Building "Working with, not for" into Design Studio Curriculum

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Design ManifesT.O. 2020 is a Participatory Action Research project currently underway in Toronto, Canada and is working with communities to uncover stories of grassroots placemaking and community building done through creative practice. An unexpected discovery during data collection highlighted how communities are still being left out of decision-making processes that directly affect their collective values and living conditions and are being disrespected by designers and researchers — exposing very large gaps in the education of designers in terms of values-based learning, design ethics, and informed methods for working with communities. This paper interrogates design pedagogy and practice in order to stimulate further discourse and investigation into how to successfully integrate ethical and responsible protocols into design curriculum to support co-design practices where social justice and equity becomes normalized in practice. In other words: giving students the tools to "work with, not for" communities. Demonstrating social conscience is ethically desirable in design education but if students are not given the tools required to work with communities through respectful and collaborative processes then we are training the next generation of designers to continue a form of hegemony in design practice that is undesirable.

Introduction

While conducting a research project, which continues to seek information on grassroots strategies for placemaking through creative practice, the authors were simultaneously informed about an issue that needs further investigation. The issue that arose exposed very large gaps in the education of designers in terms of values-based learning, design ethics, and informed methods for working with communities. This paper investigates this unexpected discovery in order to open dialogue for ways to implement the "working with, not for" design mantra into design curriculum — making it a theory in use rather than espoused approach.

Another way to frame "working with, not for" is through the notion of co-design — abandoning the traditional designer/client relationship by inviting a wide range of people to equally contribute and collaborate in order to develop and create ideas or work towards changing issues and/or resolving problems. English architect Christopher Day explains how professional designers bring knowledge and skills to a project, but they do not have the lived understanding that is needed for socially relevant and inclusive placemaking. Designers need to involve the

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people who live, work, and play in those spaces.[1] "A key tenet of co-design is that users, as 'experts' of their own experience, become central to the design process."[2] When design processes remain top-down they reinforce dominant culture norms, marginalizing certain groups and communities. By working with communities, the end results tend to be more sustainable as those who will be using the outputs of the collaboration will have had a voice and even a hand in creating it.[3] Essentially, working with, not for is about cultivating and employing ethically responsible design practices.

Many North American design programs introduce "working with, not for" into their curriculum by inviting users to test experiences, products, legibility, digital interfaces, environments, etc. This is a necessary practice and much of what is discussed in this paper can be applied to these research methods. However, the type of co-design curriculum that this paper is interrogating is design work done with communities — communities that have been marginalized and disenfranchised due to their economic status, race, gender, etcetera, and those who live at the intersections of multiple identities and experiences.

When discussing co-design ethics, it is important to look to Anthropology as a model, as many of the research methods used for co-design projects are ethnographic. This is inclusive of, but not limited to, shadowing, interviews, participant observations, narrative inquiry, journey mapping, etcetera. Anthropology recognizes the responsibility of the researcher and the complexity of the situations that they find themselves involved in. Thus, Anthropology has developed seven principles or tools to maintain "an ethical framework for all stages of anthropological practice — when making decisions prior to beginning projects, when in the field, and when communicating findings and preserving records."[4] The seven practices are: 1) do no harm, 2) be open and honest regarding your work, 3) obtain informed consent and necessary permissions, 4) weigh competing ethical obligations due for the collaborators and affected parties, 5) make your results accessible, 6) protect and preserve your records, and 7) maintain respectful and ethical professional relationships.[5] If designers are using similar research methodologies as Anthropology it begs the question: where are our guiding ethical principles?

Design research ethics in the North American higher education systems are typically regulated by ethics boards — IRB (Institutional review board) in the US, and REB (Research Ethics Board) in Canada — and are required whenever human participants are involved in a study or project. Research ethics within the creative arts and beyond is about protecting institution/organization and the participants —

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1. C. Day and R. Parnell, *Consensus Design: Socially Inclusive Process*. (Burlington, MA: Architectural Press, 2003), 11.

2. J. Chisholm, *Q&A: What is Co-design?* Design for Europe. Retrieved from: http://designforeurope.eu/what-co-design. [Accessed April 2020].

3. D. McCreedy, N. Maryboy, B. Litts, T. Streit and J. Jafri, *What does Working "with" (not "for") our Communities Look Like?* (Center for Advancement of Informal Science Education, 2018).

4. AAA, *Statement on Ethics: Principles of Professional Responsibility* (Arlington, VA: American Anthropological Association, 2012).

5. Ibid.

doing no harm (physical or emotional). Research ethics protocols that institutions adhere to claim that "all ethical issues can be accessed and resolved ahead of time."[6] Yet how can anyone predict what conflicts might arise or what might be a trigger(s) to participants? Most of the literature on community-based work discussed below point out the unpredictable nature of human interaction. The inadequacies of ethics reviews are further described by Sieber and Tolich, authors of *Planning Ethically Responsible Research*, who say that institutional research ethics reviews:

> provide a useful, one-time reading of ethical considerations before the research begins, and that this is better than no review at all. It forces the researcher to think through the project and to give dispassionate others the chance to review the researcher's ethical considerations. However, to overcome the limitations of this abstract, one-time review, researchers need to expand their knowledge of ethical considerations and to take more personal responsibility for their ethical conduct in the field. This responsibility must be planned for in advance, meaning that researchers need to be competent, ethical problem solvers.[7]

The limitations of an IRB/REB ethics review taking place before the research starts is a significant limitation to upholding a standard of conduct. There is no protocol that follows the initial review — unless there is a breach (one of the commitments made is not followed) or there is a change in processes there is no need for further IRB/REB consultation or check-in. This means that design researchers must hold themselves accountable during the project itself. Having research ethics review boards also endorses the notion that research needs ethical oversight rather than establishing what Borrett et al. describe as "a culture of ethical research."[8]

Another requirement of research ethics is that the participants in any research project must gain some kind of benefit from engaging. Sieber and Tolich explain how providing benefits to participants is especially important in field research and is seen as the duty of the researchers. This is due to the intrusive nature of field research where the time and lives of the participants are required for the project. Sieber and Tolich weigh the benefit to risk ratio and state that without benefit, no risk is permitted. However, they further explain how this is difficult to evaluate and nothing is easily predictable:

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6. J. E. Sieber and M. B. Tolich, *Planning Ethically Responsible Research: A Guide for Students and Internal Review Boards* (Los Angeles: Sage, 2013), xvi.

7. Ibid.

8. D. S. Borrett, H. Sampson and A. Cavoukian, "Research Ethics by Design: A Collaborative Research Design Proposal," *Research Ethics* 13, no. 2 (2017): 84.

Even though degree of risk can never be known for sure, and many hoped for benefits may not be produced by the research, we can nevertheless consider what constitutes a favourable if somewhat metaphorical risk to benefit ratio.[9]

If some project benefits do not materialize for the participants then how are they benefitting from the project and how are their efforts being reciprocated? What measures are put into place to monitor that the risks and benefits are indeed what the researchers state and are then followed through on? If there is no monitoring of this aspect of a project how are communities being protected by the research ethics agreement?

Further to this, design programs do not see ethics as a priority: "Since private institutions are not required to have IRBs, there is little to no external pressure to include ethics in their design curriculum."[10] However, industry is shifting. After police murdered George Floyd on May 25 2020 in the US, design institutions around the world began posting statements of solidarity with the Black Lives Matter movement and the need for social change within the industry. The international design firm IDEO called out the industry and themselves as being complicit in the continuation of systemic racism:

> At IDEO, we haven't listened well enough — not inside our company, nor in the wider world.…We should have called out the white dominance of the design industry, and recognized the harsh truths of our industry's role in perpetuating inequity. And we should have acknowledged directly that IDEO, as a leader, has been part of the problem."[11]

We need to support and foster a more significant shift in how we work at all levels of the design industry in order to create sustainable, equitable practices.

Accordingly, the key question being interrogated in this paper is how to successfully integrate ethical and responsible protocols into design curriculum to support co-design practices. The need for ethics in co-design is summarized by David Gray when he notes that standards of conduct and values have profound impact on both the researcher and research subjects.[12] This paper will investigate this question by exploring the literature on various co-design methods, the aforementioned DM2020 research project, and the DM2020 youth workshop. The importance of ethically responsible methods of "working with, not for" is to begin to reverse the hegemonic power structures of designer/client and researcher/ community that have prevailed in the past. This is reflected in the following quote by Madeleine Sclater, Deputy Principal Editor of the *International Journal of Art and Design Education*:

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9. Sieber and Tolich, *Planning Ethically Responsible Research: A Guide for Students and Internal Review Boards*, 2013, 26.

10. C. Miller, "Lost in Translation? Ethics and Ethnography in Design Research," *Journal of Business Anthropology* 1, no.1 (2014): 71.

11. IDEO, *Our Commitments to Centering Equity across IDEO* (IDEO, 2020). Retrieved from: https://www.ideo.com/commitments.

12. D. E. Gray, *Doing Research in the Real World* (London: Sage, 2004), 398.

There is a requirement to explore new ways of configuring our educational spaces in art and design — theoretically, practically and ethically — to enable the development of critical citizenship. Creating democratic spaces can help educators and learners to come together to develop ways of being in the world — to contemplate, debate, interrogate, feel, connect, reciprocate, create, problem-solve, feel appreciated and develop insights in ways that allow the flourishing of selfhood and self-efficacy.[13]

This shift will help designers/researchers to see clients/communities as equals in collaborative creative processes,[14] while fostering an 'evolving' of the designer with ethical principles and practices.

The Project – Design ManifesT.O. 2020 (DM2020)

In 1998 six established municipal boroughs were amalgamated (Scarborough, East York, North York, York, Etobicoke and Toronto City Centre) to form the city of Toronto — a massive, diverse, and dynamic Canadian city located in Ontario. It is 242.3 square miles with a population of 2.8 million people. Due to the city's exponential growth, in both population and economy, neighbourhoods have had to shift, move, or submit to gentrification or neglect. It is during times of this type of unrest that communities come together to create a sense of place. All across Toronto incredible people are making incredible things happen and the intent of our research project was to respectfully capture stories of creative placemaking — the processes, the challenges, the successes — and to share them widely so that communities acquire and build upon lessons learned by others.

DM2020 asks how we learn from successful grassroots initiatives to foster new or reimagined placemaking solutions, including ad hoc or disruptive ideas. The project has engaged with over 100 Toronto citizens to date — including seniors, students, art practitioners, grassroots groups, design activists, and youth between the ages of 17 to 24. We adopted a Participatory Action Research approach by working and talking with community members to help foster change via community forums (see Figure 1). The community forums take place at local community centres and schools and are open to anyone interested in participating. We invite several story-sharers (chosen based on the work they do within their community to create place through creative practice) to kick off the discussion. The story sharers tell their personal narrative of how they make change happen and the challenges they face and how they overcome those challenges. The rest of the participants are encouraged to ask questions and to share their own stories. The second half of the forums are active sessions where groups work together to navigate changes that they would like to make within their own communities. The

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13. M. Sclater, "Editorial: Creating Spaces: Inclusivity, Ethics and Participation in Art and Design Education," *International Journal of Art and Design Education* 38, no. 4 (2019): 744.

14. T. Bieling, G. Joost and A. Müller, *Collaborative Potential: Designing Coexistence in Urban Context*. 2010. Retrieved from VIRUS: http://www.nomads.usp.br/virus/virus04/?sec=4& item=2&lang=en. [Accessed 15 April 2020].

shared stories of participant actions, researchers' observational notes, and the outcomes of the workshops are representative of the research data that is collected for this project and take the form of audio recordings, written notes, and diagrams). The forums are conducted in respectful, ethical, equitable, and reciprocal ways — it would be remiss to not acknowledge that narrative inquiry or story sharing is an indigenous method for passing on knowledge. Through these forums we are able to gather rich qualitative data on placemaking activities but also empower and support participants to continue or start their own projects.

The audio recordings, notes, and diagrams collected from the community forums are transcribed and coded using grounded theory methods which allow us to locate trends and patterns in the issues that individuals face when placemaking in their own communities. We are able to analyze the stories within each community in isolation as well as seeing the larger picture across multiple boroughs.
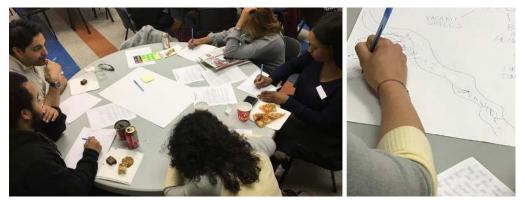

Figure 1. *Participatory Action Research with Community Members at a Local Forum*

The Unexpected Discovery

The discussions that occurred at the community forums lead to unexpected discoveries that came from comments made by the participants about past experiences with research and co-design projects. Participants in various sessions commented on how researchers and collaborators had come before, had asked questions, proposed ideas, and/or collected data, and then left with no follow up. This leaves a community wary of "outsiders" and trust becomes harder to build when actions like this happen. Designers, artists, and researchers who go into communities all need to understand the ethical dilemma of these types of actions.

These negative situations are supposed to be curtailed by the research ethics protocols of the academics'/researchers' organization (IRB and REB). As discussed earlier, academics and researchers need to prove that they understand the risks involved in their study and how to mitigate those risks by having their project reviewed and approved by IRB/REB before starting. They also need to prove the benefit to risk ratio because without benefit for the participants, no risk will be tolerated.

In the first of our project's story sharing forums two participants raised the issue of researchers not following through with the perceived benefits. The participant comments included the following statements:

- A lot of times [researchers/designers] are not invested and tend to exploit the community. Institutions and organizations require and pay their employees for their research efforts while the communities being studied are once again negated. Communities should not be seen as research subjects and researchers need to understand what is needed, not what they think the community needs (transcribed from researchers' observational notes).
- Researchers must build trust, must listen, and have authenticity. The research projects must have the support [funding] needed to continue before starting so that they can follow through on their intended projections (transcribed from researchers' observational notes).

These lived experiences of community members who have been exposed to previous studies, expresses how researchers and collaborators can indeed do harm — even if their intentions are good. In the book *Ethics in Design and Communication*, Mariana Amatullo states that "the technical expertise of the design teams in these cases appears at times as a secondary skillset compared to the mediator role that they play in navigating fluid circumstances with community stakeholders and project partners.[15]

All of these examples demonstrate the need for students to have first-hand experience with communities to develop the required skills for collaboration without causing unintentional harm. They need to follow research ethics standards to develop a sense of responsibility in the area of working with diverse stakeholders in co-design projects. However, because research ethics boards are linked to a University, once their education is completed, designers no longer have to comply with any ethics protocols because the industry does not have any formal ethical standards. These findings lead to the research team investigating these gaps more closely.

The Gaps in Pedagogy and Industry/Research Methods

Undergraduate students in design courses in North America are required to work on assignments that mimic "real-world" project briefs but are trapped within classroom and studio environs. Even if assignments are designed to be ethically and socially engaged students have limited access to the communities that can give them key information on social context and human insights. The Center for Advancement of Informal Science Education wrote a tip sheet on working with communities where they explain how top-down design processes typically

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15. M. Amatullo, "Caring for what we Leave Behind: Ethical Considerations in Social Innovation Pedagogy," in *Ethics in Design and Communication: Critical Perspectives* (ed.) L. Scherling and A. DeRosa. London: Bloomsbury, 2020, 166.

reinforce the cultural norms of dominant powers and tends to further marginalize the communities that the design is aimed to support. Whereas a more bottom-up process builds on the community's assets and lived experiences leading to more sustainable results.[16] Without limited contact with communities, students are less able to build empathy or deep understanding of the community they are working with and underqualified at locating strategies for bottom-up collaboration (activating the assets that the community members possess to truly engage them in the developmental and/or making processes).

There are many legitimate reasons why it is difficult to include co-design into design curriculum — especially at the undergraduate level. The main reason being logistics: How do we get a class of 25–30 students to engage with communities that are already overburdened. How do we find communities who need the help we have to offer at the same time that classes and semesters start and end? How do we find communities that have the capacity and willingness to support student learning while also running their own organization? How can we build trusting relationships within the brief timeframe of the semester? ….

Furthermore, communities differ greatly from each other. To say that all folks with Type 2 Diabetes are the same and can be studied as such does not account for economic status, gender, race…. An example of this happened recently during the COVID 19 Pandemic when New York Governor Andrew M. Cuomo, posted a Tweet on March 31 that read "this virus is the great equalizer". The comment was well-intentioned and indicated that the virus affects all of us without prejudice. However, as the virus spread it became apparent that due to many other factors the number of those affected by the Coronavirus were higher in the Black and Latin communities[17] due to numerous and varied factors. This is a reminder of how easy and hazardous it is to make assumptions. Arlene Goldbard, author of *New Creative Community* explains that "Community is understood as dynamic, always in the process of becoming, never static or complete."[18] Thus, framing community as something that is constant and can be studied from afar is dangerously misleading to anyone involved in community-based work.

Industry and Research Methods — Literature Review

There is much scholarship on how to effectively and equitably co-design and how working in this way can affect society — "design has been acknowledged by public agencies … as one of the tools to tackle the complexity of social issues"[19] — and there is much literature on the theories and methods that can be used to engage in design-lead change. These methods and theories include but are not

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16. McCreedy, Maryboy, Litts, Streit and Jafri, *What does Working "with" (not "for") our Communities Look Like?* 2018.

17. B. L. Jones and J. S. Jones, *Gov. Cuomo is Wrong, Covid-19 is Anything but an Equalizer the Pandemic Will Strike the Poor Harder around the Globe* (The Washington Post, 2020).

18. A. Goldbard, *New Creative Community: The Art of Cultural Development.* (Oakland: New Village Press, 2006), 141.

19. A. Emilson, A. Seravalli and P.-A. Hillgren, "Dealing with Dilemmas: Participatory Approaches in Design for Social Innovation," *Swedish Design Research Journal* 11, no. 1 (2011): 23-29.

limited to: Participatory Design,[20] Participatory Action Research and Critical Participatory Action Research,[21] Community Cultural Development,[22] Design for Social Innovation and Sustainability,[23] Inclusive Design/Universal Design,[24] as well as Community Placemaking.[25]

The Participatory Design movement aims to democratize decisions made in the design process by involving non-designers in co-designing practices. "The main approach to innovation in [Participatory Design] research has been to organize projects with identifiable stakeholders within an organization, paying attention to power relations and the empowerment of resources to weak and marginalized groups."[26] Chantal Mouffe's theory of agonistic discourse[27] is seen as a necessity for Participatory Design to be truly democratic:

> the model of "agonistic pluralism" that I am advocating asserts that the prime task of democratic politics is not to eliminate passions nor to relegate them to the private sphere in order to render rational consensus possible, but to mobilise those passions towards the pro- motion of democratic designs. Far

20. R. C. Smith and O. S. Iversen, "Participatory Design for Sustainable Social Change," *Design Studies* 59 (2018): 9-36; P. Inguva, D. Lee-Lane, A. Teck, B. Anabaraonye, W. Chen, U. V. Shah and C. Brechtelsbauer, "Advancing Experiential Learning through Participatory Design," *Education for Chemical Engineers* 25 (2018): 16-21; M. Salgado and M. Galanakis, *...So What?. Limitations of Participatory Design on Decision-making in Urban Planning* (PDC '14 Companion, 2014); R. Racadio, E. J. Rose and B. E. Kolko, *Research at the Margin: Participatory Design and Community based Participatory Research* (PDC '14 Companion, 2014); Amatullo, "Caring for what we Leave Behind: Ethical Considerations in Social Innovation Pedagogy," 2020.

21. F. Baum, C. MacDougall and D. Smith, "Glossary: Participatory Action Research," *Journal of Epidemiol Community Health* 60, no. 10 (2006): 854-857; T. Sandwick, M. Fine, A. C. Greene, B. G. Stoudt, M. E. Torre and L. Patel, "Promise and Provocation: Humble Reflections on Critical Participatory Action Research for Social Policy," *Urban Education* 53, no. 4 (2018): 473-502.

22. Goldbard, *New Creative Community: The Art of Cultural Development*, 2006; C. C. Sonn and A. F. Quayle, "Community Cultural Development for Social Change: Developing Critical Praxis," *Journal for Social Action in Counseling and Psychology* 6, no. 1 (2014): 16-35.

23. E. Manzini and A. Meroni, "Emerging User Demands for Sustainable Solutions EMUDE," in *Design Research Now: Essays and Selected Projects* (ed.) R. Michel. Walter de Gruyter GmbH, 2007; V. Margolin and S. Margolin, "A 'Social Model' of Design: Issues of Practice and Research," *Design Issues* 18, no. 4 (2002): 24-30; A. Chick, "Design for Social Innovation: Emerging Principles and Approaches," *Iridescent* 2, no. 1 (2012): 52-64.

24. B. Altay and H. Demirkan, "Inclusive Design: Developing Students' Knowledge and Attitude through Empathic Modelling," *International Journal of Inclusive Education* 8, no. 2 (2014): 196-217; Day and Parnell, *Consensus Design: Socially Inclusive Process*, 2003.

25. L. H. Schneekloth and R. G. Shibley, *Placemaking: The Art and Practice of Building Communities* (New York: John Wiley & Sons, 1995); A. Zitcer, "Making up Creative Placemaking," *Journal of Planning Education and Research* 1, no. 11 (2018); E. E. Toolis, "Theorizing Critical Placemaking as a Tool for Reclaiming Public Space," *American Journal Community Psychology* 59, no. 1-2 (2017): 184-199.

26. E. Björgvinsson, P. Ehn and P.-A. Hillgren, "Agonistic Participatory Design: Working with Marginalised Social Movements," *CoDesign* 8, no. 2-3 (2012): 127-144.

27. C. Mouffe, "Deliberative Democracy or Agonistic Pluralism?" *Social Research* 66, no. 3 (1999): 745-758.

from jeopardizing democracy, agonistic confrontation is in fact its very condition of existence.[28]

Thus, the Participatory Design approach to co-design needs researchers practiced in communication, negotiation, and conflict resolution skills.

Participatory Action Research and Critical Participatory Action Research focuses on research whose purpose is to enable action and change through the collaboration between researchers and participants with an understanding that the knowledge held by all involved is essential to the process. The criticality lies in the need for dialogue and disagreement in order to create generative outcomes that challenge the prevailing power along with the historical and structural inequities that exist.[29] As Khanlou and Peter state "research using a Participatory Action Research framework can result in complex ethical challenges."[30] Emmanuel, Wendler, and Grady developed seven ethical requirements for research with human participants: 1) social or scientific value, 2) scientific validity, 3) fair subject/participant selection, 4) favourable risk–benefit ratio, 5) independent review, 6) informed consent, and 7) respect for potential and enrolled participants.[31] Emmanuel, Wendler, and Grady acknowledge that these are very similar to the already specified requirements of IRB and REB but they give very specific requirements for each which gives researchers a framework on which they can build ethical practices. Although Participatory Action Research is gaining acceptance in the field of research its relevance in academia continues to struggle.[32]

Social Innovation and Sustainability focuses on the need for humanity to live better in order to improve both our ecological and social health. It requires us to rethink unsustainable behaviours and to engage in "radical social innovation" through the use of "diversified forms of knowledge" and the mobilization of "organizational capabilities."[33] Social Innovation and Sustainability can manifest itself in various diverse ways including: "a principle, an idea, a piece of legislation, a social movement, an intervention, or some combination of them. The key aspect is their capacity to simultaneously meet social needs and create new social relations."[34] Social Innovation and Sustainability relies heavily on grassroots creative communities as the initiator of the changes but these efforts need to

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28. Ibid.

29. Sandwick, Fine, Greene, Stoudt, Torre and Patel, "Promise and Provocation: Humble Reflections on Critical Participatory Action Research for Social Policy," 2018: 475.

30. N. Khanlou and E. Peter, "Participatory Action Research: Considerations for Ethical Review," *Social Science & Medicine* 60, no. 10 (2005): 2333.

31. E. J. Emanuel, D. Wendler, J. Killen and C. Grady, "What Makes Clinical Research in Developing Countries Ethical? The Benchmarks of Ethical Research," *The Journal of Infectious Diseases* 189, no. 5 (2004): 930-937.

32. Khanlou and Peter, "Participatory Action Research: Considerations for Ethical Review," 2005, 2333.

33. Manzini and Meroni, "Emerging User Demands for Sustainable Solutions EMUDE," 2007, 161.

34. Björgvinsson, Ehn and Hillgren, "Agonistic Participatory Design: Working with Marginalised Social Movements," 2012, 131.

transition into a more formal organization in order to "exist and be effective in the long term."[35]

Inclusive Design/Universal Design looks at ways to develop designed objects that are usable by a majority of users, able bodied and otherwise, and is proportionally appropriate for use by varied body types without fatigue. These products must also account for diverse sensory communication methods.[36] The Inclusive Design Research Centre at OCAD University describes three necessary aspects of inclusive design:

1. To recognize the need to move beyond the "hypothetical average" to include those at the margins and to acknowledge that most individuals deviate from the average in varied and multi-dimensional ways.
2. To include a diverse pool of participants — "the design and development tools should become as accessible and usable as possible".
3. To be cognizant of the "interconnectedness of users and systems" and how objects and their use extend beyond the intent of the producer.[37]

Inclusive/Universal design "reframes disability within the design context"[38] and works with varied individuals to create outcomes that are accessible to the broadest possible range of users. Many researchers are trying to reframe universal design as not being solely tied to disability.[39] The question that arises in Universal Design is who determines "the standards that define the legal baseline for minimum accessibility."[40] This alludes to the fact that Universal Design still excludes some.

Community Cultural Development is a specific practice that relies heavily on the efforts of artist-organizers and communities to stimulate social change. It is a highly collaborative process that "simultaneously builds individual mastery and collective cultural capacity while contributing to positive social change."[41] It can be seen as a form of activism — cultural action to empower and to develop critical consciousness.

> Community Cultural Development is grounded in reciprocity and authentic sharing. When parties in conflict are more or less equal in social power, Community Cultural Development methods can evoke and illuminate multiple coexisting realities, overcoming stereotyping, objectification and other polarizing habits of mind. Appreciation for valuable distinctions and

35. Manzini and Meroni, "Emerging User Demands for Sustainable Solutiuons EMUDE," 2007, 178.

36. C. Giraudy and A. Billark, *Inclusive Wayfinding in the Social Housing Context* (Toronto: OCAD University, 2011).

37. J. Treviranus, *Inclusive Design Research Centre: OCAD University*. What do we mean by Inclusive Design (I. O. University, Producer, n.d.) Retrieved from: https://idrc.ocadu.ca/resources/idrc-online/49-articles-and-papers/443-whatisinclusivedesign. [Accessed January 2020].

38. Ibid.

39. E. Steinfeld, J. Maisel and D. Levine, *Universal Design: Creating Inclusive Environments* (New York: John Wiley & Sons, 2012).

40. Ibid.

41. Goldbard, *New Creative Community: The Art of Cultural Development,* 2006, 20.

deep commonalities can merge from reciprocal communication through arts media, as participants begin to perceive common interests and possible compromises where they previously saw only intractable differences.[42]

Whereas Community Cultural Development is heavily arts related, the methodologies and ideologies of this practice are easily transferrable to design practitioners. Community Cultural Development has become widely respected globally by artists, communities, and activists it has not achieved recognition beyond those immediately involved.[43]

Placemaking is a way for communities to turn spaces (public areas that are ill-used, forgotten, or inappropriate for that community) into places where community feels at home, welcome, and part of a whole. Placemaking usually happens at the individual and/or grassroots level, but more and more placemaking is becoming an area where creatives feel that they can make positive change.

Without our attention, our *places* are endangered. And when our places are endangered, as revealed in the current ruins of our inner cities, our poisoned rivers, our inhospitable offices, and our dilapidated houses, we are at risk. To decide to be someplace as members of a community demands that we become active placemakers again, that we participate with others in our communities in thoughtful, careful, responsible action. At times, this may indeed require the decision to leave some places, abandoning them as uninhabitable, at least in the short term. But more often it means starting where we are with the people of our communities and attending to our places through placemaking activities.[44]

Placemaking is a powerful tool that can foster community-building along with having a positive effect on the social and economic standing of that community. At the core of Placemaking and all of the other methods and theories mentioned above is the concept of employing a community's strengths and creativity to reflect its unique identity in the public realm.[45]

Two key aspects of the above methods and theories are the need to build trust and for reciprocity. This is not only something that can be found in the literature but it is something that came up repeatedly in our community forums. One of the story sharers at our project's first forum talked about how patience is needed when working with communities because trust takes time to build. This same story sharer remarked on how authenticity and genuine engagement is a necessary ingredient for trust to occur. Reciprocity is necessary to continue trust in perpetuity. If the relationship is not reciprocal and trust is not earned the next

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42. Goldbard, *New Creative Community: The Art of Cultural Development,* 2006, 146.
43. Ibid, 20.
44. Schneekloth and Shibley, *Placemaking: The Art and Practice of Building Communities*, 1995, 18.
45. S. Stewart, *Canadian Relationships and Reconciliation for Indigenous Identity and Space* (Future Cities Canada, 2018). Retrieved from: https://www.futurecitiescanada.ca. [Accessed January 2020].

invitation will require that trust to be rebuilt, if the invitation is even accepted. One notion of reciprocity is that the learning that is shared in a collaboration is in itself a reciprocal process — where each participant is benefitting and learning from the other.[46] However, many times in research projects the benefits to the researchers far outweigh the benefits to the community thus rendering an imbalance of advancement. This perpetuates the discrepancy of power many of these communities are all too familiar with.

In order to help balance power dynamics in communicating with groups of diverse people Ballentine, et al. formulated five constraints which they believe can help overcome "the many political barriers to genuine communication within an organization, such as the exclusion of some groups from the decision-making process, or the restriction of information from these groups."[47] Basing their work on Habermas' theories, the activation of the five constraints presents a method for ideal communication or "moral dialogue" to occur:

1. *The generality constraint:* participation in the discourse must be as wide as possible, and present the views of all the affected interest groups.
2. *The autonomous evaluation constraint:* participants must be allowed to introduce and challenge any assertions and any interests stated.
3. *The role taking constraint:* participants must give equal weight to the interests of others alongside their own interests.
4. *The power neutrality constraint:* a participant should not appeal to any hierarchical authority to legitimate their argument.
5. *The transparency constraint:* participants must openly declare their goals and intentions, so they may be considered alongside everyone else's.[48]

These constraints could support all the above research methods and aid in creating democratic platforms for discourse between all project stakeholders.

These various theories and methods for collaborative community-based design all require multiple voices at the table and an open, equal balance of those voices throughout the process. In many cases community assets (skills found within the community) are utilized giving the community members not only a voice but also active, physical engagement with the project. All of this requires skills in relationship building, communication, negotiation, and the understanding of personal biases. Through critically reflecting on the assumptions underlying our intentions we can begin to understand our biases and only then can transformational learning take place. Transformative learning is when the behaviours of the learner shifts.[49] "The problem of irresponsible action is not usually a problem of method but of attitude in intention. The selection of ways of working and the ways in

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46. P. H. Lawton, "The Role of Art Education in Cultivating Community and Leadership through Creative Collaboration," *Visual Inquiry: Learning & Teaching Art* 3, no. 3 (2014): 425.

47. Ballantine, J., M. Levy, A. Martin, I. Munro, and P. Powell. "An Ethical Perspective on Information Systems Evaluation." *International Journal of Agile Management Systems* 2, no. 3 (2000): 23-41.

48. Ibid.

49. J. Mezirow, "Transformative Learning: Theory to Practice," *New Directions for Adult and Continuing Education* 1997, no. 74 (2002): 5-12.

which methods are employed are always rooted in basic assumptions about human beings and the ultimate aims."[50] In order to be open to, and respectful of, the expertise and lived-experiences of others one must reflect on their own biases. Landscape architect Lynda H. Schneekloth and architect and planner Robert G. Shibley explain:

> The purpose of engaging in critical theory is to deconstruct, and thereby reveal, socially constructed worldviews. Because the practice of placemaking is contained in particular socially constructed realities, all actions either maintain existing worldviews or challenge them.[51]

The university environment is a safe and fertile ground for questioning one's worldview but this only happens when curriculum is designed to allow for this to happen.

As part of the larger DM2020 research project our team developed a free event for Toronto youth to engage in placemaking ideation. This informal educational opportunity (not part of a course's curriculum) took the form of a Creative Practice as Protest workshop for youth.

The Creative Practice as Protest Workshop

Our initial thoughts were to conduct a workshop culminating in a student competition. We were unsure of the best approach and following our own mantra we sought advice from participant and partners about how we should design the event. In order to be more inclusive we opened up the competition to youth rather than framing it around students. We also began to see how holding a competition wouldn't work in our context and, in fact, pushed against what we were trying to achieve. We needed to breakdown the traditional model of having students (youth) compete against each other for ideas rather than working together. The idea of assessment by expert judges to establish winners and losers was not inclusive in nature — yet another hierarchical and colonial model of design engagement. Thus, we agreed to host a workshop where youth, community leaders and mentors could work together to discuss and generate ideas around placemaking.

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50. Schneekloth and Shibley, *Placemaking: The Art and Practice of Building Communities,* 1995, 17.
51. Ibid, 13.

Figure 2. *Open Invitation to the Creative Practice as Protest Workshop Sent to Youth in Toronto via Social Media, Email, and Poster Printouts*

The Participants

The Creative Practice as Protest Workshop (see Figure 2) aimed to gather youth, community mentors, and placemaking leaders into a space where they could work and learn together. We partnered with design justice expert Bryan C. Lee Jr., founder of the non-profit design studio Colloqate.org in New Orleans to run the first half of the workshop in order to establish what co-design and social justice (the capacity to organize with others to accomplish ends that benefit the whole community)[52] can be. Bryan is an architect and sees design justice as "a deliberate process that centers the voice of the community throughout the timeline of a project," who's practice is "focused on expanding community access to, and building power through, the design of social, civic, and cultural spaces."[53] Youth from around Toronto were invited to participate in the 12-hour workshop that would address placemaking issues which emerged from the collected data (the lived experiences and group discussions) from the DM2020 forums. The invite was made public and participants were chosen on a first-come, first-served basis. We invited seven creative mentors six of whom were able to participate. Many community leaders from a diverse range of organizations were invited to participate with only three community leaders confirming. Both the mentors and community leaders' duties were to support youth participants with the creative exercises in order to generate new ideas or practical outcomes to what they determined were the key issues for exclusion and lack of empowerment in city planning and design processes (Figure 3). We were able to accommodate 30 youth participants between the ages of 18–25. On the day of the workshop 26 youth showed up — 42 youth were on a waiting list. The Creative Practice as Protest

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52. M. Novak, *Social Justice: Not what you Think it is*. Heritage Lectures, no. 1138 (Washington DC: The Heritage Foundation, 2019), 1.

53. *Home* (Colloqate Design, 2020). https://colloqate.org/.

workshop was approved by OCAD University's REB. Youth participants, community leaders and mentors all signed an informed consent form and have thus agreed to the use of their name, image, and ideas in this paper.

Figure 3. *Youth Participant Pirathajini Chandrakumar and Mentor Jay Wall Proposing a Poster Campaign for the Safety of Pedestrian and Cyclist Travel in Toronto.*
Source: Nick Sagar.

The Creative Practice as Protest Workshop

The informal educational workshop sought to introduce youth to collaborative and respectful processes and to explore how this type of collaboration might work if expanded. Bryan C. Lee Jr. started the workshop by introducing students to concepts of power structures, social justice, design justice, and collaboration methods (see Figure 4). Students were asked to discuss issues of place that arose from DM2020 as well as issues that were important to them outside of the research findings. The outcomes of the morning session included some of the following findings:

1. Recreation: Participants felt that recreation was a way to build community. They saw a need to find ways to imagine new systems/spaces/models for recreation and involve the community members in the development of programs that align with their needs.
2. Shelter: Participants discussed the issue of increasing housing insecurity and saw a need to create ways to support those affected by or those on the verge of becoming home insecure.
3. Education: Participants looked at how the school environment does not reflect the cultural make-up of the student body due to systemic racism. They saw a need to decolonize the education system. They also saw the need for accessible funding, afterschool programming, and interactive learning.

4. Transit: Participants were concerned with safe spaces for cyclists and pedestrians to travel. The city of Toronto created the "Vision Zero" plan to reduce the amount of traffic deaths to zero which has not been successful.
5. Safety: Participants looked at the need for public places to feel and be safe.
6. Civic space: Participants discussed their desire to challenge the power structures of public spaces in regards to accessibility, governance, and design by dismantling Western worldviews that undermine these communities due to the financialization of space. "It seems as though if everyone's not invited, then this public money, which is meant to benefit everybody, isn't actually providing access to everyone it is meant to serve" (transcribed from researchers' observational notes).

Figure 4. *Design Justice Expert Bryan C Lee Junior from colloqate.org Speaking to the Youth Participants at the Creative Practice as Protest Workshop*
Source: Nick Sagar.

Each group listed priorities and strategies for community collaborations — a few of the notes on the brainstorming sheets included the following:

- Co-design (ask people what they need).
- Provide opportunities for feedback.
- Transparency on what the barriers are.
- Giving those with little/no access a platform (a "voice" or "place at the table").
- Going to the spaces where the community lives/exists.
- Making communities part of the planning process.
- Autonomy and choice (face-to-face).
- Community presentations.
- Building trust + relationships — canvassing.
- Vulnerable communities getting support + solidarity from "stronger" communities (not just performative solidarity).

- Invite veteran researchers — who understand IRB (ethics and giving back).
- Seek community-led approval.

Youth reflection on the morning exercise seen in the list above demonstrates their understanding of the need for equality and justice and how they are trying to locate ways to shift power dynamics and to give voice to all involved. The student desire to shift power dynamics is further supported by a youth participant who acknowledged that their group became aware of the need to work with community members — they wrote in the follow up survey: "I appreciate that our discussion drove us to an unexpected but important place (i.e., methods of getting community input before creating community programming)." In their "What Does Working 'With' (not 'For') Our Communities Look Like?" pamphlet, McCreedy et al. have composed a list of recommendations when working with communities:

- Identify and work with allies and brokers to build relationships and new understandings.
- Hold meetings at all partner settings.
- Formally articulate each partner's values and goals to clarify expectations.
- Set up leadership and governance models.
- Commit people, resources, and time towards a long-term co-design process
- Learn the cultural protocols of the communities you wish to partner with.[54]

If we compare the youth participant list above to the recommendations made here, we can see a lot of similarities in terms of giving voice to all people, the need for building relationships, transparency…. However, the youth participant list does not indicate that they recognize community strengths beyond voices that can be leveraged and, if leveraged, can involve the community on a much deeper level — the fifth point in the list by McCreedy et al. Community members have knowledge, skills, and assets that they can bring to the table and to the development processes.[55] One youth participant hinted at an understanding of this when they stated in the follow up survey that "working with my team was great because I got to see the different leadership skills each of us brought to the table, and the ideas." This individual acknowledges that their team of youth participants had diverse skills and ideas which strengthened their group.

Over the lunch break we invited Randall Adjei, award-winning founder of R.I.S.E (Reaching Intelligent Souls Everywhere) Edutainment and spoken word artist, to perform and speak with the youth participants. The intention was to

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54. McCreedy, Maryboy, Litts, Streit and Jafri, *What does Working "with" (not "for") our Communities Look Like?* 2018.

55. T. Anderson and M. K. Milbrandt, *Art for Life: Authentic Instruction in Art* (New York: McGraw-Hill, 2005).

introduce students to how placemaking through creative practice can happen in unexpected ways and how Randall is an embodiment of this practice.

The afternoon session gave youth participants a chance to work on the issues that they had pulled out of the morning session with the support of community leaders and mentors. The results of this exercise were inspired and included the following ideas and/or outcomes:

1. Recreation: This group felt that the best way to access space was by disrupting the existing system and taking over and animating dead or unused public spaces, with or without permission.
2. Shelter: This group designed a mobile "home" for shelter seekers that would provide resources about existing neighbourhood services and facilities (see Figure 5).
3. Transit: This group developed a campaign that critiques the city's Vision Zero plan for cyclist and pedestrian safety in the city (see Figure 5).
4. Safety: This group generated a manifesto for community governance. They discussed what governance could look like without hierarchical power and how to create places that centers the people they are designed to serve.
5. Civic space: This group developed an interactive art installation throughout the six Toronto boroughs which was a way of gamifiying methods for individuals to voice community needs.

In one of the group projects the participants noted that: "As a group, we are wary of replicating capitalist notions of success within this project. Therefore, our goals should be based on community values that are revisited at regular intervals." This is an amazing insight in how interventions are never truly completed. Situations and communities evolve and so must the places that they live in.

Figure 5. *Photos from Creative Practice as Protest Workshop* (left to right) *Notes from Morning Ice-Breaker Exercise. Floor Plan for "Welcome Home" a Mobile Resource Centre for Home-Insecure Individuals by Youth Participants: Rahul Bagdai and Neela Imani, and Mentors: Adwua Afful and Marcela Cordero. Notes from Morning Brainstorm Session*
Source: Nick Sagar.

In the follow-up survey students commented that they were happy to have had a chance to work together with autonomy: "[the morning session] was an interesting and novel way to frame our conversation for the rest of the day, in a

way that was led by the participants rather than the facilitator". Probably one of the most unexpected comment from the follow up survey stated that: "the workshop definitely had a little bit of a more intersectional approach than I imaged. Most, if not all of the youth participants were BIPOC. This statement resonated with the research team as it speaks to the lack of intersectional opportunities for youth. To quote feedback given to the research team by one of the mentors: "It was very encouraging to know that there are projects that are utilizing design methods to create lasting change within the community. It was very fulfilling to see such positive responses from the students" (Marcela Cordero, interdisciplinary design strategy masters graduate).

Assumptions, Limitations, and Questions

The research team is continually learning as we move through the various stages of this project. The Creative Practice as Protest workshop was a success in many ways and yet more could have been done in terms of community input and our own assumptions. While developing the workshop we consulted some of our participants about how best to organize the day but these conversations were informal and unstructured. The suggestions that we received from these conversations were extremely relevant and helped to shape the day but in hindsight a more formal discussion with community input might have been more productive in terms of framing the events, the parties involved, the subjects covered, and the activities worked on.

We also assumed that partnering with colloqate.org would strengthen the day and provide a bigger draw for students to attend. Bryan's session was greatly enjoyed by all the participants and challenged them in new and unique ways, but was there somebody in Toronto that could have brought a more locally-informed perspective to the discussion? Bryan was brought in due to his experience and expertise in design justice and to draw in youth participants but might not have been the best choice in terms of the Toronto context and communities. Would a local speaker have been enough to pique the interest of the youth participants?

The other draw for youth at the event were the mentors and community leaders. The research team understands that community leaders are not the same as involving a more diverse representation of community members. However, targeting a community in advance did not align with the youth-driven aspect of the workshop. It was impossible for us to foresee which communities the youth would be interested in working with in advance. This might have been prevented had we engaged a more community-driven planning of the event as discussed above. Social innovation and sustainability researchers Bieling, Joost, and Müller explain how:

Design always deals with people and their experience in individual contexts. Therefore, designers have to know how to connect to people — considering

individual differences, social and cultural background, gender, age, and more.[56]

Participatory research into community requires understanding of "cultural conditions and challenges [… collecting] many sources and types of testimony and evidence to construct a multi-layered, nuanced account of cultural life and conditions."[57] The Creative Practice as Protest workshop demonstrates that having a community leader work with youth is not the same as working with a community as it does not provide the input and exchange of multiple voices and how to navigate those types of discussions and data. However, the youth participants did have to create relationships quickly — between themselves, the community leaders, and mentors as most of them did not know each other — they were required to work together and pool their resources to build an idea in a very limited timeframe. Candida Gillis, author of *The Community as Classroom*, has students research the community they plan on working with through readings, guest speakers, and visits into the community. Gillis also expresses the need to examine and reflect on the personal biases, fears, stereotypes and assumptions of the students about the community.[58] These types of exercises are perhaps more aligned to a semester length course than a 12-hour workshop but are relevant suggestions that might alleviate the weight this kind of curriculum could place onto a community.

Nevertheless, it was challenging enough to get community leaders involved. The research team sent out multiple invitations — only four agreed to participate and only three showed up. Some of the responses from the community leaders we received indicate that they were either too busy or that the honorarium was too small. This brings us back to one of the main logistical issues with this type of education — many communities are already overburdened and cannot take on more tasks. As well, certain people who represent certain communities are repeatedly asked to embody or speak on behalf of their communities and are no longer willing to do so without appropriate compensation.

As mentioned above, another limitation of the workshop was the condensed 12-hour timeframe. It is arguable that the brevity of the event required too much of the participants and did not give them enough time to fully engage in the day's activities with intention and purpose. In the follow-up survey one youth stated that "the day was too long. I had a hard time concentrating on the afternoon presentations". It is important to note here that the timing of the workshop was determined by financial restrictions.

The Creative Practice as Protest workshop was a costly endeavor. Bringing in the guest speaker and his assistant from New Orleans would not have been possible without the Social Sciences and Humanities Research Council — Partnership Engagement Grant that we received. All participants, mentors and

56. Bieling, Joost, and Müller, *Collaborative Potential: Designing Coexistence in Urban Context*, 2010.

57. Goldbard, *New Creative Community: The Art of Cultural Development,* 2006.

58. C. Gillis, *The Community as Classroom: Integrating School and Community through Language Arts* (Portsmouth: Boyton/Cook, 1992).

community leaders received a small monetary honorarium; were fed three meals, snacks, coffee, tea, and juice; and all youth participants were given a gift bag on top of their honorarium — these were our benefit commitments along with the educational aspect of the event. We hired a Graduate Research Assistant, Lena Phillips, to help with community outreach; one student monitor to help with the day's activities; security guards for the building we used; a photographer; and audio/visual support personnel. If this were to become part of curriculum where would funding come from to support similar activities? Would the outcome of the collaboration be sufficient compensation for the communities? What if the outcome is not successful or simply not usable by the community? How then will community respond? Will this skew the benefit to risk ratio and create friction between the school and community? There is also the broader question of compensation for participants and community members engaged in any collaborative effort to solve and address issues for community-building, whether or not through the mechanism of research, planning and/or development, or as part of educational engagement.

The recognition of our own assumptions demonstrated in this section illustrates the importance of continuous reflection on our actions and the decisions that we make and to check in with those around us in order to receive outside perspectives. Reflection is imperative in co-design. Even though our assumptions here did not necessarily cause harm, they nevertheless hindered activities and experiences that might have occurred had those assumptions not been made. Critical self-reflection, according to MIT social scientist Donald Schön, is already used by many design faculty.[59] By crafting reflective exercises that have students question their assumptions and by building those exercises into design curriculum faculty can help establish an educational environment that begins to break down stigma and bias, leading the way to less hegemony in the practice of design and design research. Before a student can start "working with, not for" community, they must question their own biases and assumptions and because of this will become more socially and politically aware citizens.

Despite these limitations the responses from youth participants were positive and this feedback demonstrates how these types of opportunities are appreciated and necessary. As one youth participant wrote "[The CPP workshop] was the first time I had participated in such an initiative and it was amazing. Everybody was so enthusiastic. My mentors […] were extremely helpful while [my group] and I were trying to navigate some of the issues around our topic. I learned so, so much from everybody yesterday. It just makes me wish there were similar workshops like this year-round! I felt a connectedness with my community that I had never felt before."

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59. D. A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic, 1983).

The End Results/Outcomes of DM2020 Research Project

Although the research project is ongoing, we are beginning to formulate an outcome. When we started, the team had notions of what the outcome might be but this has evolved out of the initial analysis of the data collection at the community forums and the Creative Practice as Protest workshop. As this project is utilizing Participatory Action Research methods as well as grounded theory for data analysis the outcome will be built based on community input and determined by expressed needs. Ideas for the outcome will be proposed back to the participants who were involved in the process. If the research team adapts some of Ballantine et al.'s constraints that were developed in reference to creating an environment for ideal communication in which moral dialogue might occur (discussed earlier), and apply them to the evaluation and dialogue around project outcomes, we may begin to find a way to produce results that the community will deem valuable. The three constraints of interest include:

1. The autonomous evaluation constraint: participants must be allowed to introduce and challenge any assertions and any interests stated.
2. The role taking constraint: participants must give equal weight to the interests of others alongside their own interests.
3. The transparency constraint: participants must openly declare their goals and intentions, so they may be considered alongside everyone else's.[60]

Through applying the constraints on an outcome prior to release it will need to go through community screening, the researchers/designers will need to clearly articulate the purpose, the intention, and all other pertinent details about the work so that community members can respond to all facets of the outcome. The researcher/designer too must weigh in and feel comfortable to defend decisions and negotiate responses. David E. Gray, Author of *Doing Research in the Real World*, states that:

> The principles of validity, reliability and objectivity apply as much to evaluation as they do to many other aspects of research […] Evaluation that fails to take into account ethical issues will often be doomed to failure. Ethical approaches include a focus on the individual needs of people rather than the goals of organizations, on making the purpose of the evaluation transparent to those being evaluated, and encouraging participation in the evaluation process.[61]

The evaluation process is not a new concept to the design student/researcher. Evaluative dialogue happens in the critique phase of an assignment where instructor and peers are commenting, making suggestions, and questioning design decisions. To not take offence or become defensive, to be open to these comments,

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60. Ballantine, Levy, Martin, Munro and Powell, "An Ethical Perspective on Information Systems Evaluation," *International Journal of Agile Management Systems* 2, no. 3 (2000): 234.
61. Gray, *Doing Research in the Real World,* 2004, 181.

and try to hear what is being said is a very difficult skill to develop. It is a skill that takes time, is part of the design student/researcher's education, and is exercised on a daily basis. Feedback from outside parties help strengthen outcomes and ownership of ideas has little place in the community co-design process.

Conclusions

The research team acknowledges that this paper has potentially posed more questions than provide answers but it is with great optimism that the arguments posed will support further discourse and investigation into pedagogy that supports ethical, community-based curriculum that involves respectful methods of collaboration. The purpose of this paper was to interrogate design education and ask important questions about ethics in co-design practices. The Creative Practice as Protest youth workshop demonstrated the desire of the upcoming generation to make change, to engage in design and social justice, and to build place respectful of those who live, work, and play in those spaces.

Not all of the responses to the issues raised in this paper need to be revolutionary in terms of curriculum design. Many methods that have high impact are small scale and can happen immediately in any design course. One example is that of Schön's notions of critical self-reflection, discussed earlier. Other disciplines have created resources to help with equitable community-based work. Organizations such as, The Research + Practice Collaboratory (researchandpractice.org) is experimenting with ways to support mutual cultural exchange between communities in STEM (science, technology, engineering and mathematics) education. They recognize how:

> Too frequently, educational research is conceived and designed in isolation from practice. We need more collaborative approaches that engage formal and informal educators, researchers, and students to jointly discuss and design opportunities for improving STEM education.[62]

The Collaboratory even has a free toolkit that educators can download for use. Design communities need to find ways to build these same kinds of resources for design students, educators, institutions, and researchers. Students that aspire to be experts in their field must be taught that community-based work is collaborative and is strongest when all involved are acknowledged for their own expertise and engaged in the creation of the outcome. Educational institutions can also reach out to local communities and build reciprocal relationships where students and communities benefit equally from the exchange.

Finally, should the design community build their own ethics protocols that specifically define responsible behavior for design — much like the Hippocratic

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62. Research + Practice Collaboratory, *What we Do* (University of Washington Institute for Science + Math Education, 2015). Retrieved from: http://researchandpractice.org/whatwedo/. [Accessed January 2020].

Oath?[63] We can, once again, look at the seven principles that the American Anthropological Association use to inform their work and to provide support when ethical issues arise. If the design profession were to develop their own set of guiding principles, design faculty could teach to a common, collective, ethical goal for co-designing with communities, and graduates from design programs would have a lasting set of tools with which they could call on throughout their career.

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63. C. Taylor and S. Dempsey, "Designing Ethics Tools for Self-Reflection, Collaboration, and Facilitation," in *Ethics in Design and Communication* (ed.) L. Scherling and A. DeRosa. London: Bloomsbury, 2020, 144.

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