personal. This is because the story did mention one's parents and potential future children, especially R11-P experienced this as a way of getting too close to their personal life:

*"I have a bad relationship with my parents, and I consciously decided to not have children. That is why this is too personal for me. It drains my energy" (R11-P).*

While R9-P did not experience the story as too personal herself, she understands that it could indeed be threatening to dive too deep into your personal self for some people when you are not familiar with the group:

*"Because if you have an audience that is all the same, it will resonate better if you sit with your eyes closed and listen to such a story. But in the first meeting, that can be almost threatening [...] People don't want to look into themselves. They want to talk, but not show who they are, because they are afraid of that" (R9-P).*

Therefore, it is important keep the 'target audience' and group dynamics in mind when setting up a Plekberaad. As the facilitator is a professional in the field of artistic interventions, R6-P did expect more consideration from the facilitator about the family relations and how this could

trigger people. By for example, providing the option of not participating in a certain exercise without being forced to explain yourself, as described by R12-P:

*“There should be a little more room for people not wanting to participate, because it was such a shame that the question was: why not? And that is of course a very personal question” (R12-P).*

Even participants who wanted to engage in a creative working method, such as the drawing lesson at the CA EMMA, shared that there should be a possibility for people to not participate:

*“I did see that it was evaluated differently by other people. I think, if it makes you uncomfortable, why don't you just not do it?” (R14-E).*

Still, it is difficult to balance the need to convince participants to just experience the artistic intervention (O4-P) and giving the option for people to opt out. Therefore, it is important to provide different ways of expressing themselves to fit into the needs and desires of participants and find suitable working methods to get people to participate equalize the opportunity to provide input. This will be further elaborated on below.

## 4.2.2 Creating a calming atmosphere of expressing

*Voices flying  
raising, exceeding  
chatting, rattling,  
Let's stop battling!*

... ..

*Calmly the strings caress my ears  
Peace and quiet fill the room  
Although it doesn't seem to bother you..  
**Your voice sounds more softly to me**  
It sets my mind free  
Without me being aware  
My creativity strengthened there*

*Whether the drawing is mine to be  
**I would really like to see**  
**What this place**  
**Is capable to be***

*Using creativity  
for equality  
Requires guidance and explanation  
Otherwise, the one sentence you'll be here for  
is: "we're not at preschool anymore"  
Just as in the drawing-situation*

*Don't complicate it more than we need  
No vague things or 'kumba ya my lord'  
Then our differences could be ignored  
Specific creativity is what I seek*

***Too much is required from us**  
And thus*

*We will not come closer<sup>8</sup>*

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<sup>8</sup> Poem inspired by: R4-E, R5-E, R6-P, R9-P, R10-P, R11-P, R12-P, R14-E

#### 4.2.3.1 Your voice sounds more softly to me

*During the Plekberaad Zaandam, a guitarist joins the last 45 minutes of the meeting while all the participants are working with each other. After a quick introduction he quietly plays the guitar on the background of the creative process While my shoulders had been tense all evening, I now feel them slowly relaxing (O4-P). [Listen here to a small fragment of the music](#)*

When the guitarist started playing on the guitar as background music, I, as well as other respondents felt a wave of relaxation over my body. Small, but noticeable for some of the respondents. This shifted the atmosphere in the room towards a more relaxing one. This feeling is shared amongst several respondents, for example, by R6-P:

*Because of that music, you felt a kind of peace or a different atmosphere in the room (R6-P).*

So, music can put a clear mark on the atmosphere making it more relaxing. However, it can also put a more negative mark on the evening. R12-P for example shares that he was happy that the music was not too much 'kumba ya' and too dreamy. At the Plekberaad of Seters there was a different kind of musician involved. It was a duo who made music with different instruments that, for example, imitate rain. [Listen here to a small fragment of the music](#). Some people may experience this as vague or dreamy (O6-P). After the musical introduction at Plekberaad Seters, one participant shared his aversion to participate since he thought we were just going to talk about the future of Seters, without all this fuss around it, such as the narrative futuring and the music (O6-P).

It did not only affect the atmosphere it also affects peoples' voices. One respondent who had a loud and very present voice during the whole evening, also calms down. He raises his voice less and shows more patience in what he is saying (O4-P). R11-P also experienced a dampening effect on people's voices and noticed that [other participant Plekberaad] also became calmer, with that music in the background (R11-P). Not only does it cause some peace in the room, but some respondents also experience the live music as stimulating and motivating them to participate and to come up with new things:

*"And for me it also has a stimulating effect, it gets the wheels spinning, so I'm all for that" (R12-P).*

Since it has a valuable role in the creative process, some respondents believe that the artist should have come way earlier. To conclude, the music played at Zaandam Zuid is generally well-received (O4-P). Although we announced the musician as background music, so called wallpaper, R10-P and R9-P believe that he deserved more attention because they felt sorry for him for focusing on the work that had to be done during the Plekberaad, instead of listening to him play the guitar.

*“I felt sorry for him, but he actually wanted to perform, but it was more background music” (R10-P).*

R9-P proposes that it would have been better to have organized a drink after the Plekberaad, of which the musician is also a part. This way, participants can still listen to him and he can receive the appreciation he deserves for his nice play.

#### **4.2.2.1. I would really like to see, what this place is capable to be**

Next to music, several respondents experienced the act of drawing as inspiring and motivated them to think of the future. The main reason respondents give for this is the difference between visual thinkers and verbal thinkers. Not everyone is keen on reading, especially when it comes to pages long filled with information.

*“No one reads anymore. Why do I have to read all the text? I also notice that I no longer read the way I used to read. I've become very impatient. So yeah, what do you do at work? Yes, illustrations” (R5-E).*

Additionally, R12-P shared that it is easier for her to express her feelings by drawing or photographing them, then writing them down. An organization should make both options, drawing and writing, accessible for the participants to make it possible for them to choose which way of expressing themselves they would like to execute. Since there is some resistance to the working method that has been initiated, everyone ends up doing their own thing during Plekberaad Zaandam, which might have turned out to be a good thing. There are pieces of paper, pens, glue, markers on the table. So, there is plenty of room to get started in all kinds of different ways (O4-P). R11-P describes this situation as the following:



*“Well, everyone could do what they wanted to do. R12-P and [another participant] were drawing, I had written it down, R6-P had written it down” (R11-P).*

R9-P also states that it is important to figure out which working method works best for you. This can be achieved with offering several possibilities. The importance of offering several working methods is also emphasized by both E1 and E2. They state that you should simply offer different styles of expression, also because you appeal to different hemispheres of the brain. If you shape something with your hands, or have a conversation through the room, that can also make a difference (E2). Or, for example, have a creative table somewhere where there are drawing supplies, craft supplies, clay items, well everything, so that people can also make things themselves (E1). However, the data shows, when offering several working methods, it is important not to overwhelm the participants.

#### **4.2.2.2 Too much is required from us**

During the Plekberaad Zaandam, participants felt overwhelmed by what was asked from them. R9-P experiences that there were too many diverse working methods to keep track of. Reflecting on this, one of the organisers remarked that expecting people to join the event without understanding what to expect is asking too much. Not everyone is ready to engage in creative activities; for instance, there was a woman who expressed, "I don't come here for a school assignment" (O7). One participant even asked: “Why should we do this? We are surely not in elementary school anymore?” (O2-E). As seen in the data, not all the participants understand the purpose of the drawing lesson or the narrative futuring. It might be beneficial to take participants along in the reasoning why this specific working method is used. The data showed that not everyone is aware or agrees with of the potential added value of such artistic intervention. An example for this occurred during Plekberaad Seters:

*A participant was quite hesitant to participate in the exercise of introducing himself as a future child. He did not want to speak for his potential child since there was already so much decided for him when he was a child. He does not want to do that for his children as well. That was, until he heard the reasoning behind this. Being, that people have an open approach when you talk to someone, trying to exclude prejudices (O6P).*

R13-E also experiences a need for more explanation about why certain working methods are used, not for her but for other participants. If you do not provide the participants with an explanation, you might receive reactions such as: ‘is this kindergarten?’

*“That could have been introduced a bit better, not much time was taken for that, and if you're in a business context where you've done this before, then you get it and think, oh fun. But if you... well, my boyfriend is a carpenter, if he had been there, he would have really... well, you heard it: 'Hello, what is this, kindergarten? ’” (R13-E).*

Therefore, there is a need to prepare participants for the artistic interventions of the evening while avoiding unnecessary complexity in the working methods. When discussing the drawing lesson in the break of the CA with one of the participants, she said that she thought the drawing was nonsense since she could not draw at all (O2-E). These insecurities are partly removed by the facilitator by saying: *“can you draw a circle? Can you draw a star? Well then, you're already there! So that's good”* (O2-E). It is important to make sure the working method is accessible. For example, R6-P shares that it is important to not make these steps and the working methods too vague:

*“I am very much into creative thinking and of course you also dream in that, but I thought this was too vague”* (R6-P).

Thus, when organising a mini public, you should keep it simple and not ask too much of people. According to an impact enhancer, sometimes when the framework is clear and there are strict rules, there is much room for creativity (O7). As one of the founders of G1000 and I are talking about working methods he also stated that it is crucial that you carefully and properly coordinate the interventions. There should be no unnecessarys, for example, no talk about what G1000 is (O1-G).

Furthermore, the working method should fit with the audience. During Plekberaad Zaandam, multiple respondents share their concerns that this working method might not be suitable for this place and people. Three respondents of Plekberaad Zaandam experience an aversion towards ‘dreaming’ about the future of a certain place, they were eager for action (O4-P, O6-P). This was also emphasized by R12-P

*“We just have to do something now, the future is the future. But what we can do now, we can do now. Start with yourself; a better world begins with yourself and starts now. That was kind of the mindset in the group”* (R11-P).

It is noteworthy that the three participants who did not want to participate in the dreaming exercise in Zaandam, all identify as an active neighbourhood resident. These respondents themselves might feel like them already being involved is the exact reason why they have an aversion towards dreaming and thinking of the future (R11-P & R12-P). Since they already have participated in several meetings such as this one, they might form an opinion on the workings methods faster than others.

*“The people who participate are the usual suspects after all. They have experienced this kind of meeting, 1,2,3,5 maybe even 10 times before. That’s no fun for the one organising since there is immediately some sort of aversion like: oh here we go again..”*  
(R11-P).

According to R12-P, the ‘usual suspects’ are more connected to reality and therefore do not believe in dreaming about a future. For that reason, R12-P states that this working method might work better on a group of people who are completely new to this process. They might show more willingness to cooperate than ‘usual suspects’. Additionally, the story emphasizes the relationship with people’s ancestor quite a lot, while white people tend to be more individualistic and therefore not care about their ancestors that much (O7). So, this exercise might be of value, but maybe when it concerns another group (R6-P).

## 5. Discussion

In the following section, the findings will be discussed and analysed through a theoretical lens. This analysis will incorporate both the concepts in the theoretical framework and additional relevant theories. Several themes will be explored, including defining a 'usual suspect,' epistemic completeness, the quality of decision-making, and the quality of participation. Within these themes, the role of artistic interventions will be discussed.

### 5.1 Who the 'real' usual suspects are

First of all, it is interesting to take a closer look at the question who the usual suspects really are. According to the literature, usual suspects are the residents frequently seen at neighbourhood meetings or public hearings, who are often theoretical educated, white men (Binnema & Michels, 2017; Hurenkamp & Tonkens, 2020). However, interestingly enough, the people I spoke with during this research who identify themselves as active neighbourhood residents, are often practically educated. On the contrary, the theoretical educated people are often less involved in the neighbourhood. The reason for this may be found in the literature. According to Witte (2023) people are more willing to contribute to a future vision of a neighbourhood but less willing to vote in Provincial council elections or participate in a council meeting. Thus, the definition of a 'usual suspect' might not be as clear-cut as described in the literature and is, in fact, very dependable on the kind of citizen participation that is involved. Walsh and Elkink (2021) support this view, noting that not only citizens who are more engaged and capable of participating – those who are theoretically educated and politically interested – are more likely to be involved. Simultaneously, citizens who are dissatisfied with the current system, perceive corruption, and face financial problems are also more inclined to participate in CAs (Walsh & Elkink, 2021).

### 5.2 Epistemic completeness

The literature states that higher educated people are often over-represented in CAs (Jacquet, 2017). Tonkens (2020) confirms this by stating that the topics that come up in CAs are often seen as complicated, which makes practically educated people more hesitant in their participation. However, the data in this study shows that the educational level does not have a considerable influence on the representativeness of someone's voice. The respondents do not find the difficulty of the used language and the topic discussed in mini-publics to be a very important factor when determining their level of participation. When it comes to the used

language, in this study people currently do experience the possibility of expressing themselves with emotional language, as well as language of reason. The importance of being able to express oneself in both emotional as rational language is also crucial according to Lupia and Norton (2017). Hence, the differences in education and language-use might not have such a big impact on perceived inclusion, which is also indicated by Fournier (2011). Thus, unlike Hurenkamp and Tonkens (2020) state, residents who are practically educated do not seem to feel like they lack sufficient knowledge in this research. Instead, people who are not involved in the neighbourhood (yet), might have the feeling of lacking sufficient knowledge. It turns out to be more relevant whether someone is already familiar with the neighbourhood and what is already happening in the municipality. After all, usual suspects are likely to focus the conversation on these subjects which they know a lot about and can talk about for hours. To enhance inclusion, it is crucial to address this knowledge-imbalance about the neighbourhood. This is supported by existing literature, which shows that when participants have access to all necessary information, it helps them think carefully about issues, make informed decisions, and balance out differences in knowledge among participants (Caluwaerts & Reuchamps, 2023; Curato et al., 2021). Yet, it is important to keep in mind that the findings of this research suggest that it is not necessarily about the knowledge in terms of talking in rational language and being theoretically educated, but that it is more about the knowledge regarding the things happening around them.

Moreover, this study shows that not only knowledge about the neighbourhood, but also knowledge about the process of the mini-public is relevant when it comes to enhancing inclusion. The literature stresses that it is important to communicate to participants what will happen after a mini-public to motivate them to actively participate (Vrydagh, 2023), which is confirmed in this study. Furthermore, the findings in this study also suggest that it might be even more important to outline the various steps of the mini-public that participants must follow during the day or evening. This is also emphasized in the literature: an ambiguous working environment – in which no clear outline is indicated – within a CA can negatively affect its productivity, which was the case during the CA about electoral reform (de Jongh, 2013). However, according to TTC, artistic interventions sometimes demand an ambiguous working environment to just be experienced and let it overwhelm you. Still, it is important to create a clear outline in which creativity can flow. This is also emphasized by Niu and Liu (2009) who state that simply saying ‘be creative’ results in a lower level of creativity than providing students with a detailed instruction. They advise educators and administrators that merely

instructing people to be creative, may not be sufficient to foster creativity. Instead, people need some basic guidance on how to be creative to achieve greater levels of creativity. For further research, it is interesting how and to what extent this guidance can be implemented within mini-publics, especially Plekberaden.

### **5.3 Quality of participation**

Since usual suspects tend to focus on the specific topics they are already involved in, they have difficulties in thinking more broadly, as is seen in the findings. However, according to both Boogaart and colleagues (2016) and the OECD (2020) this might also be the result of the theme of the mini-public chosen by the organisation. Since the themes are all formulated quite broadly, such as ‘Almere 2050’, ‘liveable municipality Schagen’, ‘Zaandam Zuid 2050’ and ‘future of Seters’, this might cause participants to get lost in useless conversations. Participants do not know how to talk about such a broad theme suggested by the organisations and therefore tend to fall back on their own personal issues, as found in this study.

Still, the aim of Plekberaden and most CAs is to gather what is happening within a certain place, and for this, a broad topic is needed. Hence, there is a need to stimulate participants to broaden the conversation and focus on such broad topics like ‘Almere 2050’. This is especially important since some people did mention that they found it difficult to listen to people mainly focusing on their own problems. So, while people might feel they could express themselves, it does not mean that others always listen to them. According to the literature theoretically educated people tend to articulate their interests better, which makes people listen to them (Hurenkamp & Tonkens, 2020; Lin & Kant, 2021). While on the other hand, people tend to tune out when other participants repeat themselves (Lupia and Norton, 2017). People perceive their time as scarce, and their attention is limited. Prejudice about certain people then causes people to tune out when they hear certain words or certain people whose opinions differs from their own talk (Lupia & Norton, 2017). Therefore, when a CA focuses too much on personal small-scale issues, it might lead to some people feeling unheard and their opinions disregarded, while others may feel unable to participate altogether. Hence, this narrow focus can negatively impact the quality of participation (Lupia & Norton, 2017; Vrydagh, 2023).

#### *Role of the artistic intervention in quality of participation*

The results show that the artistic interventions used, can play an important role in taking the focus on personal issues away and broadening the conversation. For instance, that artistic

interventions can motivate people to think outside of the box and let their creativity flow. This confirms what Marks and colleagues (2023) state about storytelling – which includes narrative futuring – and creativity, that it helps people to articulate their feelings and hope for the future. Giving them greater motivation and confidence in talking to others about these topics.

At Plekberaad Zaandam, the music playing in the background is experienced as both stimulating and calming by respondents. It causes several respondents to lower their voices and consider the opinions of others. This confirms what Bentz (2020) says about the role of music in providing spaces for creative imagination, experimentation, and perspective-taking. However, when the music is more present, as at Plekberaad Seters, some respondents feel like it reinforces a left-wing, "dreamy" atmosphere, especially since the presence of the music is not communicated beforehand. Van den Haak (2018) indeed state that practically educated people are often more into simple and understandable art. For them it should not be too complicated.

The literature also suggests storytelling to contribute to bridging gaps and forming a joint voice (Clennon, et al., 2016; Cruickshank, et al., 2017), enhancing the quality of participation. While some respondents feel like the narrative futuring enables them to dream, it also causes discomfort within the group, since it is considered too personal for multiple participants. This indicates that such an artistic intervention is not easily accepted by participants. Diving deep into a personal level might be easier when the participants already know each other and the setting, which was the case in research by Velthuis (2014). In Velthuis' study participants were asked to write a letter from a fictive, personal future, and thus imagining their own future engage in narrative futuring. A relationship of trust already existed between researcher and participant, which caused the participant to feel more comfortable to talk about a very personal subject – their personal future (Velthuis, 2014). This underlines the importance of building trust to be able to engage in a personal artistic intervention.

In the literature it is seen as a strength of futuring that it has the potential of getting people personally and emotionally involved (Kashima, 2020). However, it is important to inform people of such personal involvement. In another research which also concerned writing a letter to the future, the following 'warning' was therefore given to the participants:

*“Sharing your letter to the future can be personal, you have control over how much you would like to share. If certain details feel too personal to share, these can be left out.*

*Additionally, in the discussion personal opinions may be discussed and the participant has the option to share as much as they feel comfortable with” (Thomson, 2021, p.53)*

#### **5.4 Quality of decision-making**

Another important condition for inclusion is the quality of decision-making, since this concerns whether the decisions that are made reflect the opinions of all participants (Vrydagh, 2023). Surprisingly, the findings show the power of the pencil has great influence on the inclusion, since the person holding the pen determines what other participants and the organisers read and thus what will be considered in following meetings. The importance of who writes everyone’s thoughts down is also voiced by de Jongh (2013) who observed some fuss about who is writing the CA’s proposal and why. However, to my knowledge, the influence of the one holding the pen did not receive a lot of attention in the literature yet, which might cause organisers of mini-publics to not be fully aware of this yet. Hence, further research is needed to investigate this more thoroughly and to place the power of the pencil more centrally when it comes to inclusion within mini-publics. A starting point for this might be to focus more on used materials and objects within a mini-public and how this can influence inclusion.

##### *Role of the artistic intervention in quality of decision-making*

According to the results, drawing can play a significant role in taking away the power of the pencil. Visuals are often preferred over long texts, making them useful sharing the discussed topics within the group and with other groups. Marks and colleagues (2023) underline this finding by stating that a visual summary is a great way of capturing the atmosphere of the conversation and that it is easier to take in than lots of words. However, to take the power of the pencil away it is even more important to work collaboratively on the paper. Only when collaborative creative work is practiced, it might be possible to shift the power relations (Mandalaki, van Amsterdam & Daou, 2022). Moreover, Literat (2023) emphasizes that especially drawing can reduce hierarchies. For some forms of communication, more knowledge is required than for others. Drawing is a technology-independent tool which can be used to provide equal footing in conversation since this makes people more comfortable in participating (Literat 2023). In Literat’s (2023) study, an adult researcher interacts with child participants through participatory drawing, allowing the children to be in their own element. It is interesting to consider the aspect of drawing when conducting further research on the power of the pencil in mini-publics.



## 6. Conclusion and future research

This chapter will first answer the sub questions, after which the main research question will be answered: *Which role do artistic interventions play in stimulating inclusion in mini-publics?* Thereafter, the limitations of this study will be discussed, including recommendation for further research. To conclude, practical recommendations to develop the Plekberaden and the implementation of artistic interventions in mini-publics to enhance inclusion will be formulated.

### 6.1 Answering the research question

This research aimed to gain insights into the role of artistic interventions in mini-publics regarding inclusion. By exploring into the current working methods of CAs and the level of inclusion, several challenges were identified. These will be elaborated in this chapter to answer the first sub-question: *How do participants experience inclusion, and how can this be stimulated?* Subsequently, the opportunities for artistic interventions to face these challenges were explored. These will be elaborated in this chapter to answer the second sub-question: *Which artistic interventions are used and how are they experienced? And what role do they play?* Several opportunities and challenges regarding implementing artistic interventions to enhance inclusion were found, which will provide an answer to the overall research question.

*How do participants experience inclusion, and how can this be stimulated?*

The group present at mini-publics can consist of very diverse people, making it difficult to ensure that everyone feels at home. There are both people who identify as ‘usual suspects’ and those who identify more as ‘unusual suspects’. Those who identify as usual suspects often have resentment with the municipality, already possess a lot of knowledge about the neighbourhood, and therefore often dominate the conversation with their personal issues and preferred topics. This can cause other participants to fade out of the conversation. Since these latter participants might not show their face again, it is crucial to hear their voices.

An interesting finding is that ‘usual suspects’ are not necessary theoretically educated people, which was suggested in the literature (Binnema & Michels, 2017; Hurenkamp & Tonkens, 2020). Additional literature states that, next to theoretically educated people, also citizens who are dissatisfied and perceive corruption and financial problems, are more inclined to participate in CAs (Walsh & Elkink, 2021; Witte, 2023). Both groups can be identified as ‘usual suspects’

who are involved in society in different ways. Therefore, to promote equal input, it is important to reduce the focus on personal issues and ensure that everyone has equal knowledge about what is happening in the neighbourhood. This can be achieved by encouraging knowledge sharing among participants and by inviting experts.

Additionally, it is crucial to share information about the process so that everyone knows what will happen during a mini-public and what is and is not relevant to discuss. Literature underlines this by emphasising the negative effects of an ambiguous working environment within a CA on its productivity (de Jongh, 2013). Participants must be actively involved in different working methods and the process to build their confidence in the mini-public and what they can contribute. Language plays a key role in this, not in a sense that language is experienced as difficult, more in a sense that language might create confusion about what is expected from someone. Therefore, words should not be too complicated, and terms that can evoke different associations, such as dreams and mind mapping, require clear explanations. This clear communication about the process also concerns the question what will happen after. Many respondents are left wondering: what will be done with the input? Have we participated just for show?

Moreover, a significant part of inclusion lies in whose voice is ultimately considered in decisions. The person who takes notes has a big influence on this, raising the question of who should hold the pen. Should it be an unusual suspect to increase their input? Or should it be up to the facilitator to regulate what is written down? This study shows that not only the facilitator, but also dialogue rules are considered important for ensuring equal input in the outcomes of the CAs. The role artistic interventions can in this, will be elaborated in the next sub-question:

*Which artistic interventions are used and how are they experienced? And what role do they play?*

In both plekberaden different artistic interventions such as drawing, music futuring and narrative futuring were involved. In the CAs artistic interventions were significantly less present. In the CA organised by EMMA an artistic intervention took place in the form of a short drawing lesson. These different artistic interventions and the roles they played will be discussed here.

Most respondents express positive opinions towards artistic interventions like music and drawing. The findings show that the music creates a relaxing and calming atmosphere

encouraging people to lower their voices and thereby allowing more space for other voices to be heard. In some cases, the music also inspired people in conversation. This effect is also experienced by respondents when it comes to drawing. The drawing inspires people, particularly visual thinkers, to think outside the box. Additionally, it makes the information that was drawn more accessible to other participants. When drawing collaboratively this might even be a way of undermining the power of the pencil.

However, respondents share that artistic interventions, especially music, can also mark the atmosphere in a sense that it is too dreamy and not suitable when talking about the future. To get people to start thinking about the future, in both Plekberaden narrative futuring is used. This artistic intervention is experienced differently among the group. On the other hand, people share that it does help them articulate the future without being hold back by obstacles. However, it is important to mention that there is also considerable controversy regarding the various artistic interventions, in particular the narrative futuring one. Some participants feel that the methods do not meet their needs or think they are too personal. Thomson (2021) anticipated on this in their research by providing the participants with a heads up about the personal involvement and the option to opt out at every given moment. This can also be helpful to implement in the Plekberaden organised by The Turn Club. For these reasons, it is crucial that an artistic intervention is well-implemented but at the same time, simple. This need for simplicity, not too much fuss, is also underlined in the data. According to additional literature, practically educated people are often more into simple and understandable art, underlining that the artistic intervention should not be too complicated (Van den Haak, 2018). For this reason, the data shows that it is crucial to get to know the place and the people included and adjust the artistic intervention to their needs.

When artistic interventions are well-planned and executed, they can play an even bigger role in enhancing inclusion in mini-publics. These interventions can help people express themselves in different ways and encourage broader thinking, letting go of their resentment that lies with the municipality. This can draw people away from their own concerns and help them adopt a wider perspective. Based on these sub-questions, an answer on the research question can be formulated:

*Which role do artistic interventions play in stimulating inclusion in mini-publics?*

Artistic interventions can play different roles in acknowledging the identified challenges and enhancing inclusion. To equalize the opportunity to engage in the conversation and enhancing inclusion, it turns out to be crucial to make sure everyone possesses the same amount of knowledge. This knowledge concerns knowledge about the process and what the evening will bring, as well as knowledge about the subjects. While explanation about the working method and insights on the upcoming steps of the mini-public are quite relevant for inclusion since people experience a need to know what is expected from them, the findings did not show an explicit role for artistic interventions to do so.

It is important that this knowledge not only focusses on the unusual suspects, but also on the usual suspects, since they tend to focus mostly on the subjects they are already familiar with. The first opportunity for artistic interventions is broadening the perspective. In different mini-publics, respondents notice that most people focus on their own problems and therefore experience difficulties in focusing on the broader perspective. Drawing, futuring and music can play a significant role in helping people think outside the box, freeing the mind, fostering a more future-oriented focus, broadening perspectives and creating a calming atmosphere. This will cause people to get on the same level of thinking, instead of focusing on their own interest. Consequently, it will lead to more equal participation in the actual topic of the mini-public, enhancing inclusion.

Sharing knowledge carefully might decrease the power imbalances between who already is involved and who is not. These power imbalances are also largely dependent on who writes things down. The second opportunity of artistic interventions therefore lies in decreasing these power imbalances by providing the participants with the possibility to practice both verbal- as visual thinking. Especially collaborative drawing offers people the opportunity to take the power of the pencil away. When working collaboratively on a paper, the inclusion is enhanced due to higher levels of quality of decision-making. Moreover, Marks and colleagues (2023) also mention the use of a visual summary instead of lots of words as a great way to take in and share information. Then, people who experience difficulties with expressing themselves in words, also have the possibility to do so with images or drawings. This enhances inclusion, 'since both verbal thinkers and visual thinkers obtain equal possibilities to express themselves and let their voices be heard.

And finally, the artistic intervention of music turns out to have a great influence on the atmosphere in the group. Respondents feel more relaxed and lower their voices or notice other people lowering their voices. This makes it easier for everyone to equally provide their input in a conversation without some people taking over the conversation by raising their voice. This promotes the quality of participation and thus enhances inclusion. Still, it is important to keep in mind that including music, might also mark the evening as dreamy. Which is why the artistic interventions should not be too difficult, which is also underlined by Van den Haak (2018).

## **6.2 Limitations of the study and recommendations for further research**

In this paragraph, some of the limitations of this research as well as recommendations for future research will be shared. In the discussion, two recommendations for further research were already suggested: exploring the effects of objects and materials on inclusion and providing clear guidelines for fostering creativity in mini-publics. In this section, recommendations for further research will be formulated following out of the limitations of this study.

A first limitation of this study is that the data collection concerning both the CAs, took place in the middle of their processes. The CA organised by EMMA occurred from April 15 to June 11 and took place over five sessions. Due to a time limit on my data collection, I could only attend the first two sessions. The CA organised by G1000, which took place from March 16 to June 22, also consisted of five sessions. Here too, I could only attend the first and third sessions. The second EMMA meeting took place on April 23, and the third G1000 meeting was held on April 25. After these meetings I started the interviews with the respondents to be in time with collecting all my data. However, it was not yet the end of the process of the CAs. Thus, I was not able to take the respondents' experience into account regarding the whole process. Yet, this would have been crucial information since these first two to three meetings were focussed on discovering the topics, when in the meetings that took place later, the participants had to actually write the advisory rapport. I can imagine that in this more professional process, people tend to look more broadly at the topic and maybe this results in indeed having theoretical educated people dominating the conversation. Due to time constraints of this research, it was not possible to also collect data during these meetings. For further research, I would recommend collecting data throughout the whole process and keeping track of the reactions of participants on different working methods along the way.

Another limitation of this research lies in the fact that the data shows that the reason for someone to show up to a mini-public is important to determine someone's role in the meetings and whether they actively participate. When someone's reason to be present at a mini-public mainly lies in the monetary reward, their willingness to actively participate is probably quite low. The question is whether any intervention, being facilitating or artistic, could play a role in such a case. However, in the interviews I did not explicitly ask for the reason for people to show up, due to the timing of the interviews. Therefore, I am not able to present insights in this matter. For further research it is interesting to take the reason for people to participate explicitly into account when analysing inclusion.

### **6.3 Practical recommendations**

To conclude this research, some practical recommendations will be shared. Artistic intervention can play a significant role in enhancing inclusion, if it is implemented with care. Whilst implementing these artistic interventions also several challenges has come up. Based on these challenges, several practical recommendations will be given, grounded in the data collection and the additional theory.

First, the communication beforehand is crucial for people's experiences. For a Plekberaad, this means a clear way of communicating beforehand that it entails a creative evening and potentially also giving a trigger warning for potentially personal topics for people. This communication is also crucial at the start of a Plekberaad. Explain what can be expected from the evening and what they are supposed to do, so that people do not get scared away by the first artistic intervention. This can be done by putting up a visualization of the process of Plekberaden in the room so people can always fall back on this. When people know that they first need to dream, before acting, they might be more willing to participate in a certain exercise. When people are aware of the goal of a Plekberaad the focus might be less on the municipality and what the municipality does wrong. Since it turns out to be crucial how people enter the room, it may also be interesting to design an artistic intervention especially focused on leaving people's resentment towards the municipality behind, for them to dream more and to think more broadly.

Second, it is crucial to explain the potential benefits of artistic intervention. Take the people along the journey of the reasoning for a certain working method. Especially when it comes to

narrative futuring it is important to provide the participants with a reasoning. This can be done by introducing three sentences to provide a clear outline to be creative. For example:

1) *What are we doing?*

When it comes to narrative futuring, it could be helpful to explain the idea behind ‘futuring’, being that it is aimed at embracing that there is more than just one possible future: probable, possible, desirable, unwanted futures (Oomen, Hoffman, Hajer, 2022).

2) *Why are we doing it?*

Elaborate on the potential value of futuring. For example, futuring creates more awareness within people about their past and the potential future and what space for action there is in their current life (Oomen, Hoffman, Hajer, 2022).

3) *How do we do it?*

It might also be beneficial to provide participants with an example to overcome misunderstandings and to make it accessible. Artistic intervention should not be perceived as difficult or high-end.

This last aspect can be formulated in a third recommendation: it is crucial to avoid overly complex tasks like exercises with too much writing involved, or just too many exercises, to make sure everyone can participate. The need for simplicity is also seen in the language use. It is important to use simple and clear words. When there are multiple interpretations possible for one word, talk about this. For example, discuss what is meant by the concepts dreaming and imagining. People might already be overwhelmed by having to participate in artistic interventions, so do not overdo it and make sure everyone’s interpretations align. To estimate what artistic intervention might be too much and how people might experience this, it is important to get to know the target group.

This brings me to the fourth recommendation: adjust the artistic intervention to the target group. The group participating in such mini-publics is aimed to be diverse, which results in different needs and preferences when it comes to working methods. Some people may experience artistic interventions as too ‘wishy washy’. If too many people in the group seem to think this, there is a risk of the group refusing to participate. Make sure you get to know the target audience and maybe even more important, the place. In this way, you can adjust the artistic intervention to the attitude of the participants and the place. To be able to do so it might be beneficial to form some sort of ‘menu’ from which The Turn Club, or other organisations, can choose an artistic intervention based on the target group. This includes the choice of music. Adding music to an

evening can help stimulate equal participation. However, it should not be over the top because then people might have prejudices about it becoming too much 'Kumba Ya'. When deciding on the music it is crucial to also adjust this to the target group.

The final recommendation is that it is crucial to keep an open attitude as facilitator and organisation. Do not fixate on the planned schedule, but also be open to the option of not participating in an artistic intervention for participants. Since this can cause people to feel uncomfortable. So, combining writing and drawing can offer a wide range of expression styles to that everyone feels it is accessible to participate.

To conclude, clear communication beforehand, better explanation (about the reasoning), expectation management about the process of the evening, adjusting the artistic intervention to the target group, and keeping an open attitude towards the opportunity for participants to not participate, could help with realising a valuable artistic intervention in the future.



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## Appendix 1 – Topic lists expert-interview

Hoi (...), nogmaals bedankt voor uw deelname aan mijn onderzoek. Ik ben Luca en ik studeer momenteel ‘organising social impact’. Ik had het onderwerp van dit onderzoek natuurlijk al even kort toegelicht in de mail. Het onderzoek zal zich richten op inclusie, gelijke mogelijkheid voor iedereen om inbreng te leveren, en welke rol artistieke interventies daarin zouden kunnen spelen. Ik zit nu nog een beetje in de oriënterende fase, dus alle input is welkom!

Heeft u hier nog vragen over voordat we beginnen? Voordat we kunnen beginnen met het interview zou ik aan u willen vragen of u het informed consent form wilt invullen en of het voor u oké is om het interview op te nemen? Dit zal ik gebruiken voor het uittypen van mijn onderzoek, alles zal volledige geanonimiseerd worden en dit zal alleen worden gebruikt voor mijn onderzoek en alleen mijn begeleider zal deze kunnen inzien.

Voorstellen	Zou je je misschien even kort willen voorstellen?	<ul style="list-style-type: none"> <li>○ Welke functie vervul je precies binnen EMMA?</li> <li>○ Hoe ben je hier terecht gekomen?</li> </ul>
Algemeen burgerberaad	Zou je voor mij kunnen schetsen hoe een burgerberaad dat door jullie wordt georganiseerd uitziet?	<ul style="list-style-type: none"> <li>○ Hoe ziet dit er in de praktijk uit?</li> </ul> <p><i>Achtergrondinformatie: “voor comfortabele deelnemers is het belangrijk dat deelnemers achter de vormgeving van het proces staan. De definitieve vormgeving van het proces en de besluitvorming dient daarom in samenspraak te gebeuren met deelnemers”</i></p> <ul style="list-style-type: none"> <li>○ Wat is jullie rol bij het organiseren van een burgerberaad</li> <li>○ Wat is het doel van een burgerberaad</li> <li>○ Kan je concrete voorbeelden geven van burgerberaden die je georganiseerd hebt?</li> </ul>
Inclusie burgerberaad	<p>Wat is voor jullie van belang bij het organiseren van een burgerberaad?</p> <p>Hoe zorgen jullie ervoor dat jullie een zo inclusief mogelijk burgerberaad organiseren?</p> <ul style="list-style-type: none"> <li>○ Welke methodes worden hiervoor gebruikt?</li> <li>○ Kan je hier voorbeelden van geven?</li> </ul>	<ul style="list-style-type: none"> <li>○ Hoe zorgen jullie ervoor dat jullie een zo representatief mogelijk burgerberaad organiseren?</li> </ul> <p><i>Achtergrondinformatie: “Doordat deelnemers willekeurig geloot worden, in plaats van dat zij zichzelf verkiesbaar stellen, zien we dat de groep veel diverser en representatiever is dan bij de meeste participatietrajecten”</i></p> <ul style="list-style-type: none"> <li>○ Loting is divers maar hoe zorg je dat iedereen ook evenveel inspraak heeft?</li> </ul>

Artitieke methodes	Welke rol denkt u dat creatieve methodes (zouden) kunnen spelen binnen een burgerberaad?	<ul style="list-style-type: none"> <li>○ Op welke manier zou het betrekken van een kunstenaar hieraan bij kunnen dragen?</li> </ul>
Methoden	<p>Welke methoden worden er momenteel gebruikt bij de burgerberaden die jullie organiseren?</p> <p>Hoe ervaar je deze methoden? Wat willen jullie bereiken met deze methoden?</p> <ul style="list-style-type: none"> <li>○ Hoe verloopt dat in de praktijk?</li> <li>○ Op welke manier ervaar je verschil bij burgerberaden waarin je minder/meer creatieve vormen gebruikten om mensen te betrekken?</li> </ul>	<p><i>Achtergrondinformatie: 'gesprek op voeten' lopen deelnemers door de zaal en delen al lopend hun mening. Bijvoorbeeld: ik wil meer groen in Maastricht. Ben je het met die uitspraak eens? Dan ga je achter die persoon staan. Ben je het oneens? Dan kan je bijvoorbeeld een tegenovergestelde uitspraak doen. Op deze manier worden gesprekken dynamischer en hou je de energie in de groep. Ook is de groep op meerdere excursies geweest en de stad in gegaan. E1: 'We kregen veel positieve feedback na deze bijeenkomst'.</i></p> <ul style="list-style-type: none"> <li>○ Hoe heb je deze methode ervaren?</li> </ul> <p><i>Achtergrondinformatie: Fysieke excursie: "Deze fysieke excursies bleken van grote meerwaarde: niet alleen voor het verdiepen van kennis, maar ook voor verbinding onderling en het verkrijgen van lokale inzichten die het burgeradvies verrijkten. 'We willen daar zijn waar het gebeurt.'"</i></p> <ul style="list-style-type: none"> <li>○ Hoe heb je deze methode ervaren?</li> <li>○ Ik zie op de website dat deelnemers de fysieke excursie als verbindend en toegankelijk ervaren. Waar merk je dat aan? Wat draagt hier vooral aan bij?</li> </ul>
Actief deelnemers	Op welke manier activeren verschillende methodes <u>iedereen</u> om actief deel te nemen aan het burgerberaad? (dus ook de 'unusual suspects')	<ul style="list-style-type: none"> <li>○ In hoeverre krijgt iedereen de kans om diens mening te delen?</li> </ul> <p><i>Achtergrondinformatie: "Hierbij ligt de nadruk op deliberatie, ofwel overleg. Anders dan bij een referendum wordt burgers niet gevraagd om individueel een keuze te maken, maar in dialoog met anderen"</i></p> <ul style="list-style-type: none"> <li>○ Hoe wordt zo'n dialoog begeleid?</li> <li>○ Wat is jouw ervaring met de manier waarop zo'n dialoog begeleid wordt?</li> </ul> <p><i>Achtergrondinformatie: "Hoe zorg je ervoor dat iedereen zich comfortabel voelt om mee te praten tijdens een bijeenkomst met wildvreemden?" "Zorg dat de informatie zo toegankelijk mogelijk is voor alle deelnemers. Denk hierbij na over de vorm"</i></p>

		<p><i>waarin de informatie wordt aangeboden (niet enkel nadruk op taal), maar ook hoe de informatie goed kan aansluiten bij de leefwereld van verschillende deelnemers.”</i></p> <ul style="list-style-type: none"> <li>○ Hoe breng je dit in de praktijk?</li> <li>○ Wat is jouw ervaring hiermee? Heb je het idee dat iedereen het gevoel heeft zich altijd uit te kunnen spreken bij een burgerberaad?</li> </ul>
Evaluëren	Op welke manier evalueren jullie de uitkomsten van het burgerberaad? Hebben jullie inzicht in wat dit met mensen doet?	<ul style="list-style-type: none"> <li>○ Wat is het belangrijkste wat mensen hieruit meenemen?</li> <li>○ In hoeverre voelen mensen zich gehoord?</li> <li>○ In hoeverre voelen mensen zich verbonden met elkaar? Hoe uit zich dit?</li> </ul>
Afsluiting	<p>Wat zijn volgens u nog aanvullende belangrijke aspecten om mee te nemen in mijn onderzoek?</p> <p>Heb je zelf nog vragen?</p> <p>Bedankt voor deelname aan onderzoek</p>	

## **Appendix 2 – Elaboration on the context of the observations**

### *CA G1000*

Two observations took place during the CA organised by G1000 in Schagen. The first observation was on March 16, 2024. The central question in the CA is: “What will a liveable municipality of Schagen look like in the future?”. Thus, the aim is to jointly create a plan about the quality of life in the municipality of Schagen (G1000Schagen). An artistic intervention was used in this meeting, in the form of a ‘word cloud’. With words collected from the group a word cloud was created which reflected the topics that participants thought were most important. The second observation was on April 25, 2024. This meeting is focussed on gathering information from experts. No explicit artistic interventions were used during this meeting.

Next to the structured observation, during the CA in Schagen, informal conversations have taken place with the founder of G1000 and the participants. These informal conversations are part of the fieldnotes that have been collected during the observation.

### *CA Almere*

Also, two observations took place during the CA organised by EMMA in Almere. The first observation took place on April 15, 2024 and focussed on collecting the relevant themes that citizens wanted to discuss. Before starting the conversation, the participants had a short drawing lesson which they could use in sharing their ideas. The second meeting, taking place on April 23, 2024, concerned gaining knowledge from experts. In both meetings the participants were activated by an interactive part where they were asked to stand up if they were feeling a certain way.

Next to the structured observation, during the CA in Almere, informal conversations have taken place with the evaluation team (‘Team Burgerberaad’) and the participants. These informal conversations are part of the fieldnotes that have been collected during the observation.

### *Plekberaad Zaandam & Plekberaad Seters*

Next to that, Plekberaad Zaandam organised by The Turn Club was also observed. The Plekberaad Zaandam will take place on the 24th of April 2024. It concerns dreaming about the future of Zaandam Zuid. Several artistic interventions were involved in this mini-public. To

start, a symbolic introductory exercise was included to get to know each other on a deeper level. Everyone was asked to bring an object which has a symbolic value for them which is connected to Zaandam. Thereafter, the facilitator executed a narrative futuring. At the end of the evening a guitarist joined us to function as, so to say, ‘wallpaper’.

Plekberaad Seters was also organised by The Turn Club and took place on May 23, 2024. Seters is a Hamlet in the municipality of Oosterhout. Citizens and entrepreneurs were asked to dream about the future of Seters, what will Seters look like in the future? The evening began and concluded with a musical duo who attempted to summarize the night's events in a song. Additionally, there was another session of narrative futuring. Following this, participants were divided into small groups and asked to write a news article envisioning the future.

### *Fieldnotes*

Next to the (participatory) observations of mini-publics, I also observed the meetings within The Turn Club. I took thick fieldnotes of the organisation and the meetings that concern ‘Plekberaden’ to reflect on the situations that came up during this engaged fieldwork. These meetings and conversations will allow me to ask about the things that puzzle me, look behind the facade of everyday appearances for the hidden tales of the field and gain deeper understanding of the reasoning of certain actions (Van Hulst, 2008).

## Appendix 3 – Focus points observations

What does the CA look like? What is the first impression?	How does the setting look like?  How are people welcomed?
Who participate the most?	How many times participated in public debate:  How many times participated in small group debate:
Public speaking abilities / facilitation:	Do people feel comfortable in expressing themselves? In the public debate/big group? <ul style="list-style-type: none"> <li>- How is the conversation facilitated?</li> <li>- Do the facilitators notice inequalities?</li> </ul> Is everyone contributing? <ul style="list-style-type: none"> <li>- Do they get turns?</li> <li>- Do they raise their own hands?</li> </ul> Do people feel (more) comfortable when communicating in subgroups?
Wide range of expression styles / power dynamics between several actors?	What topics are discussed? <ul style="list-style-type: none"> <li>- Is this easy to understand?</li> </ul> Do I notice power dynamics (on how people are spoken to)?  Do people show confidence in what they have to say (not the notion to lack knowledge) ?  Is there a wide range of expression styles included?
Provision of information / communication issue from diverse communication styles	How is the information provided? E.g information booklets distributed before a CA, to hearings of experts, stakeholders, and advocates. <ul style="list-style-type: none"> <li>- Do people ask questions?</li> </ul>
Interaction in breakrooms:	How are the break moments designed?
Methods	What methods are currently used? <ul style="list-style-type: none"> <li>- To what extent are they deliberative?</li> </ul>
Reactions when leaving	How do people leave the building?
Other observations & small conversations	

## Appendix 4 - Topic list participants EMMA/G1000

Hoi (...), nogmaals bedankt voor uw deelname aan mijn onderzoek. Ik ben Luca en ik studeer momenteel ‘organising social impact’. Dat gaat eigenlijk een beetje om verandering creëren van onderaf, vanuit ons burgers. Ik had het onderwerp van dit onderzoek natuurlijk al even kort toegelicht in de bijeenkomst dinsdag en in de mail. Het onderzoek zal zich richten op de gelijke mogelijkheid voor iedereen om inbreng te leveren, en welke rol artistieke interventies daarin zouden kunnen spelen. Het gaat vooral om uw ervaringen van de afgelopen 2 bijeenkomsten bij Burgerberaad Almere/ afgelopen 3 bijeenkomsten bij Burgerberaad Schagen dus er is zeker geen goed of fout, ik ben gewoon benieuwd hoe u dit heeft ervaren.

Heeft u hier nog vragen over voordat we beginnen?

- Indien nog niet gedaan: Voordat we kunnen beginnen met het interview zou ik aan u willen vragen of u het informed consent form (dat ik naar u heb gemaïld) wilt invullen
- en of het voor u oké is om het interview op te nemen? Dit zal ik gebruiken voor het uittypen van mijn onderzoek, alles zal volledige geanonimiseerd worden en dit zal alleen worden gebruikt voor mijn onderzoek en alleen mijn begeleider zal deze kunnen inzien.

Voorstellen	Kan je jezelf even kort voorstellen?	Ben je vaker betrokken geweest in de buurt?
Algemeen burgerberaad/plekberaad	Hoe heb je het burgerberaad ervaren? ○ <b>Hoe voelde je je op het burgerberaad?</b>	○ Hoe heb je ervaren dat je de gelegenheid kreeg om jouw eigen input toe te voegen? Kan je een moment/gevoel omschrijven waarbij je het gevoel had dat je de kans had om input te leveren?  Kan je een moment/gevoel omschrijven waarbij je het gevoel had dat je niet de kans had om input te leveren?  ○ Op welke manier denkt u dat andere ook gelijke kans hebben gehad om input te leveren?
Werkmethode	Wat vond je van de werkmethode in burgerberaad/plekberaad? <b>G1000</b> ○ Spelregels dialoog ○ Gezamenlijke woordenwolk → wat voelde je hierbij?	Op welke manier denkt u dat deze werkmethode invloed had op uw motivatie/neiging om input te leveren?

	<ul style="list-style-type: none"> <li>○ Kijken bij de burens / stemmen → wat voelde je hierbij?</li> <li>○ 2<sup>e</sup> sessie mindmappen → doorvragen op creatieve methode</li> <li>3<sup>e</sup> sessie Inspiratiecarrousel en werkplaatsen → wat voelde je hierbij?</li> </ul> <p><b>EMMA</b></p> <ul style="list-style-type: none"> <li>○ Bijv. het kennismaken in duo's + duo's in de eerste bijeenkomst → <b>wat voelde je hierbij</b></li> <li>○ Bijv. het tekenen in de eerste bijeenkomst → <b>wat voelde je hierbij</b></li> <li>○ Bijv. de gesprekken met de experts → <b>wat voelde je hierbij</b></li> </ul>	
Epistemic completeness	<p>Hoe voelde je je over de kennis die je had over de onderwerpen die besproken werden? Had je het gevoel dat je hier genoeg over wist om deel te nemen aan de gesprekken?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld geven van een moment dat je het gevoel had dat je wel/niet over de juiste informatie beschikte (bijv. in een gesprek)?</li> <li>- Informatie vooraf</li> <li>- Presentatie aan het begin/expert? → Wat voelde je hierbij?</li> </ul>	<p>Op welke manier voelde je of er wel of geen verschil was in de groep wat betreft kennis over het onderwerp?</p> <ul style="list-style-type: none"> <li>- Kan je hier een voorbeeld van geven?</li> </ul> <p>Hoe ervaarde je de mogelijkheid om vragen te stellen?</p> <p>Welke rol heeft de werkmethode hierin gespeeld?</p> <ul style="list-style-type: none"> <li>- Welke rol zouden meer creatieve methoden zoals tekenen, actieve gesprekken, inleefoefeningen hier volgens jou in kunnen spelen?</li> </ul>
Quality of participation	<p>Hoe werden jouw argumenten en ervaringen meegenomen in de gesprekken? Of juist niet</p> <p>Welke rol heeft de werkmethode hierin gespeeld?</p> <p>Welke rol zouden meer creatieve methoden zoals tekenen, actieve gesprekken, inleefoefeningen hier volgens jou in kunnen spelen?</p>	<p>Hoe ervaarde je de ruimte om jezelf uit te drukken?</p> <ul style="list-style-type: none"> <li>- Kan je hier een voorbeeld van geven?</li> </ul> <p>Hoe ervaarde je de mogelijkheid om vanuit je hart te spreken?</p> <p>Hoe goed was je in staat om naar iedereen aandachtig te luisteren?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld geven waarin dat wel/niet het geval was?</li> </ul> <p>Hoezeer voelde je dat de gesprekken een goede afspiegeling waren van iedereen?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld noemen van een moment waarin jouw ervaring wel/niet werd meegenomen?</li> </ul>



		Hoe heb jij de rol van gespreksbegeleiders ervaren?
Quality of decision-making	<p>Op welke manier zijn er volgens jou beslissingen genomen tijdens de bijeenkomst? (Bijvoorbeeld kiezen van thema's)</p> <ul style="list-style-type: none"> <li>- Hoe weerspiegelde die beslissingen/thema's/ideeën de groep?</li> </ul> <p>Welke rol heeft de werkmethode hierin gespeeld?</p> <p>Welke rol zouden meer creatieve methoden zoals tekenen, actieve gesprekken, inleefoefeningen hier volgens jou in kunnen spelen?</p>	<p>Had je het gevoel dat er iemand meer invloed had op de beslissing?</p> <ul style="list-style-type: none"> <li>- Wie?</li> <li>- Waarom denk je dat dat zo was?</li> <li>- Kan je hier een voorbeeld van geven?</li> </ul> <p>Had je het gevoel dat er goed naar jou werd geluisterd?</p> <ul style="list-style-type: none"> <li>- Waardoor kwam dat denk je?</li> </ul> <p>Had je het gevoel dat er naar sommige mensen beter werd geluisterd dan naar anderen?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld noemen waarin dit wel/niet het geval was?</li> </ul>
Informal inclusion	Hoe voelde je je in de pauzes?	<p>Wat ben je toen gaan doen?</p> <p>Hoe voelde je je ten opzichte van de rest van de groep?</p>
Afsluiting	<p>Bedankt. Zijn er nog andere dingen die je graag kwijt wilt over het burgerberaad/plekberaad?</p> <p>Heb je nog vragen voor mij?</p> <p><b>Informatie over de gedichten:</b> Met jouw goedkeuring zou ik graag naar aanleiding van dit interview een gedicht willen schrijven over de algemene ervaring van een burgerberaad bij G1000/EMMA/plekberaad. Hiervoor zal ik dus verschillende interviews samenvoegen. Vind je dit goed? Kan ik je dan later het gedicht toesturen als een soort check of jij je in (een deel van) het gedicht kan vinden?</p>	

## Appendix 5 - Topic list participants Plekberaad

Hoi (...), nogmaals bedankt voor uw deelname aan mijn onderzoek. Ik ben Luca en ik studeer momenteel ‘organising social impact’. Dat gaat eigenlijk een beetje om verandering creëren van onderaf, vanuit ons burgers. Ik had het onderwerp van dit onderzoek natuurlijk al even kort toegelicht in de bijeenkomst woensdag en op de mail. Het onderzoek zal zich richten op de gelijke mogelijkheid voor iedereen om inbreng te leveren, en welke rol artistieke interventies daarin zouden kunnen spelen. Het gaat vooral om uw ervaringen van de afgelopen bijeenkomst van Plekberaad Zaandam dus er is zeker geen goed of fout, ik ben gewoon benieuwd hoe u dit heeft ervaren.

Heeft u hier nog vragen over voordat we beginnen?

- Indien nog niet gedaan: Voordat we kunnen beginnen met het interview zou ik aan u willen vragen of u het informed consent form (dat ik naar u heb gemaïld) wilt invullen
- en of het voor u oké is om het interview op te nemen? Dit zal ik gebruiken voor het uittypen van mijn onderzoek, alles zal volledige geanonimiseerd worden en dit zal alleen worden gebruikt voor mijn onderzoek en alleen mijn begeleider zal deze kunnen inzien.

Voorstellen	Kan je jezelf even kort voorstellen?	Ben je vaker betrokken geweest in de buurt?
Algemeen burgerberaad/plekberaad	Hoe heb je het Plekberaad ervaren? <ul style="list-style-type: none"> <li>○ Hoe voelde je je op het plekberaad? Voelde je alsof je erbij hoorde?</li> </ul>	<ul style="list-style-type: none"> <li>○ Hoe heb je ervaren dat je de gelegenheid kreeg om jouw eigen input toe te voegen?</li> </ul> Kan je een moment/gevoel omschrijven waarbij je het gevoel had dat je de kans had om input te leveren?  Kan je een moment/gevoel omschrijven waarbij je het gevoel had dat je niet de kans had om input te leveren?  <ul style="list-style-type: none"> <li>○ Op welke manier denkt u dat andere ook gelijke kans hebben gehad om input te leveren?</li> </ul>
Artistic interventions	Wat vond je van de methoden die zijn gebruikt? <ul style="list-style-type: none"> <li>- Kennismaken met voorwerpen die symbool staan</li> <li>- Inleefoefening/ Toekomstdenken /dromen</li> </ul>	Wat is voor jou het verschil met gewoon een gesprek voeren over dit onderwerp?  Wat deed dit met de groep?

	<ul style="list-style-type: none"> <li>- Brief schrijven (uiteindelijk punten voor jezelf op schrijven)</li> <li>- Gitarist op het einde</li> </ul> <p>→ Deze vier apart bevragen met de vragen hiernaast</p>	<ul style="list-style-type: none"> <li>- Wat deed het met de manier waarop mensen met elkaar omgingen in de groep?</li> <li>- Wat deed dit met het groepsgevoel?</li> </ul> <p>Wat voorn rol heeft de creatieve methode gespeeld in het gesprek?</p> <ul style="list-style-type: none"> <li>- Hoe heeft de methode gezorgd voor meer verbinding/connectie tussen deelnemers?</li> </ul> <p>Hoe gemotiveerd voel je je om nu actie te ondernemen op de Zuidijk?</p> <p>In hoeverre denk je dat de creatieve methode heeft bijgedragen aan</p> <ul style="list-style-type: none"> <li>- Dat iedereen evenveel aan bod kwam?</li> <li>- Dat iedereen gehoord werd? Gelijkwaardig gesprek?</li> </ul> <p>Kan je hier een voorbeeld van geven?</p> <p>Hoe heeft de methode geholpen om je gevoelens uit te drukken / te laten zien?</p>
Epistemic completeness	<p>Hoe voelde je je over de kennis die je had over de onderwerpen die besproken werden? Had je het gevoel dat je hier genoeg over wist om deel te nemen aan de gesprekken?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld geven van een moment dat je het gevoel had dat je wel/niet over de juiste informatie beschikte (bijv. in een gesprek)?</li> </ul> <p>Welke rol heeft de werkmethode hierin gespeeld?</p>	<p>Op welke manier voelde je of er wel of geen verschil was in de groep wat betreft kennis over het onderwerp?</p> <ul style="list-style-type: none"> <li>- Kan je hier een voorbeeld van geven?</li> </ul> <p>Hoe ervaarde je de mogelijkheid om vragen te stellen?</p> <p>Welke rol heeft de werkmethode hierin gespeeld?</p>
Quality of participation	<p>Hoe werden jouw argumenten en ervaringen meegenomen in de gesprekken? Of juist niet?</p> <p>Welke rol heeft de werkmethode hierin gespeeld?</p>	<p>Hoeveel ruimte had je om jezelf uit te drukken?</p> <ul style="list-style-type: none"> <li>- Kan je hier een voorbeeld van geven?</li> </ul> <p>Hoe ervaarde je de mogelijkheid om vanuit je hart te spreken?</p> <p>Hoe goed was je in staat om naar iedereen aandachtig te luisteren?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld geven waarin dat wel/niet het geval was?</li> </ul>

		<p>Hoezeer voelde je dat de gesprekken een goede afspiegeling waren van iedereen?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld noemen van een moment waarin jouw ervaring wel/niet werd meegenomen?</li> </ul> <p>Hoe heb jij de rol van gespreksbegeleiders ervaren?</p>
Quality of decision-making	<p>Op welke manier zijn er volgens jou beslissingen genomen tijdens de bijeenkomst? (Bijvoorbeeld kiezen van thema's)</p> <ul style="list-style-type: none"> <li>- Hoe weerspiegelde die beslissingen/thema's/ideeën de groep?</li> </ul> <p>Welke rol heeft de werkmethode hierin gespeeld?</p>	<p>Had je het gevoel dat er iemand meer invloed had op de beslissing?</p> <ul style="list-style-type: none"> <li>- Wie?</li> <li>- Waarom denk je dat dat zo was?</li> <li>- Kan je hier een voorbeeld van geven?</li> </ul> <p>Had je het gevoel dat er goed naar jou werd geluisterd?</p> <ul style="list-style-type: none"> <li>- Waardoor kwam dat denk je?</li> </ul> <p>Had je het gevoel dat er naar sommige mensen beter werd geluisterd dan naar anderen?</p> <ul style="list-style-type: none"> <li>- Kan je een voorbeeld noemen waarin dit wel/niet het geval was?</li> </ul>
Afsluiting	<p>Bedankt. Zijn er nog andere dingen die je graag kwijt wilt over het Plekberaad?</p> <p>Heb je nog vragen voor mij?</p> <p><b>Informatie over de gedichten:</b> Met jouw goedkeuring zou ik graag naar aanleiding van dit interview een gedicht willen schrijven over de algemene ervaring van een Plekberaad bij G1000/EMMA/plekberaad. Hiervoor zal ik dus verschillende interviews samenvoegen. Vind je dit goed? Kan ik je dan later het gedicht toesturen als een soort check of jij je in (een deel van) het gedicht kan vinden?</p>	

## Appendix 6 -codebook

Name	Sources	References
Denkwijze	0	0
Metaniveau denken	1	1
(Sturen richting) Bredere blik	4	10
Abstractie niveau	9	10
Meer sturing	4	6
Mensen zijn opzichzelf gericht	9	19
Detail onderwerpen	4	21
Gevoel van laat maar zitten	1	1
Weinig kijkjes naar de toekomst	1	1
Mensen gingen eigen verhaal doen	5	9
Te brede afspiegeling	1	2
Willen hun ei kwijt	5	11
Burgers gaan los	2	2
Mensen luisteren niet naar experts	1	1
Niet concreet genoeg	3	5
Overkoepelend denken	1	1
Toekomstdenken	4	19
Afkeer toekomstdenken	3	11
Dromen	4	13
Verbeeldingscri sis op uni	1	1

Name	Sources	References
Geen passende werkvorm	4	10
Toekomst oneindig	2	2
Toekomstdenken moeilijk	3	4
Epistemic completeness	0	0
(Communicatie) vooraf	8	16
Doelgroep kennen	5	11
Iedere plek is anders	4	4
Verwachtingsman agement	6	9
Voorkennis stad	3	4
Duidelijkheid	5	8
Duidelijk onderwerp	2	2
Duidelijkheid over doel	4	8
Doel Plekberaad	1	9
Verbinding	7	16
Frictie benoemen	1	1
Verbinding tussen verschillende groepen	6	8
Duidelijkheid over participatie	1	1
Experts	6	7
Duidelijkheid welke expert	1	1
Experts zorgen voor inzicht	5	9
Verantwoordelijkh eid burger	1	1
Kennis over onderwerp	10	25
Zelf info zoeken	1	2
Leerzaam	4	5

Name	Sources	References
Nuance verschillen	3	5
Taalgebruik	6	22
Te weinig basisinformatie	3	10
Veel en snelle informatie	5	8
Moeilijk om mening te hebben	2	6
Onzekerheid over keuze	1	1
Vervolg	12	34
Draagvlak	3	9
Vragen stellen	1	4
Juiste vragen stellen	5	5
Opzet bijeenkomst	0	0
Afsluiting	3	7
Binnenkomst	1	2
Motivatie om mee te doen	11	35
Duidelijk wat je belangrijk vindt	1	1
Opstapje	1	1
Sores over de gemeente	12	26
Geen vertrouwen in gemeente	2	3
Gemeente aanwezig voor beeld	4	7
Zij-denken	2	2
Duur van de bijeenkomst	10	20
Geen flexibiliteit	1	1
Pauze	8	13
Positieve ervaring	3	5
Goed georganiseerd	4	5
Mensen worden serieus genomen	1	1

Name	Sources	References
Verhoudingen in de groep	4	8
Thuis voelen	2	5
Unusual suspects	5	14
Jongeren	5	9
Oude generatie	2	2
Usual suspects	10	15
Verschillende mensen	2	2
Divers groepje	3	6
Verschil in moeite doen	2	3
Verschillen (in meningen)	4	5
Verschillende leerstijlen	5	7
Quality of decision making	0	0
Besluitvorming	6	11
Invloed op proces	1	1
Macht van de pen	12	33
Iedereen meenemen	2	3
Praten maar niet doen	3	4
Teamwork	2	6
Mensen volgen elkaar	2	4
Onderling vertrouwen	8	8
Veilig om te delen	1	1
Quality of participation	0	0
(niet) iedereen aanwezig	12	35
Unusual suspect minder aanwezig	2	3
Usual suspects meer aanwezig	4	8
Geen dialoog	1	1
Dubbelgesprek	3	5

Name	Sources	References
Gehoord worden	5	8
Goed geluisterd	2	3
Inlevingsvermogen	3	4
Groepsgrootte	8	22
Lagere drempel om te praten als eerder gepraat	2	5
Moeilijk om ertussen te komen	4	9
Beurten geven	6	10
Niet verplicht inbreng	1	1
Mondige mensen	6	9
Spelregels	3	3
Zeggen wat je wilt zeggen	8	10
Rol gespreksbegeleider	18	66
Rol gespreksbegeleider benadrukken	1	1
Slechtere rol gespreksbegeleider	3	4
Uitleg gespreksbegeleider	3	6
Vrijdenkers	1	5
Kunstenaars conservatief	1	1
Rol van creatieve methoden	11	28
Creatieve werkvormen	3	4
Associatief denken	5	9
Brief schrijven	4	8
Cirkel op de grond	3	6
Collages maken	1	1
Interactief	3	3
Naam van kind opschrijven	1	4
Tegentijdse tocht	1	3

Name	Sources	References
Tekenen	3	6
Tekenaar	1	2
Tekencursus	6	19
Verhaal	5	16
Voorouders	1	1
Werkvorm gesprek op voeten	2	6
Werkvorm kennismaken	8	16
Rol van beeld	7	18
Rol van kunst	1	1
Rol van kunstenaar	1	4
Rol van muziek	6	31
Rol van taal	7	22
Niet handig met taal	2	3
Verschillende vormen aanbieden	9	10
Afkeer tegen sommige werkvormen	4	5
Meer ruimte om niet mee te doen	2	3
Werkvormen voor TTC	1	1
Vraagtekens bij methodiek	2	2
Niet moeilijker maken dan het is	3	3
Ruimte voor creativiteit	1	1
Over zich heen laten komen	1	1
Persoonlijk	5	27
Te zweverig en vaag	3	4