

01

PROCESS DESIGN – THE 6 PHASES

When we want to develop something new, we use the same co-creation method - whether it involves performances or organizational development. The method consists of six phases. Between each phase, the facilitators meet, sort through materials, and prepare the next step.

Become

1. TEAM FORMATION AND ALIGNING EXPECTATIONS

- Put together the working group:
Who and what does the project need?
- Appoint a lead facilitator and co-facilitators.
- Align roles, goals, and framework:
 - What is our common goal and what are our shared interests?
 - What roles do we each have? How does each of us envision working?
 - What is the time, budget, and conditions?

2. IDEA DEVELOPMENT AND CONCEPT

- The facilitator gives a brief presentation outlining the overall shared goal, such as creating a theater production, designing an urban space, developing a leadership seminar, or something else.
- Ideas and inspiration are shared in an open discussion forum.
- Over the course of several brainstorming sessions, the field is narrowed down::
 - The theme, vision, and purpose are selected.

3. MATERIAL GENERATION

- Interdisciplinary workshops in an open format: sharing sketches, collective research, improvisation.
- Everything is compiled into a shared material bank.
- Focus: the courage to test ideas and dare to fail.
- Questions for idea validation:
 - What should it be able to do?
 - For whom does it create value?
 - How do we test it 1:1?

4. COMPOSITION

- The facilitator(s) sort, organize, and compile the material, e.g., a seminar program.
- New ideas are set aside, and participants continue working within their individual areas of expertise.
- Important: Decisions to set aside certain ideas must be clearly articulated.

5. PRESENTATION

- The material is curated and organized into a meaningful process with the goal of finalizing and presenting it.

6. EVALUATION

- What did we learn? What can be reused in the next process?

01

PROCESS DESIGN
– THE 6 PHASES

CASE

COMPANION
WORKS:
INCLUSION
– LIFE SOUNDS IN
7 CHAPTERS

When we develop new projects, we use the six-phase co-creation method. The sound artwork INCLUSION – Life Sounds in 7 Chapters was created in collaboration between Betty Nansen Theatre, XYZ Sound Collective, and 18 guides from Gadens Stemmer.

Become

1. COMPOSITION AND ALIGNMENT OF EXPECTATIONS

Betty Nansen Theatre served as the lead facilitator and invited XYZ Sound Collective and Gadens Stemmer (Voices of the street) to participate as partners. XYZ consists of seven sound artists, while Gadens Stemmer communicates life stories about homelessness and substance abuse through guided city walks.

Vision: To create a sound art installation.

Purpose: To foster inclusive urban spaces.

Value: For users of the city's public spaces, specifically Enghave Plads.

2. IDEATION AND CONCEPT DEVELOPMENT

Ideas, inspiration, and knowledge were shared through open conversations. As part of the research process, Betty and XYZ participated in guided city walks led by the guides from Gadens Stemmer.

After several ideation sessions, the focus became more refined. Rather than discussing what it means to be excluded, we asked: **How can there be room for those who are on the outside? How do we create a sense of belonging?**

The resulting concept was a sound artwork in which the guides themselves contributed sounds from their own lives—sounds that symbolized safety, comfort, and a sense of belonging.

3. MATERIAL DEVELOPMENT

XYZ facilitated three workshops with guides from Gadens Stemmer, during which participants engaged in deep listening, improvisation, and sound creation. The material was recorded and compiled into a shared archive of audio resources.

4. COMPOSITION

During the composition phase, the sounds were organized around the theme of “life-sustaining”, with subthemes such as nourishment, trust, calm, playfulness, openness, and connectedness.

5. STAGING

The sound artwork was curated and composed as a meaningful auditory experience. The final sounds were selected based on their ability to convey the concepts of nourishment, trust, calm, playfulness, openness, and connectedness. The work was staged for installation in the public realm, specifically on benches at Enghave Plads. The aim was to encourage reflection and foster a more inclusive urban space with room for everyone.

6. EVALUATION

The project provided valuable insights into co-creation across art, social engagement, and urban space—and serves as a foundation for further developing the methodology in future projects.