Deep listening
Prishtina, Kosovo

✴ Guide

AK

AGIRRE LEHENDAKARIA CENTER
for Social and Political Studies

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for Social and Political Studies

Building new movements for change

1 — What is a social listening process?

The approach of the Social Innovation Platform has a long-term vision. During this process, we will lay the foundations of a Social Innovation Platform to strengthen the innovation and creativity strategies as a driver of government action in the city of Prishtina and use them to respond more efficiently to the urban transformation challenges facing the territory. This means that we will reach an initial portfolio of multilevel options that is based on a deep listening process that will allow us to connect this portfolio with the existing social dynamics operating in the city of Prishtina.

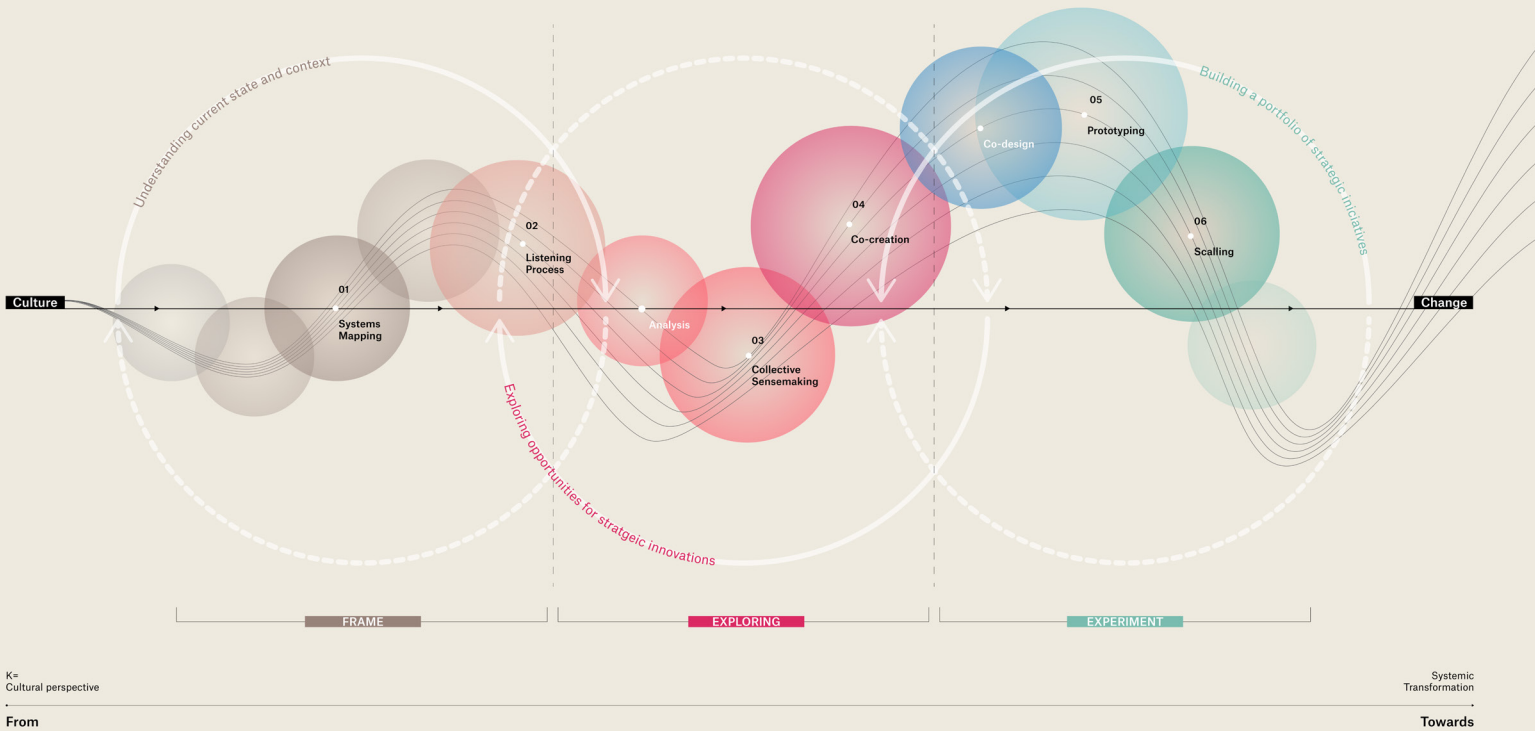Social listening is the key and the basis for the rest of the process.

Why does social listening matter, and especially now?

Social listening (or deep listening) is not a nice-to-have bonus for cities as they navigate the multiple crises of these times of great transition. Rather, it provides essential foundations for building and iterating better 'people-powered portfolios' with the potential to:
• Strengthen trust within cities and city ties across borders.
• Build adaptive capabilities in contexts of rapid change, crises, and emergent opportunities, and based on citizen needs and aspirations.
• Create a safe space for experimentation, imagination, and better collective action.

1 — What is a listening process?

Our theory of change. ALC^K

Understanding current state and context

Building a portfolio of strategic iniciatives

Exploring opportunities for stratgeic innovations

Culture

01
Systems Mapping

02
Listening Process

Analysis

03
Collective Sensemaking

04
Co-creation

Co-design

05
Prototyping

06
Scalling

Change

FRAME

EXPLORING

EXPERIMENT

K=
Cultural perspective
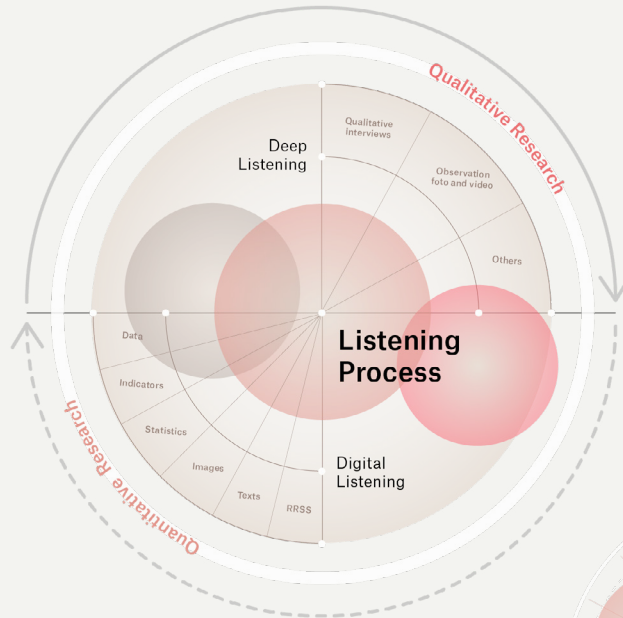
Systemic Transformation

From

Towards

2 — What does it imply for UNDP teams?

Social listening involves a set of qualitative and interpretive tools that, complemented by quantitative data, can unravel communities' narratives and reveal in depth pressing issues, needs, challenges and opportunities. In addition to identifying narratives, the social listening process generates ideas and connections for communities and cities to address the issues and opportunities. The discoveries made during these social listening processes provide enabling conditions for more effective co-creation and prototyping stages of the process.
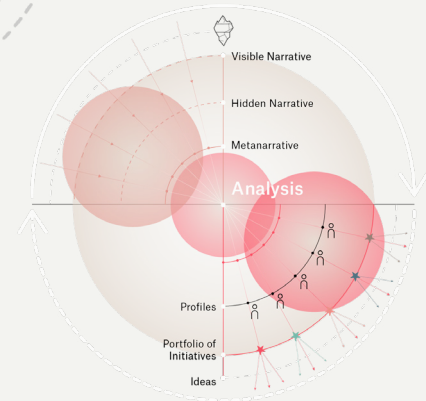
The social listening process is iterative and opens up space for UNDP teams to engage in a deep community listening and ecosystem mapping, taking into account the urban context in the region.

The current context of war in the broader region is also crucial along with rapidly changing social, political, economic, and climate conditions. These have narrative shifting implications and directly affect people's perceptions and realities, which also has an effect on capabilities for collective action to better address crises and build better futures. Effective collective action requires collective listening and sensemaking, but the latter is often missing. There is opportunity now for cities to be stronger – individually they can build trust and legitimacy with their populations through listening, co-creation, and sensemaking processes; and collectively they can work across borders for learning and for strengthening their collective voice, power, and capabilities to bring about positive urban transformation. (See Annex V for key messages of why we are doing this work of social listening and social innovation platform building.)
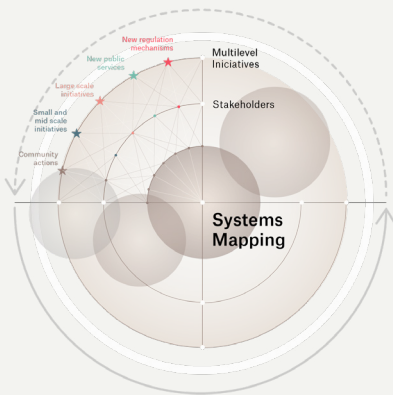
2 — What does it imply for UNDP teams?

Qualitative Research

Qualitative Interviews

Observation foto and video

Others

Deep Listening

Listening Process

Data

Indicators

Statistics

Images

Texts

RRSS

Digital Listening

Quantitative Research

02

New regulation mechanisms

New public services

Large scale initiatives

Small and mid scale initiatives

Community actions

Multilevel Iniciatives

Stakeholders

Systems Mapping

01

Visible Narrative

Hidden Narrative

Metanarrative

Analysis

Profiles

Portfolio of Initiatives

Ideas

03

3 — What is the logic behind this process?

This process aims to identify narratives in order to segment them in all their diversity.

Narratives are subjective perceptions that people and communities have about their own lives. These narratives have a decisive influence on what is believed to be possible or not to achieve, and can even determine the success or failure of the socio-economic initiatives implemented for territorial transformation.

Identified narratives can reshape the status quo, confronting dominant norms, values and beliefs; form a collective identity by developing a shared sense of belonging, which structures actions and meaning on the basis of a common perspective on social reality and a desired future; guiding action by inviting people to imagine alternative futures.

Visible Narrative

Hidden Narrative

*Meta Narrative
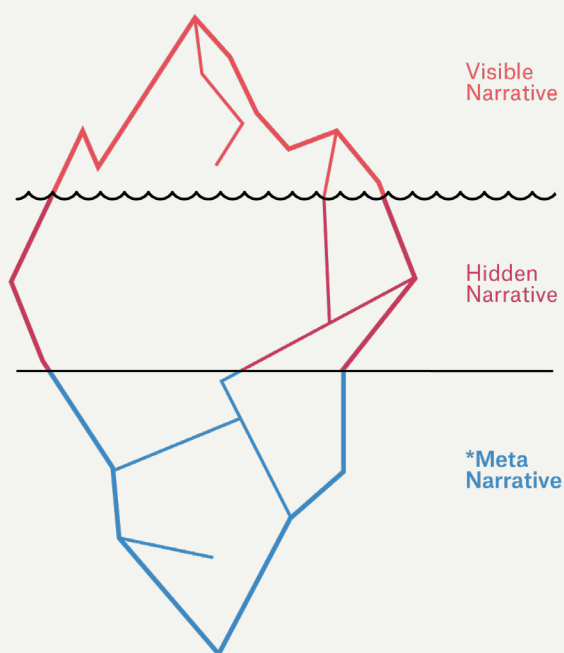
8:00 Full committed to climate change...

"Something has to be done, we can't go on like this".

15:00 ... but not at all cost.

"I can't stop using the car for work and family.... Big companies should be the first ones!"

21:00 Anyway, I won't get caught.

"It's terrible what's coming to the next generations."

3 — What is the logic behind this process?

To reach different levels of depth, the listening process consists of different waves or iterations throughout this Deep Demo process, until reaching the bottom of the narratives.

1. First iteration. Surface or public narratives.

We start with a very open initial sample of people, and we will talk to them for about 10-15 minutes. This first round of interviews will give us a first idea of what is going on in and around the Department. We suggest conducting an initial number of 100-150 interviews, as a guiding number, with the diversity of participants and quality of content being of greater importance than quantity per se.

Preliminary results by ALC^K with the information provided include:

—First conclusions on narratives and needs
—Identification of the main challenges and opportunities
—Identification of barriers and facilitators
—Creation of initial personas based on ethnographic templates

2. Second and third iteration.

Once the first impressions have been collected, analyzed and validated, a second batch of information will be collected in the medium term with more in-depth interviews, this time with as many people as possible. With the interviews of the second iteration, we are taking a step further in the quick interviews we have already conducted. We will go into more detail at that stage.

Link questionnaire second iteration Montenegro (example)

4 — Essential elements of the listening process

The main elements of the listening process are:

1. People. Talking and 'quick chats' with a wide range of people from varied representative profiles in order to draw a breadth of ideas, perceptions, and perspectives.

2. Questions. Going deeper with interviews on the specific topic(s) we want to address. On this platform, the questions would be associated with urban transformation, innovation and creativity strategies, as well as with the challenges linked to sustainability faced by the city.

3. Listening channels (or information gathering tools). Listening channels consist of a range of methods, both digital and analog.

4. Collective interpretation. A collective interpretation (sensemaking) of the information generated by the systems mapping and the deep listening process. UNDP, public institutions, private sector and civil society organizations take part in the sense making process.

1. PEOPLE

The listening group is made up of the people to be listened to. These should represent the diversity of the community in terms of economic, gender, age, etc. and an effort should be made to include the people who do not participate in traditional associative networks (indigenous communities, migrants...).

Selection: An initial list of 5 to 10 people can be drawn up. These people will make suggestions for expanding the network. This is known as "snowball" sampling.

TIP: The beginning of the process is always imperfect. The identification of these 5 or 10 people initially contacted is not very important because the group will grow in numberas the process advances.

Contrast Group. It is made up of people belonging to the organizations that make up the Platform, public institutions, private companies, NGOs, schools, universities and any other agent involved or working in the intervention area. People from the listening team can also be included here.

2. QUESTIONS

The questions that will guide the listening process are selected according to the information we are interested in obtaining. On the **UNDP Social Innovation Platforms - Deep Demonstration in Uruguay:** innovation and creativity strategies as a driver of the Department's government action and use them to respond more efficiently to the challenges linked to sustainability faced by the territory.

The questions below are some examples for the first iteration of listening:

What is happening right now in in Prishtina?

What are the challenges and difficulties you see in Prishtina?

What are the main opportunities for Prishtina? Do you think that the existing initiatives are sufficient? What do you think can be done to improve (or further develop) them?

In the current situation you described, who wins and who loses?

How do you imagine Prishtina in the future (economically, socially, environmentally...)?

Link

3. LISTENING CHANNELS

These refer to different qualitative research tools and methodologies, both digital and analog, such as:

a **Community**

★ Unstructured qualitative interviews (key listening source), which should also be complemented with quantitative information from traditional data sources such as public statistical data (employment/unemployment data, access to health care, competencies, the financial market, the environment, etc.).

★ Observation: analysis of language, social norms, spaces, hierarchies, local actions (events, contests)

★ Manifesta Biennale Festival.
•Carlo Ratti's Urban Vision (report shared by Manifesta Staff)
•Citizen Survey insights (report shared by Manifesta Staff)
•Thematic workshops taken place during the festival:
　—Center for Narrative Practice
　—Raumlabor's summer workshop in the Brick Factory
　(also: discussion with the communities in the area)
•Art installations results, e.g: Chihary Shiota's "Tell me your story"
•Overall, interviews to people attending, staff, volunteers...

3. LISTENING CHANNELS

Other examples for potential listening channels:

✳ Participatory photo and video, participatory theater, participatory cooking, and other participatory processes such as games, monologues, music, video games (e.g. Minecraft).

✳ Group interviews for contrast.

✳ Citizen-created data, enabling the implementation of digital platforms for storytelling, polling, mapping of locations, etc.

✳ Contact points: nurses, pharmacies, doctors, clinics, local stores...

b | Digital

✳ Digital observation: Media monitoring (what are people saying about these issues, sustainability strategies and plans implemented by the municipalities...), monitoring of specific websites (local newspapers, Facebook...), etc.

✳ Narrative analysis of big data (Natural Language Processing of all collected texts, social media and news monitoring)

✳ Data created by citizens, allowing the implementation of digital platforms to tell stories, answer surveys, mapping of points, participatory governance channels...

•Data resulted from the Manifesta Biennale festival. Manifesta is in itself an extraordinary listening structure that has generated an educational/citizen consultation platform. Now we count on the answers and reports from different Pre-Manifesta activities, such as the Citizen Consultation survey or Carlo Ratti's Urban vision. This serves as key information that can be listened to and coded into Primary and Secondary sources.

3. LISTENING CHANNELS

✸ Narrative collection tools

✸ Explore other avenues to obtain information about the situation: housing and rental websites, employment websites, supermarket prices, Google trends...

✸ Big data analysis (for now only focusing on narratives)

4. THE COLLECTIVE INTERPRETATION PROCESS

Collective interpretation can be described as a collective interpretation of the information generated by the systems mapping and deep listening process. UNDP, municipalities, companies and civil society organizations are involved in this sensemaking process.
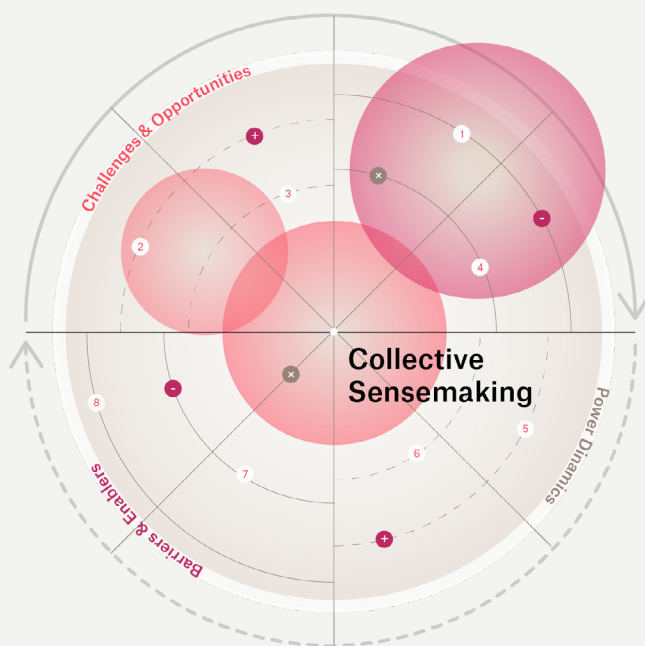
03

5 — How do we bring this process to Prishtina?

a   **We choose the right listening channels**

1. It is important to adapt to the channels or sources already existing on the Municipality of Prishtina (discussion spaces, suggestion boxes...) All this information can be used for the process.

2. In addition, each place has its own characteristics and specificities. This means that Prishtina has some spaces or activities that provide valuable information not found in other places or contexts.

3. We should always include at least these three types of basic ethnographic tools, in addition to the abovementioned:

   Participatory observation
   Conversations
   Group actions

Qualitative Research Methods: Selecting the right tool for the job!			
Data collection method	**What it consists of:**	**Kinds of data produced:**	**What It´s good for:**
Participant observation	• Direct observation of and participation in a social setting over a period of time. • Participation observation spectrum. • Documentation of observations.	• Fieldnotes, sketches, maps. • Photos. • Sometimes videos.	• Practices ("what people are doing") • Processes ("how people do things") • Interaction *in situ* (tone and social dynamics)
Interviews	• Informal interviews = unstructured conversation with a purpose • Semistructured interviews = one on one conversation with interview guide or protocol • Probe and follow-up questions	• Transcriptions of audiorecordings. • Jottings and debrief notes	• Sories/narratives ("what happened and how did events unfold") • Affective/emotional response • Sensemaking, "cultural logics", explanations and processes ("how and why people think they do things") • Interpretations: Key symbols (Ortner), framing (Yanow and others), and "webs of meaning" (Geertz)

Focus Group Interviews	• Group interviews
	• Skilled facilitation to take advantage of and manage different perspectives
		• Transcriptions of audiorecordings.
		• Jottings and debrief notes
			• All the features of interviews plus:
			  Significant logistical planing
			  Added trickiness of interpersonal dynamics
			  Opportunity to have participants compare, contrast and respond to each other
			  Consciousness-raising potential (Madriz)

b   **We think of the first profiles**

Linked to this last point, it is important to start with a list of key stakeholders in Prishtina. We start with a selection of initial generic profiles, which will gradually expand the sample by snowball effect, asking each one of them with whom we should talk. This avoids bias on our part and helps us to enrich the sample.
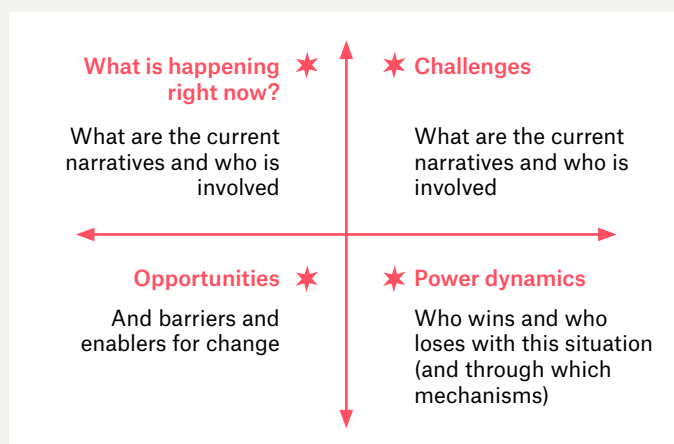
Likewise, this sample should always have a balance of gender, age, educational levels, territories and any other important factor in Prishtina.

c   **We collect information**

1.   After contacting these first people, we conducted a series of quick interviews with them (10-15 minutes).

These first quick conversations allow us to begin to generate the network for the process and to analyze the general narratives. Normally, in this first iteration we reaffirm elements that we already know or intuit, but a first contact is important to be able to go deeper later.

2.   These first conversations have four main axes/questions, to generate a framework on which to deepen (FLYVBERG, 2006).

What is happening right now? ✴
What are the current narratives and who is involved

✴ **Challenges**
What are the current narratives and who is involved

Opportunities ✴
And barriers and enablers for change

✴ **Power dynamics**
Who wins and who loses with this situation (and through which mechanisms)

d | Technical issues

1. *Recordings.* It is preferable to record the conversations we have, with the prior consent of the interviewee (one simple recording with a mobile device is sufficient). This allows us to transcribe the texts and make better use of the information. However, refusal to record the conversation should not prevent us from talking to certain people. In these cases, we will take notes with textual quotations.

2. *Transcriptions.* Recordings can be transcribed automatically. ALC[K] has an automatic Spanish transcription tool. However, it is important to briefly review the texts to correct possible errors in the tool (due to audio quality, jargon or other reasons).

3. *Consent and privacy.* We have a very simple consent form which ensures that the recording will only be used by the technical team and that although we can extract textual quotations, in no case will they be associated with specific persons, nor can they be easily recognized or associated (APPENDIX V).

4. *Other elements:* If interviews are conducted in person (they can be conducted by telephone or telematically), it is convenient to take photographs of the interviewees (with their consent), not necessarily portraits but photographs of the environment or the scenes around them.

e **Other sources**

1. The observation template (APPENDIX III) and the observation matrix (APPENDIX IV) are attached to this guide. Observations can be made in the daily, work or family environment, during field visits or at any time that something attracts the attention of the people conducting the listening process.

2. In addition to ethnographic observation, information will be collected from these secondary or existing sources (4.3.)

f **Technical and monitoring considerations**

1. This process proposes that the information from the interviews (recordings) and all information from other sources should be provide the ALC[K] team, who will take the references to the tracking and monitoring matrix (link). The listening team can also use the matrix to collect certain information directly, as it will be open to the listening team participants.

2. At a general level, weekly follow-up meetings are proposed with the ALC[K] team to coordinate digital spaces to share information and any type of issue inherent to the process.

✳ Technical summary

1. Create a **database** of potential interviewees. Choose people from your environment, as varied as possible. (women/men, older/younger, employed/unemployed, living in the area or having a second residence). In the second iteration, new key people from the environment will be included, in addition to second interviews with people already contacted.

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2. Contact and management of the i**nterview agenda**. It is recommended to make a plan using a calendar for conduciting the interviews.

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3. In the Prishtina Matrix there is a sheet called "People". In this section we will add the possible persons to be interviewed and some relevant information about them. This will help us to organize and schedule the interviews, but also to verify that there is a balance between the profiles in terms of gender, educational level, age, etc.

✸ Technical summary

4. Management of other listening channels. The information obtained from these channels will be incorporated into the matrix, in the sheet called "Secondary sources".

5. Transcription of audio interviews. The ALC[K] team will make the transcription software available to the listening team.

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6. Share the notes and quotes from each interview. The ALC[K] team will provide a [form](#) through which you will be able to share this information (demographic and contact data of the interviewee, audio file, video file, photograph of the interviewee, completed rapid interview tool / guide...)

6 — How do we analyze this information?

The ALC[K] team will bear the burden of analyzing the information provided, although any member of the listening team may contribute and get involved when they wish. However, we believe it is necessary to understand how and for what purpose this information is analyzed.

In contrast to questioning and observation techniques, documentary techniques have one obvious advantage: the document is an "objective" material. It may, of course, give rise to different interpretations, but it is identical for everyone and does not change, which allows for a more objective evolutionary and comparative study over time. In order to minimize the degree of interpretation, the main conclusions of the different cases of analysis were validated by most of the interviewees through collective interpretation sessions, in which the participants validated or completed the analysis.

The most important quotes from each of the conversations are coded and collected in the information matrix as **"primary sources"** [(link)](link) Each quote has a general quote number, a thematic area and sub-area that groups them and their respective reference, a number of each quote within each area, the corresponding code to guarantee anonymity and the quote itself. In addition, a total of six parameters have been applied to each citation quote in order to identify patterns of thought (HATCH, J.A., 2002):

—**Similarity** (perceptions similar to others)
—**Difference** (different perceptions from others)
—**Frequency** (perceptions that are repeated)
—**Sequence** (perceptions that happen in a certain order)
—**Causality** (perception that one element leads to another)

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[2] Hatch, J. Amos. Doing Qualitative Research in Education Settings. State University of New York Press, 2002. Project MUSE

The most relevant pieces of non-objective information (news, opinion articles, images, studies, field notes) are included in the information matrix as **"secondary sources"**. (link).

Through these parameters, patterns of thought, similarities and differences between ideas will be identified and analyzed around three different layers, based on the depth of the discourse. The three levels, which appear in the narrative analysis tab of the **"summary of patterns"** matrix (link), are the following: surface narrative (public speeches in first contact); hidden narrative (analysis of textual quotations that through patterns indicate something hidden behind the textual discourse); metanarrative (deep belief that operates and conditions the two previous ones).

"I sell local traditional cuisine in a package of IDR 10.000 (USD 1) per portion, promoting through Facebook and people order,
I deliver to them".

SORAYA

There is a value in food as a driver for development

Age   25
Job   Grocery store owner
Area   Katialada Village

CHALLENGES

▲ Decrease of productivity after the pandemic. Due to the Covid-19 there are not many orders of Bilenthango and other traditional local cuisine these days.

▲ Internet connectivity. I try to primite my products via Facebook and I'd like to develop the digital marketing part of my shop, specially after Covid.

OPPORTUNITIES

■ Food innovation. I've seen people using local food resources to craft and develop modern food/menu: shrimp dum sum, and chicken dim sum; baked brownies.

■ Local gastronomy and delicacies. Tili Aya and Biluluhe are very popular. Biluluhe, Ilabulo, seaweed cakes and of course our coconut oil would be a success outside of here.

*Example of depopulation platform profile in Gorontalo, Indonesia

SEGMENTATION

People perceive the same reality very differently. The segments of perceptions that we will identify will have the following characteristics:

1. These people represent repeating or operating patterns of narratives.

2. The personas/profiles are based on analysis of narratives. They are not simply based on demographic data or quantitative analysis: they represent unified patterns of perception, behavior, and thinking.

3. These personas attempt to represent diversity of age, social background, and occupation as a set of people. We give them name, face and profession/sector, more or less representatively, but the narratives about certain areas (employment, culture, services) do not represent only that 32-year-old woman we have chosen to give voice to that narrative, but also younger people, even men. In fact, many of them share perceived opportunities and challenges.

4. Each persona has an underlying key idea, a set of perceived opportunities and challenges, and a relevant quote.

5. All of this information represents perceptions. This means that they are not necessarily true and sometimes even contradict each other. However, they are all operating and ultimately conditioning the success/failure of activities in the area.

7 — What do we do with our analysis?

Develop new tools to understand social dynamics and perceptions in greater depth and to be able to connect this information to construct collaborative processes are essential elements for the development of Social Innovation Platforms.

Our analysis must be constantly validated and socialized in spaces of deliberation and participation. Validation and enrichment of these narrative patterns, sometimes contradictory among themselves, or that sometimes do not even correspond to objective reality, is important to be able to compare existing actions with them and generate new actions in those perceived areas of opportunity.

The collective interpretation sessions consist of presenting the identified narratives, crossing these narratives and thus legitimizing and supporting the results of the listening process, promoting encounters and dialogues between people and institutions that do not normally coincide spontaneously in spaces of discussion and exchange.

7 — What do we do with our analysis?

In these sessions, the challenges and opportunities identified in the listening processes are presented, mostly through these profiles, highlighting similarities and discrepancies on the part of the attendees, as well as possible solutions.

Once the listening process is completed, we will conduct training and design sessions to generate these spaces, as well as the second volume of this guide.

Gastronomy as a tool for Social Innovation
Southern Thailand — UNDP-led

Food System is one of today's greatest challenges facing the Sustainable Development Goals (SDG). Therefore, ALC^K is working together with UNDP and Imago –chefs and creators for gastronomic models transformation–, promoting new approaches based on social innovation platforms that will help us redesigning more sustainable food systems in Southern Thailand.

Social Innovation Platform in Southern Thailand (3 Provinces) — UNDP Bangkok Regional Hub

Imago — UNDP — ALC^K

Subject area: Local Food Systems

Solutions

Imago

2. Analysis and Collective Sensemaking
Sharing the results obtained through the listening process by people and organizations involved in these processes, so they can complement and legitimize the information analyzed.

3. Co-creation
Sessions where local people generate ideas around the challenges identified in the listening process and interconnect them with the initiatives already operating in the territory.

4. Prototyping
The selected project proposal jumps into the prototyping phase on 5 interconnected levels of action.

1. Listening process
Set of qualitative tools complemented by quantitative data for unravelling the community's narratives in depth along with their needs, challenges and opportunities.

Gastronomic culture

Systems transformation

Gastronomy as a tool for Social Innovation

International Cooperation

Conflict Resolution

Sustainable Food Systems

UNDP

ALC^K

Challenges

Portfolio Initiatives

UNDP Initiatives | Regional Initiatives
UNDP Initiatives | Regional Initiatives
UNDP Initiatives | Regional Initiatives
| Regional Initiatives
| Regional Initiatives

Community Initiatives
Small and mid Scale Initiatives
Large Scale Initiatives
Services
Regulations

8 — References for further information

In the "Listening to Prishtina" folder, the following documents are available to the listening team for further information, Manifesta's reports, Workbook I "Community Listening Process", Work 4 Progress Program, in addition to the materials/tools mentioned in this document.

ANNEX I

Download

HOW TO CONDUCT INTERVIEWS STEP BY STEP

Basic interview process

    1. Start with project explanation; consent for recording.

    2. Check equipment is working by recording the time, day, place, and participants.

    3. Restate what you have understood and check for clarification.

    4. Ask probes for more examples to encourage elaboration.

    5. At the end of interview, ask for "other people to interview" (snowball sampling)

    6. At the end of the interview, always thank the participant for giving their time and sharing their views, and make sure they have a way to contact you.

1) Before the interview

• Begins with an **explanation of the platform and its importance.**

• Consider **specific sensitivities** that may affect the interviewee's receptivity and confidence (controversies about local history, perceptions the interviewee may have about the identity of the interviewer or his or her organization, personality traits of the interviewee, gender issues, etc.).

• **Confidentiality and consent.** Explain that we would like to record the interview and take some notes and observations, as well as use the comments, but that we will not mention or use your names or any other personal data in any case. It is totally confidential. If you want to take photos, videos, etc., always ask for permission to use them (if necessary, we have consent forms that can help in some situations).

• **Doubts and questions.** Once we have said this, we should ask the interviewee: *Do you have any questions before we start?*

• Interviews can be supplemented with **field notes and photographs**. Note key phrases, words, and themes during the interview. Write a summary account immediately afterwards; note things that were said but not recorded: context, impressions of the relationship, mistakes, ideas.

2) During the interview

• Start with basic descriptive questions: *name, age, employment, place of birth, place of residence, etc.*

• Continue with ice-breaker questions: *Describe a normal day in your daily routine over the past few years*; *How has it changed with Covid-19*; *Tell me more about your job and responsibilities...*

• Use the tool / guide provided by the ALC^K team to ask the more specific questions (template for the first iteration or template for the in-depth interview, as appropriate).

• Ask for more examples to encourage collaboration.

• You can ask more sensitive questions later, when the interviewee feels more relaxed.

3) Once the interview is completed

• **Final questions:** *Is there anything I haven't asked you about that you would like to comment on; do you have any further questions; besides yourself, who else do you think we should talk to about these issues (snowball); do you know of any ongoing or future initiatives that you think would be interesting for us to hear about from the initiative?*

• Inform the interviewee about the **next steps.** *We will analyze and process the information, and present these insights to stakeholders and community members in collective interpretation sessions.*

• At the end of the interview, always **thank** the participant for his or her time and opinions.

• Make sure that the person being interviewed has a way to contact you. Also collect their **contact information** (e-mail, telephone, and/or address), so that they can receive information about the project or new proposals for participation.

Example presentation by the interviewer:

Hello! I'm _____ and I'm calling you from the UNDP Kosovo office / The Municipality of Prishtina. As part of the City Experiment Fund, we're exploring a new approach to problem solving in Prishtina. We're doing this through a social innovation process that better connects all the agents and actions of the city and the region, to begin to design what we call a People Powered Portfolio. There are no simple, singular solutions to complex problems and these require an approach that is based on learning and experimentation.

To begin with, we are collecting diverse opinions to check if the existing initiatives respond to the needs and aspirations of the people of the city. In a first database of people to talk with, your name has been suggested and this is why we would like to know your general opinion about what is happening here. It is a totally anonymous interview, what you tell us will not be linked in any way to your name or surname. It won't take you more than 15 minutes. And if you find it interesting, we will invite you to participate in the contrasting sessions and in the initiatives that may be promoted in the future.

We would like to record it, but only to be able to transcribe it, then we will erase all the recordings. Please answer with YES or NO: is it okay with you if I record the interview?

Confidentiality: We assure the confidential treatment of the information through the following measures:

•All interviews will be tracked through a coding system for protecting confidentiality of participants.

•The coding file will be a password protected file that will be shared only with the Listening Team.

•Answers given are never linked to a specific person but used in an aggregated way. Any identifying information will be removed from the final report or any versions of the report that will be shared with participants and a larger audience.

¡We will continue to deepen in what you tell us, but if this is OK with you, we would like to begin by knowing what, in your opinion, is currently happening in Prishtina …

SOME INTERVIEWING TIPS

• Listen carefully to the interviewee. Make sure you are looking at him/her and nodding your head, so he/she knows he/she is being heard and understood.

• Express your interest in what they are saying by introducing phrases like: "that's very interesting" or "that idea is important, of course, I hadn't thought of that".… The more conversational you are, the more comfortable the interviewee will feel. We suggest avoiding the use of technical words.

• From time to time, repeat some part of the answers the interviewee gives you to make sure you are understanding what he/she is saying.

• The way you ask questions should be simple and direct. Although the structure may appear as such, adapt your language and avoid complex phrases or words.

• Be sure to ask one question at a time.

• Make sure that the interviewee has finished before asking the next question, avoiding interrupting.

• Try to avoid redundancies and repetitions, even if it appears in the script, avoid asking questions that the interviewee has already answered.

• Try to avoid talking about yourself, unless it is necessary or comes naturally. We suggest staying neutral and not making value judgments, there are no right or wrong answers.

ANNEX II

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AGE: GENDER IDENTITY: LIVES IN: WORKS IN: TRAINING / EDUCATION: OTHER	
What is happening right now in Canelones?	
What are the challenges and difficulties you see in Prishtina? How does this affect your daily life and that of the rest of the inhabitants?	
What are the main opportunities for Prishtina? Do you think that the existing initiatives are sufficient and what can be done to boost them?	
In the current situation you have described, who wins and who loses?	
How do you imagine Prishtina in the future? Economically, socially, environmentally	
Reactions, contradictions, context, language...	

ANNEX III

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Ethnographic Fieldnotes Template

Title:
Date:
Location:
Key informant(s):

Description of activity (Emic: their view/ situation) Who, what, when, where, why, how	Reflections (Etic: My view/ thoughts) Own positionality, reflexivity, meanings, significance, connections etc.

Emerging Questions/Analyses
Potential lines of inquiry, theories, common narratives

Future Action
Including further contacts, Include timescales

☐ Verbal consent   ☐ Written consent   ☐ Attach copy

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ANNEX III

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Spradley's Descriptive Question Matrix

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	Space	Object	Act	Activity	Event	Time	Actor	Goal	Feeling
Space	Can you describe in detail all the places?	What are all the ways space is organized by objects?	What are all the ways space is organized by acts?	What are all the ways space is organized by activities?	What are all the ways space is organized by events?	What spatial changes occur over time?	What are all the ways space is used by actors?	What are all the ways space is used in seeking goals?	What places are associated with feelings?
Object	Where are objects located?	Can you describe in detail all the objects?	What are all the ways objects are used in acts?	What are all the ways objects are used in activities?	What are all the ways objects are used in events?	How are objects used at different times?	What are all the ways objects are used by actors?	How are objects used in seeking goals?	What are all the ways objects evoke feelings?
Act	Where do acts occur?	How do acts incorporate the use of objects?	Can you describe in detail all the acts?	What are all the ways acts are a part of activities?	How are acts a part of events?	How do acts vary over time?	What are all the ways acts are performed by actors?	What are all the ways acts are related to goals?	What are all the ways acts are linked to feelings?
Activity	What are all the places activities occur?	What are all the ways activities incorporate objects?	What are all the ways activities incorporate acts?	Can you describe in detail all the activities?	What are all the ways activities are part of events?	How do activities vary at different times?	What are all the ways activities involve actors?	What activities are goal seeking or linked to goals?	How do activities involve feelings?
Event	What are all the places events occur?	What are all the ways events incorporate objects?	What are all the ways events incorporate acts?	What are all the ways events incorporate activities?	Can you describe in detail all the events?	How do events occur over time? Is there any sequencing?	How do events involve various actors?	What are all the ways events are linked to goals?	How do events involve feelings?
Time	Where do time periods occur?	What are all the ways time affects objects?	How do acts fall into time periods?	How do activities fall into time periods?	How do events fall into time periods?	Can you describe in detail all the time periods?	When are all the times actors are "on stage"?	Which goals are scheduled for which times?	When are feelings evoked?
Actor	Where do actors place themselves?	What are all the ways actors use objects?	What are all the ways actors use acts?	How are actors involved in activities?	How are actors involved in events?	How do actors change over time or at different times?	Can you describe in detail all the actors? "on stage"?	Which actors are linked to which goals?	How do actors involve feelings?
Goal	What are the goals sought and achieved?	What are all the ways goals involve use of objects?	What are all the ways goals involve acts?	What are all the ways goals involve activities?	What are all the ways goals involve events?	How are goals related to various time periods?	What are all the ways goals involve actors?	Can you describe in detail all the goals?	How do goals involve feelings?
Feeling	Where do the various feeling states occur?	What feelings lead to the use of what objects?	What are all the ways feelings affect acts?	What are all the ways feelings affect activities?	What are all the ways feelings affect events?	How are feelings related to various time periods?	What are the feelings experienced by actors?	What are all the ways feelings influence goals?	Can you describe in detail all the feelings?

ANNEX IV

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UNDP

CONSENT FORM

Background: You are invited to participate in an interview conducted by the UNDP Thailand. This interview is part of a deep listening process to understand the local dynamics and community's narratives and reveal in-depth needs, challenges and opportunities related to Air Pollution in Chiang Rai.

Procedures: The interview will be approximately 30 minutes long and conducted by one of the members of the Listening Team. During the interview you will be asked questions related to the Air pollution in Chiang Rai, more specifically the challenges and opportunities regarding this topic.

The interview will be audio recorded.

Confidentiality: We assure the confidential treatment of the information through the following measures:

- All interviews will be tracked through a coding system for protecting confidentiality of participants.
- The coding file will be a password protected file that will be shared only with the Listening Team.
- Digital back-up files will be stored in a USB flash drive, with the identifiable data in a password protected file, that is secured in a location only known to the listening team. Any physical paper back-ups will be stored in a secure location accessible and known to the members of the Listening Team.
- Answers given are never linked to a specific person but used in an aggregated way. Any identifying information will be removed from the final report or any versions of the report that will be shared with participants and a larger audience.

Voluntary Nature of Participation: Participation in this study is completely voluntary. Your decision to participate or not to participate will not affect your relationship with UNDP Thailand or members of the Listening Team. If you decide to participate in the study:

- You may choose to not answer any question that you do not want to respond to;
- You may choose to end the interview at any time;
- You may choose to rescind any information you have given.

Contacts and Questions: If you have any questions later, you are encouraged to email:

You will be given a copy of this consent form.

_____I hereby agree to participate in this interview and for my response to be recorded.
_____I agree to be contacted later to receive project information or new participation proposals

Full Name: _____

Email/Phone:_____

Signature: _____

Date: _____

Listening Team Member

Full Name: _____

Signature: _____

Date:_____

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ANNEX V

★ **5 key messages for why we are doing this work of social listening & social innovation platform building**

1. Context: Cities are critical sites of positive societal transformation, especially now in times of great transition, when citizens tend to trust cities more than other governments, and when municipalities can work together across boundaries for learning and for strengthening their collective voice and capabilities to bring about change.

2. Narratives of the city shape everyday life as well as imaginaries about what the city can be, in both visible and invisible ways. Revealing the range of citizen and cultural narratives unlocks new possibilities for changing how we see ourselves, each other, & the city, and therefore what we can do together.

3. Deep listening & co-creation adds value to culture, urbanism, innovation & other city strategies as well as the municipality's strategic decision making process, both by building understanding across difference and inviting individual and collective creativity to manifest and to build social capital, which leads to greater community resilience, social cohesion, and creates conditions for positive economic change.

ANNEX V

4. The Social Innovation Platform that we are trying to build in Prishtina enables building a "people-powered portfolio" of strategic initiatives that are both responsive to listening and co-creation, and that capture imagination for the future, and in ways that are adaptive in a continually changing context, and scalable to different parts of the city. The platform will have on line and off line activity.

5. The multiple initiatives implemented in Prishtina (e.g. Manifesta) provide listening channels to inform the sensemaking and co-creation process suggested by the City Experimentation Fund. Our contribution will be focused in creating this Social Innovation Platform that will help generate a safe experimentation space for the city with capability to respond to local needs and aspirations iteratively and in real time, and build imagination for creating better futures longer term.