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Co-create Social Innovation

A mapping of Co-creation methods for Social Innovation

June 2015

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Foreword

This report is the result of my master thesis work, started in 2012, at the end of my MSc in Engineering Physics studies with the specialization Business and Innovation, when I become involved in the founding process for Lund University Social Innovation Center (LUSIC).

I would like to thank my supervisor Carl-Johan Asplund for his support and interest for the research area and the methodology and the opponent Martina Persson Hollsten for her great feedback.

I also would like to thank André Bogsjö, Jens Hylander, Marina Nart, Lars-Erik Olofsson, and Shkëlqim Ismaili, my former colleagues from LUSIC, for their support and inspiration during the beginning of the research process and my professional collaboration partner Anna Ranger for her support and feedback during the end of the process. I am also grateful for the trust and support Per Eriksson, former rector of Lund University, gave to LUSIC.

I would like to express my gratitude to my parents, Karin Grina and Terje Grina, and my brother, Pontus Grina, for their support and encouragement during the process.

Joakim Grina
Lund, June 11, 2015

Abstract

Title:	Co-create Social Innovation - A mapping of Co-creation methods for Social Innovation
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Supervisor:	Carl-Johan Asplund – Dept. of Industrial management and logistics, Faculty of Engineering LTH, Lund University.
Background and issue of study:	<p>The global financial crisis, climate change, demographic changes, and rising inequality are some of the global trends that put pressure on public leaders and organizations, civil society organizations and corporations to shift to a social and environmental sustainable development. Social innovations are demanded to be both drivers of positive societal change and forces against negative developments. Often cross-sectoral, open and collaborative, create new relationships and are built on pro-sumption, grassroots involvement, bottom-up processes, co-production and mutualism. Aspects that can be enhanced with the support of well-designed and well-hosted co-creation activities and processes. Even if there is a common understanding that co-creation plays an important role in the creation of social innovation there is a lack of clarity on what co-creation is and how to actually co-create social innovation. This report aims to give taxonomy for co-creation of social innovation and a general co-creation process that structures the different co-creation methods in a useful way. It is meant to brief people that are new to the area and give a practical framework for social innovation practitioners.</p>
Purpose statement:	<p>The main purpose with this report is to understand the co-creation methods that are used for enabling Social Innovation.</p> <p>Three sub-purposes:</p> <ul style="list-style-type: none">• Sub-purpose one is to identify and describe which co-creation concepts and methods are used among social innovation actors in the same context as Lund University Social Innovation Center (LUSIC).• Sub-purpose two is to design and present a framework that makes it easier to find the "best" co-creation method for the perceived situation during the co-creation process.• Sub-purpose three is to explain how the framework can be used to easy find the "best" co-creation method for the perceived situation during the co-creation process, or plan and implement an entire co-creation process.

Methodology:

Basic theory about co-creation has been compiled from relevant academic articles and complemented with theory from references found during the field research. A field study methodology inspired by the first phase in the Design Thinking process, Inspiration, has been used in order to find co-creation concepts, and offer a better understanding of the concepts and the co-creation methods they included. During this process 23 relevant actors and events in South Sweden, Denmark, South Finland, and the Basque Country were visited. From presentations, observations, discussions, and participation relevant information and insights were gathered through notes and pictures. The information from the field studies has then been complemented with more literature studies about co-creation concepts and methods that were identified during the field studies. In order to find a process that could structure the co-creation methods a methodology inspired by the second step in the Design Thinking process, Ideation, was used. First an early prototype, a sketch, was created and then developed into the final co-creation process and table for social innovation. Finally found co-creation methods were sorted into the table.

Conclusions:

The found co-creation concepts in the social innovation are: Art of Hosting, Design Thinking, Service Design, Graphic Facilitation, Visual Thinking, the Business Model Canvas and Transversal Dialogue. The designed structure for how to find the appropriate method for common situations during a co-creation process is a co-creation method table divided after a designed co-creation process built up by three main phases: A. Discover, B. Ideation and C. Implementation. The phases are divided into sub-phases and some of the sub-phases are divided into steps. The different co-creation methods are sorted into the table according to the sub-phases and the steps. The recommended way to use the co-creation method table is to co-create the social innovation process with sticky-notes in a Graphic roadmap with activities (sub-phases and steps) and methods from the co-creation method table.

Key words:

Co-creation, Social Innovation, Design Thinking, Human Centered Design, Participatory Design, Art of Hosting, Visual Thinking, Graphic Facilitation, Service Design

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1. Introduction

In the introduction the issue of study, the problem formulation and the background to this master thesis work are presented. Also the purpose statement, the target group, the limitations and some central definitions are given.

1.1 Background

The global financial crisis, climate change, demographic changes, and rising inequality are some of the global trends that pressure public leaders, organizations, civil society organizations and corporations in shifting their focus towards a sustainable development. When conventional activities fail social innovations are demanded to be both drivers of positive societal change and forces against negative developments. Public leaders and organizations need to develop better ways to meet citizen needs and lead the shift to sustainable development. Civil society organizations are faced with new opportunities and issues. At the same time businesses need to innovate their value production chains to improve social or environmental conditions and address social and environmental needs at a local and global level. (Hansson, Björk, Lundborg, & Olofsson, 2014)

The European Union states that *”social innovation can offer a way forward in coping with the societal challenges and the crisis that the EU is facing”* (The Bureau of European Policy Advisers, 2011) and the Swedish national innovation strategy highlights that Sweden needs to use *”the potential of social innovation and social entrepreneurship to help address societal challenges”* and *”increased knowledge about how social innovation and entrepreneurship can contribute to meet societal challenges on a global, national, regional and local level”* (Näringsdepartementet, 2012:47).

Lund University’s vision is to be a world-class university that works to understand, explain, and improve our world and the human condition (Hansson, Björk, Lundborg, & Olofsson, 2014). With accelerating social and environmental challenges, and an international trend of growing interest for social innovation and entrepreneurship, it was clear that Lund University also had to support innovative students and researchers aiming to address social needs. Therefore in 2012 Lund University initiated the Lund University Social Innovation Center to strengthen social innovations from, within and around the university (Hansson, Björk, Lundborg, & Olofsson, 2014).

Social Innovations are often cross-sectoral (involve actors from more than one of the private sector, public sector, and nonprofit sector), open and collaborative (inclusive and engage a wide range of actors), create new relationships and are built on pro-sumption (creation of products and services by the same people who will use them), grassroots involvement, bottom-up processes, co-production and mutualism (individual and collective well-being is obtainable only by mutual dependence) (Caulier-Grice, Davies, Patrick, & Norman, 2012). All these aspects can be enhanced with the support of well-designed and well-hosted co-creation activities and processes.

1.2 Definitions

1.2.1 Social innovation

There are many different definitions for social innovation. *Stanford Social Innovation Review* defines social innovation as:

“A novel solution to a social problem that is more effective, efficient, sustainable, or just than existing solutions and for which the value created accrues primarily to society as a whole rather than private individuals. A social innovation can be a product, production process, or technology (much like innovation in general), but it can also be a principle, an idea, a piece of legislation, a social movement, an intervention, or some combination of them.” (Jr., Deiglmeier, & Miller, 2008)

Some definitions emphasize the collaborative part, like in the Swedish strategic research and innovation agenda *An Ecosystem for Social Innovation in Sweden* where social innovation is defined as:

“New approaches and solutions to social needs or common problems that are implemented in, and impact, society. Social innovations are inclusive, and create new social relations or collaborations.” (Hansson, Björk, Lundborg, & Olofsson, 2014).

1.2.2 Co-creation

There are different opinions on how the term co-creation should be used. Sanders and Stappers (2008) use the term co-creation for any act of collective (two or more people) creativity but often the term co-creation also indicates that all actors, including the end-user, are actively working together through the whole creative process.

1.3 Problem formulation

Already from the beginning LUSIC initiators used co-creation methods, mainly from the Art of Hosting concept, in order to gather stakeholders and co-create the platform of LUSIC. In designing and hosting co-creation activities and processes it is important to understand the challenge and what methods to use while co-creating solutions that will address the challenge. Even if there is a common understanding that co-creation plays an important role in the creation of social innovation there is a lack of clarity on what co-creation is and how to actually co-create social innovation. In contact with other organizations, that also supported innovation activities and processes, it became clear that there were other co-creation concepts and methods, which were new to LUSIC. There is a need for a co-creation process for social innovation that can be used as an easily understood structure for co-creation methods from various concepts like Design Thinking, Participatory Approaches, Visual Facilitation, and Service Design etc. This report aims to give taxonomy for co-creation of social innovation and a general co-creation process that structures the different co-creation methods in a useful way. It is meant to give a practical framework for social innovation practitioners. A framework that makes it easier to find the "best" co-creation method for the perceived situation during the co-creation process, or plan and implement an entire co-creation process.

1.4 Main purpose

The main purpose with this report is to understand the co-creation methods that are used for enabling Social Innovation.

Three sub-purposes:

- Sub-purpose one is to identify and describe which co-creation concepts and methods are used among social innovation actors in the same context as Lund University Social Innovation Center, LUSIC.
- Sub-purpose two is to design and present a framework that makes it easier to find the "best" co-creation method for the perceived situation during the co-creation process.
- Sub-purpose three is to explain how the framework can be used to easy find the "best" co-creation method for the perceived situation during the co-creation process, or plan and implement an entire co-creation process.

1.5 Limitations

Since LUSIC is a support function for social innovation at Lund University, mainly actors that also are support function for social innovation processes and have a strong connection to universities, have been visited during the field studies. Only co-creation concepts that were acknowledged amongst more than one of the visited actors are included in the result.

1.6 Target group

This report is manly written for organizations that plan, operate or support social innovation processes. It could also be used by managers, project leaders, social entrepreneurs/intrapreneurs, and consultants etc. that are involved in, leading social innovation or social entrepreneurship processes. Most of the content is relevant for all kind of innovation processes.

1.7 Report Outline

1. Introduction

In the introduction the issue of study, the problem formulation and the background to this master thesis work are presented. Also the purpose statement, the target group, the limitations and some central definitions are given.

2. Methodology

The methodology gives an overview of the study's structure and a description of the study's research approach. It gives an understanding of the framework that has been used for the research as well as in the development of the result. The methodology has been inspired by the first two phases in the Design Thinking process: Inspiration and Ideation (Brown, 2008).

3. Theoretical framework

The theoretical framework describes social innovation and co-creation. It explains models that help the understanding of co-creation and its aspects, as well as offering an overview over each found co-creation concept and the identified and selected co-creation methods.

4. Result

In the result the found co-creation concepts and methods from the different

cases in the field studies are presented and summarized. Also some other insights from the field research are presented.

5. Discussion

The chapter presents the co-creation process and table that I have designed. Alternative ways on how the table could be designed and a discussion about the different co-creation concepts and methods are present, as well as recommendations for how the co-creation table can be used. Finally the methodology is discussed and alternative ways for how the methodology could be used by people that are responsible for planning and implementing social innovation processes are presented.

6. Conclusions

In this chapter, conclusions about the purpose and the three sub-purposes are summarized and recommendations for future research are presented.

2. Methodology

The methodology gives an overview of the study's structure and a description of the study's research approach. It gives an understanding of the framework that has been used for the research as well as in the development of the result. The methodology has been inspired by the first two phases in the Design Thinking process: Inspiration and Ideation (Brown, 2008).

Also literature studies have been a central part of the methodology. An abductive approach, to iterate between theory and empirical data (Björklund & Paulsson, 2012), has been used, the information from literature studies being combined with the results from the field research, the two affecting the development of each other.

Tim Brown (2008) describes the design thinking process as a system of overlapping spaces that are not always done sequentially. But often they are described and visualized as a sequence of phases. These phases have different names in different sources but here are the phases according to Tim Brown (2008):

1. **Inspiration:** The ideation phase is about identifying and understanding problems, opportunities or/and needs that inspire the team to look for solutions (Brown, 2010). This is mainly done by conducted field research (IDEO, 2009) and includes methods like observing stakeholders and integrating into their context (IDEO, 2012).
2. **Ideation:** Generate, develop, select and test ideas and prototypes that can lead to solutions of the problems, fulfillment of the needs and opportunities for change. (Brown, 2010)
3. **Implementation:** The phase of action planning and delivery of the final solution, "*from project stage to peoples lives*" (Brown, 2010) and to the market (Brown, 2008).

The Design Thinking methodology was chosen since mapping of co-creation methods includes both an explorative process and a creative process. In order to find the co-creation methods and concepts in the social innovation context, the context needed to be explored. The abductive approach made it possible to include information from literature studies and combine it with the information from field studies. Since the process has been iterating between literature studies and field studies they have affected each other in such way that relevant information has been searched, both in the field studies but also in the literature. The ideation phase was done, as well, with an abductive approach. The creative freedom in the ideation phase made it possible to create a prototype that later could be developed with the insights and information from the field studies in combination with information from the literature studies.

2.1 Inspiration

In the inspiration phase problems, opportunities or/and needs that inspire the team to look for solutions are identify and understand. (Brown, 2010) This is mainly done by conducted field research (IDEO, 2009).

2.1.1 Identify the problem

Short after my involvement in LUSIC's founding process it became clear to me that co-creation was a central part of the phenomena of social innovation and in line with LUSIC's values. Later it also became one of its core-values. After discussions with

LUSIC's co-founders and other stakeholders it became clear that there were many co-creation concepts and methods and that it was difficult to get an overview. The idea to map co-creation methods emerged from these conversations.

2.1.2 Theory from academic articles

Basic theory about social innovation (see 3.1 Social Innovation) has been compiled from relevant academic articles, as well as theory about co-creation, which has been complimented with theory from references found during the field research (see 3.2 Co-creation).

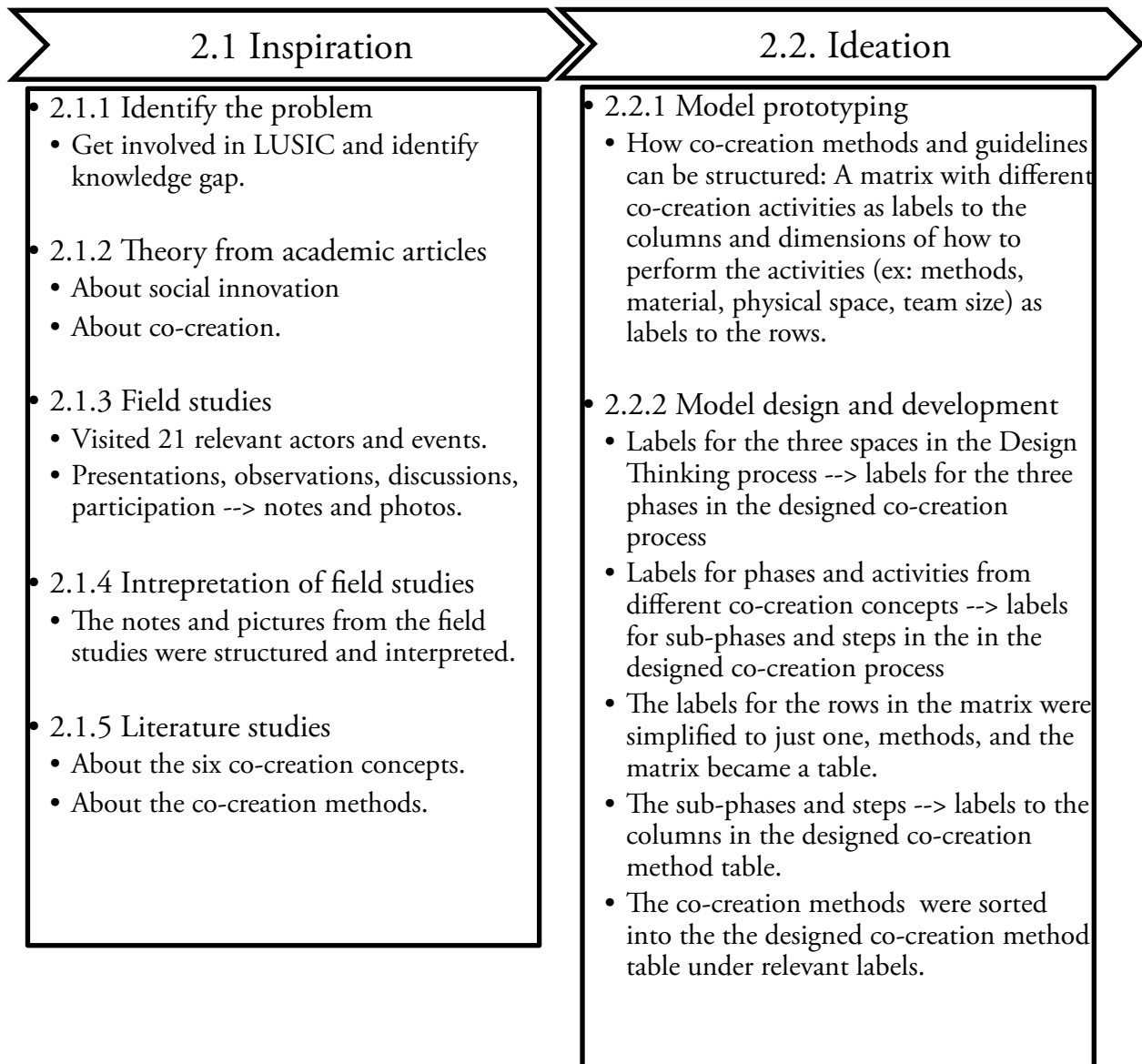


Figure 1. The Methodology, inspired by the two first phases in the Design Thinking process.

2.1.3 Field studies

In order to find co-creation concepts, understand them and which co-creation methods they included, field studies with case studies were used. 23 relevant actors and events in South Sweden, Denmark, South Finland, and the Basque Country were visited (see Table 1. Visited actors and events). The LUSIC team and myself selected the actors and their events based on their recognized expertise in different dimension of co-

creation (see motivations under in Table 1). Since LUSIC was a support function for social innovation at Lund University, mainly actors that were support function for social innovation processes in their contexts have been visited during the field studies. Most of the actors also have a strong connection to universities.

From presentations, observations, discussions, and participation information and insights were gathered with notes in a notebook and in a smartphone list app and pictures were taken with a smartphone. Everything found that had to do with co-creation concepts and methods was registered, if possible with photos otherwise with notes. Also information or insights related to the physical space, participants or the co-creation process in a wider perspective were noted. Often relevant literature references were available at the events or through advices from the representatives for the organizations. The result from the field research is summarized and reported in chapter 4.1 The result of the field research.

Table 1. Visited actors and events

Actor	Place	Event	Date
1. Art of Hosting network, (non-profit community of workshop facilitation practitioners)	Kalunborg, Denmark	Art of Hosting training. To get to know more about Art of Hosting.	2012-10-12 – 2012-10-14
2. Lund university social innovation center, LUSIC (center for Social Innovation at Lund University)	Lund, Sweden	Founding workshop. Case study of Art of Hosting and Graphic Recording.	2012-11-16 – 2012-11-17
3. Art of Hosting network (non-profit community of workshop facilitation practitioners)	Copenhagen, Denmark	Learning village. To get to know more about Art of Hosting.	2012-11-29 – 2012-12-02
4. Aalto University Design Factory at Aalto University (Design Factory is a 3000 square meter flexible working environment for creative work, knowledge sharing and experience exchange.)	Espoo, Finland	Study visit. To understand the role of flexible working spaces in the co-creation context.	2012-12-13
5. Aalto Media Factory at Aalto University (an open-access center for future media – A modern-day refinery of interdisciplinary collaboration, experimentation + knowledge building.)	Helsinki, Finland	Study visit. To better understand prototyping in the co-creation context.	2012-12-13

6. Startup Sauna at Aalto University (Startup Sauna co-working space is the meeting point for aspiring entrepreneurs in Northern Europe. The 1.500 square meter industry hall is open for everybody to work in)	Helsinki, Finland	Study visit. To understand the role of flexible working spaces in the co-creation context.	2012-12-13
7. d.school: Institute of Design at Stanford (Institute of Design at Stanford that integrates business and management training into more traditional engineering and product design education)	Startup Sauna, Helsinki, Finland	Design Thinking workshop/training. To get to know more about Design Thinking.	2012-12-13
8. New Factory (a business incubation center and an innovation platform that connects business, people and students and providing the space, tools and facilitation for collaboration.)	Tampere, Finland	Study visit. To understand how students/entrepreneurs can be supported in their innovation/entrepreneurship processes.	2012-12-14
9. Proakatemia in Tampere University of Applied Sciences (an academy of new knowledge and expertise where they study and learn in team enterprises)	Tampere, Finland	Study visit. To understand what kind of co-creation methods they use in their team processes.	2012-12-14
10. Mångfaldsrundan and Bangol Including Festigress, Bengt Persson Lunds Kommun (Two different public projects that brings stakeholders in Lund together to work with inclusion in the city).	Lund, Sweden	Discussion about inclusion in co-creation processes. To get to know more about the methods Bengt Persson use to make sure that everyone feels included in co-creation processes.	2013-02-20
11. Projektverkstaden Underverket (non-profit meeting place with different social innovation related workshops and trainings)	Malmö, Sweden	Workshop about the Business Model Canvas in the social context.	2013-02-26

12. Anne Madsen and Nanna Frank (consultants that are experts at Graphic Facilitation)	Karlskrona, Sweden	Graphic Facilitation Training. To get to know more about Graphic Facilitation.	2013-03-01 – 2013-03-02
13. Art of Hosting network (non-profit community of workshop facilitation practitioners)	Karlskrona, Sweden	Art of Hosting training .To get to know more about Art of Hosting, this time with a bit more critical mindset.	2013-03-01 – 2013-03-02
14. HUCAN (student based project in the student based NGO Hållbart Universitet - Lund Students for Sustainability)	Lund, Sweden	Co-creation process to reinvent Folkets Park in Malmö (collaboration with Malmö stad), Co-creation case study	2013-03-18 - 2013-05-19
15. Mötesplats Social Innovation (a Swedish national platform for social innovation and social entrepreneurship)	Malmö, Sweden	Workshop about Social Business Models, To get to know more about methods for Business Model development in the social context	2013-04-15
16. Anita Berner and Nicole Harper (Graphic Facilitation experts) in collaboration with LUSIC	Lund, Sweden	Graphic Facilitation Training. To get to know more about Graphic Facilitation.	2013-04-20
17. Students from Masters in Strategic Leadership towards Sustainability - MSLS (BTH) and Lund University Masters Programme in Environmental Studies and Sustainability Science - LUMES (LU)	Lund, Sweden	Knowledge exchange workshop around sustainability. Interesting since the MSLS and LUMES program both are about sustainability but are very different in their approach towards sustainability.	2013-05-01
18. Deusto Innovación Social, Deusto University (the unit for the transfer of knowledge and social projection of the University of Deusto in the field of Research and Social Innovation.)	Bilbao, Spain	Study visit. To get to know what co-creation concepts and methods they use to address social innovation.	2013-05-07

19. Deusto Innovación Social, Deusto University (Deusto Social Innovation is the unit for the transfer of knowledge and social projection of the University of Deusto in the field of Research and Social Innovation.)	San Sebastian, Spain	Social innovation workshop To get to know what co-creation methods and concepts the different cases used to address social innovation.	2013-05-08
20. Basque FAB LAB, DenokInn (fabrication laboratory - a small-scale workshop offering personal digital fabrication and prototyping).	Bermeo, Spain	Study visit. To better understand prototyping in the co-creation context.	2013-05-09
21. The Aalto Camp for Societal Innovation, ACSI (an instrument for addressing societal challenges. It provides a concrete programme for developing breakthrough ideas and insights, combined with an entrepreneurial process aimed at producing real-world impact.)	Malmö, Sweden	Action-learning innovation camp addressing societal concerns. Case study. To better understand co-creation processes.	2013-08-26 - 2013-08-29
22. St Catherine, Carlos Martinez, LTH (case study about participatory processes in the building of a school in Uganda)	Lund, Sweden	Presentation about participatory design experiences from Uganda, presentation about case study	2013-12-05
23. Johannes Ivarsson, THINK (incubator for startups)	Lund, Sweden	Discussion about structure and content in co-creation activities.	2013-12-11

2.1.4 Interpretation of the field studies

The notes and pictures from the field studies were structured and interpreted. Seven main co-creation concepts, which were mentioned by more than one of the visited actors and/or had relevant literature references, were identified and selected. Relevant literature about the concepts was then acquired and several co-creation methods were identified and later organized (see 2.2.2 Model design and development).

2.1.5 Literature studies

Theory about the seven identified and selected main co-creation concepts was compiled (see 3.3 The co-creation concepts). Literature about the co-creation methods from the seven co-creation concepts and from the field studies was studied.

2.2 Ideation

To find a process that could structure the co-creation methods a methodology inspired by the second phase in the Design Thinking process, Ideation (Brown, 2009) was used. This is the phase for generating, developing, selecting and testing ideas and prototypes that can lead to solutions for problems, fulfillment of needs and opportunities for change. (Brown, 2010) First an early prototype, a sketch, was created and then it was developed into the final general co-creation process and table for social innovation.

2.2.1 Model prototyping

After the concept and methods were gathered a prototype, a sketch, for how the co-creation methods and guidelines can be structured was created (see Figure 2). The sketch was a matrix with typical activities in the co-creation process as labels to the columns and dimensions of how to perform the activities (ex: methods, material, physical space, team size) as labels to the rows.

	Activity 1	Activity 2	Activity 3	Act....
Methods:	Method 1 Method 2 Method 3	Method 4 -11- 5 -11- 6 -11- 7
Material/ tools:	• Big white papers • Postit-notes	• 3D-printer •	--
Physical space:	• Small space • ...	• Big open space • ...	• Calm cosy space •
Team size:	5-6	5-10 or 20-100	x-y	...

Figure 2. A sketch of how the co-creation methods and guidelines can be structured.

2.2.2 Model design and development

A theoretic overview over each co-creation concept was written (see 3.3 The co-creation concepts). Several of the concepts had a process with different steps or similar. Inspired by the three phases in The Design Thinking process (Inspiration, Ideation and, Implementation) (Brown, 2009) and the eight steps in the Art of Hosting processes “The Chaordic Design Process” (Møller, o.a., 2012) a co-creation process for Social Innovation was designed. It has three phases inspired by the phases in Design thinking, each divided into sub-phases that sometimes are divided into steps. The sub-phases and steps became labels to the columns in the matrix. The labels for the rows in the matrix were limited to just one, methods, so that the complex matrix became a table instead (see Figure 3 and 4).

Figure 3. The designed co-creation table (see Appendix A).

Phases:	A1. Inspiration				
Sub-phases:	A1. Inspiration				
Steps:	A1.1 Identify and define challenge	A1.2 Stakeholder mapping	A1.3 Context and trend analysis	A1.4 Create a purpose and a vision	A1.5 Reflect & Relax
Methods:	<ul style="list-style-type: none"> Identify and define a challenge (DTE 19, HCDT 34-37) World Café (AoHW 34-35) Open Space (AoHW 35-38) Visual Methods (see A3.4) Methods for selection of challenge (see B1.2) 	<ul style="list-style-type: none"> Recognize existing knowledge (HCDT 39) Identify people to speak with (HCDT 40-41, DTE 29-30) Stakeholder maps (SDT 150-153, 225, 240-241, 270) Mind Map (VM 38-39, 152-154, AoHW 38-39) Brainstorming (104-105 HCDT, 148-152 TFOI, VM 136-137, CBD 77-79 & 81-82, Aol 55-66), Sticky Notes (VM 89-96) -> cluster (VM 118) World Café (AoHW 34-35) Group interview (HCDT 44-45) Personas (SDT 178-179) & Empathy map (BMG 130-133) Business Model (BMG 16-47), two extra fields for social and environmental cost and benefit + purpose 	<ul style="list-style-type: none"> Context map (VM 84, 164-166) + Mandela (VM 126-127) • Drivers of change (CBD 196)/PESTEL (FoS 25-27) Business Model Environment (BMG 16-46, 200-211), two extra fields for social and environmental cost and benefit + purpose SWOT/SPOT matrix (VM 167) Delphi Method (article: The Delphi Method Techniques and Applications (2002)) & Experts Interviews (HCDT 55) Reflect back -> imagine future (VM 163-164) World Café (AoHW 34-35) 	<ul style="list-style-type: none"> World Café (AoHkalun 34-35) Vision breakout sessions & Graphic vision templates (VM 7-8, 167-178). Graphic histories and graphic future templates (VM 163-165) 	<ul style="list-style-type: none"> Host yourself (AoHW 18-19) • Check in and check out (AoHW 29-31, MS 32-33) Reflect and check-in (MS 50) Space for debriefing, reflect and connect (MS 7), Off-space (MS 125-126), Hiding space (MS 132-133), Personal space (MS 196), Headphones (MS 223) Open kitchen (MS 214-215), Coffe shop (MS 224), Space for lingering and chat (MS 98-99) Storage gallery (MS 174-175) where people can saturate (MS 48)
References:	HCDT = Human Centered Design Toolkit (2nd edition)	AoHW = Art of Hosting Workbook: How do we design, host and harvest meaningful conversations? (2012)	SDT = This is Service Design Thinking: Basics - Tools - Cases (2011)	VM = Visual Meetings: How Graphics, Sticky Notes & Idea Mapping Can Transform Group Productivity (2010)	TFOI = The Ten Faces of Innovation: Strategies for Heightening Creativity (2008)

Figure 4. First part of the designed co-creation table (see full version in Appendix A).

Finally the identified co-creation methods were sorted into the table under the relevant labels (see Figure 3, Figure 4, 5.1.1 The Design of the co-creation process and table, and Appendix A) and the methods were briefly described with references in the report (see 3.4 The mapped co-creation methods).

3. Theoretical framework

The theoretical framework describes social innovation and co-creation. It explains models that help the understanding of co-creation and its aspects, as well as offering an overview over each found co-creation concept and the identified and selected co-creation methods.

3.1 Social Innovation

There are different definitions of social innovation. *Stanford Social Innovation Review* defines social innovation as:

“A novel solution to a social problem that is more effective, efficient, sustainable, or just than existing solutions and for which the value created accrues primarily to society as a whole rather than private individuals. A social innovation can be a product, production process, or technology (much like innovation in general), but it can also be a principle, an idea, a piece of legislation, a social movement, an intervention, or some combination of them.” (Jr., Deiglmeier, & Miller, 2008)

Some definitions emphasize the collaborative part, like like in the Swedish strategic research and innovation agenda *An Ecosystem for Social Innovation in Sweden* where social innovation is defined as:

“New approaches and solutions to social needs or common problems that are implemented in, and impact, society. Social innovations are inclusive, and create new social relations or collaborations.” (Hansson, Björk, Lundborg, & Olofsson, 2014).

According to TEPSIE Social Innovations are often cross-sectoral (involve actors from more than one of the private sector, public sector, and nonprofit sector) open and collaborative (inclusive and engage a wide range of actors), create new relationships and are built on pro-sumption (creation of products and services by the same people who will use them), grassroots involvement, bottom-up processes, co-production and mutualism (individual and collective well-being is obtainable only by mutual dependence) (Caulier-Grice, Davies, Patrick, & Norman, 2012).

3.2 Co-creation

The terms co-design and co-creation are often mistaken and/or treated synonymously with one another. There are different opinions on how these terms should be used. Sanders and Stappers (2008) use the term co-creation for any act of collective (two or more people) creativity but often also indicates that all actors, including the end-user, are actively working together through the whole creative process. Co-design is used for the specific case of co-creation that is applied to the design process. The co-creation and co-design concepts have been growing from the practice of participatory design. (Sanders & Stappers, 2008)

Since this report is not limited to design processes the co-creation term will be primarily used. Some references use the term co-design, therefore the term will be used in some models etc.

3.2.1 User-centered design and Participatory design

User-centered design is a concept that puts the user in the center of the design process. In the beginning it was the name for processes where trained researchers observe and/or interview passive users to get feedback on product concepts designed by designers. User-centered design could be methods like surveys, interviews,

questionnaires, and focus groups. (Sanders & Stappers, 2008) Hanington (2003) labels these methods as traditional methods and others as adapted or innovative methods (see Figure 5). Many of these research methods are efficient during some circumstances but the accuracy is limited because of self-report bias and the users tendency to want to appear good. They are better for incremental improvements of existing solutions and not useful for finding new insights that can lead to more radical innovations. (Hanington, 2003) This risk is even bigger if the interviewed users already are using some kind of product or service to solve the need that is being researched, a problem described in the Innovators Dilemma: When technologies cause great firms to fail (Christensen, 1997). A good example to illustrate this is the common but probably made up quote by Henry Ford: *“If I would ask people they would say they need faster horses”*.

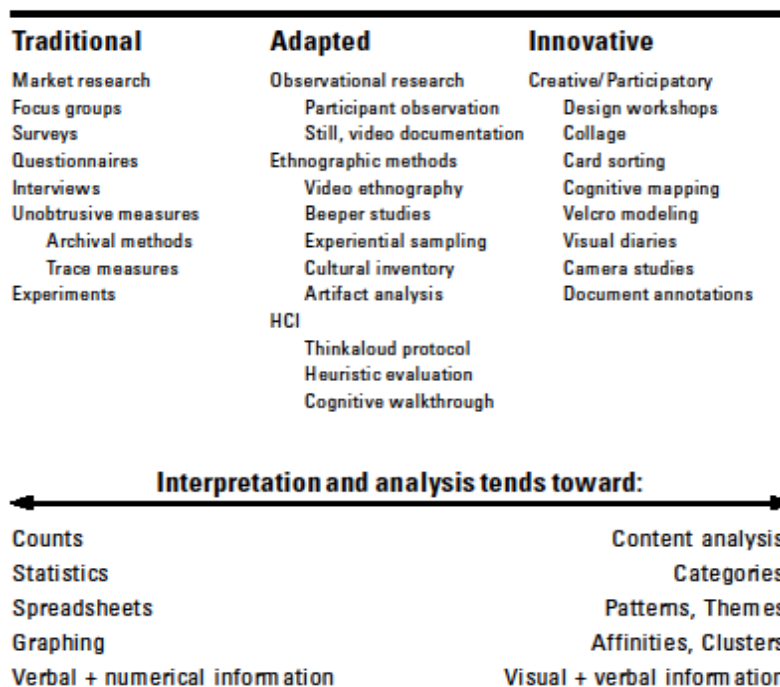


Figure 5. Hanington’s classification of methods (Traditional Adapted and Innovative methods). (Hanington, 2003)

By time the user-centered design methods have developed to be more focused on exploration of open-ended questions in order to understand the users and the context of use already during the pre-design phase, the ‘fuzzy front end’ (see Figure 6). In the fuzzy front end it is not yet known whether the deliverable of the design process will be a product, a service, a building, etc. (Stappers, 2006).

Hanington (2003) labels these developed methods as adapted methods since they often are inspired by human science and have been adapted so they can be used in the design process (see Figure 5). Different observation methods have been borrowed from psychology, anthropology and ethnography.

After the fuzzy front end the next step of the traditional design process is to generate ideas that are developed into concepts, prototyped and receive feedback from

potential users thus being improved and developed into the final product, service, etc. (Sanders & Stappers, 2008)

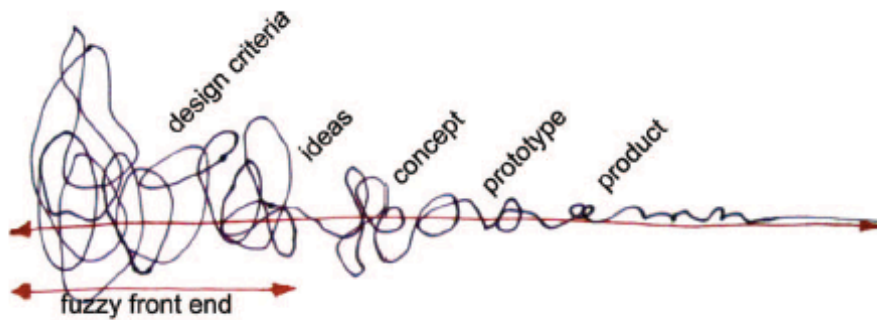


Figure 6. The co-design process with the fuzzy front end. (Stappers, 2006)

The user-centered design approach has been developed mainly in USA and since the 1970s the participatory approach, in which the final users are directly involved during the whole design process, has been developed in Northern Europe. See a figure over the landscape of user-centered and participatory design in Figure 7. (Sanders & Stappers, 2008). Under the name Collective Resource Approach a participatory approach was established in Scandinavia. It was developed to improve industrial production by involving workers in the development of systems that they would use. Applied to their workplace the approach resulted in the improvement of the workers personal experiences and their empowerment, the workers started to act themselves. (Bødker, 1996) At about the same time Nigel Cross presented similar thoughts at a conference, called *Design Participation in England* year 1971, where he argued that there is a need for new ways to design in order to be able to handle the growing problems on earth and that citizen participation in decision-making could be one way. At the closing comments the futurist and social inventor Robert Jungk said that citizens should also be involved in the idea generation. (Sanders & Stappers, 2008)

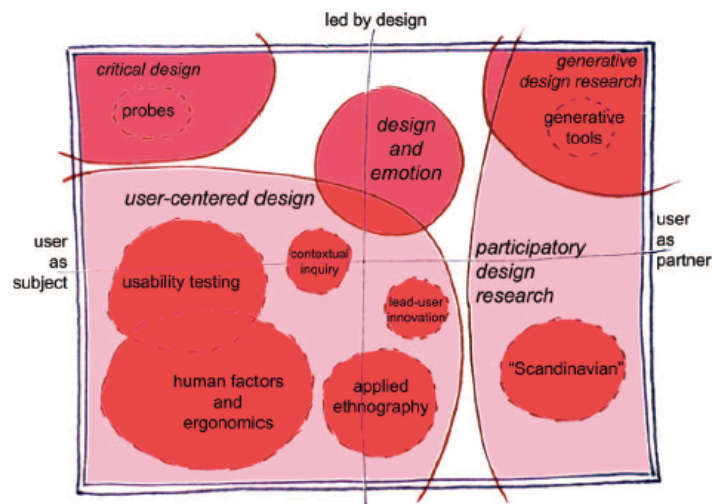


Figure 7. The landscape of user centered and participatory design. (Sanders & Stappers, 2008)

Hanington (2013) labels methods that are more creative, visual and where the users often are participators in the designing process as Innovative Methods (see Figure 5). According to Hanington the response is likely to be better with innovative methods

than with traditional methods as well as the innovative methods are better for identifying latent needs and desires that the users are not aware of. The methods often involve different visual methods as collages, cognitive maps, process/actions/thoughts diagrams, and prototypes/models, photos and text diaries, etc. (Hanington, 2003) With time the user-centered design approach and the participatory approach have started to influence each other. (Sanders & Stappers, 2008)

Even if Participatory design involves users through the whole design process the users can't affect the product anymore after the design process is over (Keinonen, 2008). Fischer, Sutcliffe and Mehandjiev (2014) are using the label Meta-design for the process of creating systems that users can use in order to solve the problems themselves or even develop the system if they would like so. The designer designs the design process instead of the result.

There are different terms used for the roles in the co-creation process. They can be divided it into two main categories:

1. Participants who are responsible for the process in some way: designers, facilitators, researchers, hosts etc.
2. Participants who are invited to contribute to the process: users, customers, suppliers, experts, representatives for businesses/public organizations/NGOs etc.

In the classical user-centered design process researchers study users with help of theories, observations and interviews so that they can report to the designers. In co-creation all actors are actively working together through the whole process (see Figure 8). The user is an expert in users needs and experiences. The same person can take on the researcher role and designer role. The researcher role would be more focused on supporting the user with tools for creativity and communication. The design role is mainly important for the development of the tools in helping experts give form to the ideas. (Sanders & Stappers, 2008)

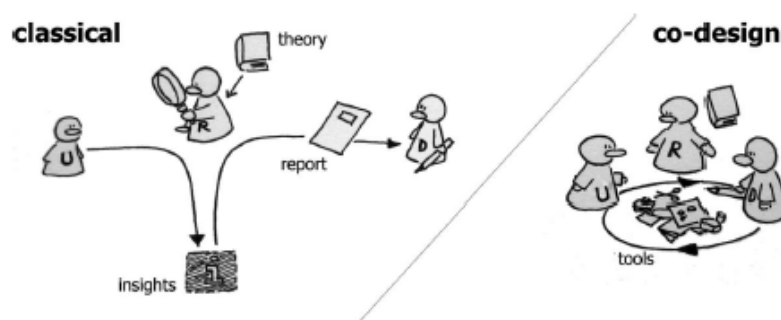


Figure 8. Classical roles of users (U), researchers (R), and designer (D) on the left and roles in a co-design process on the right. (Sanders & Stappers, 2008)

According to Sanders and Stappers (2008) the users level of involvement depends on the users expertise, passion, and creativity in relation to the subject of the design process. They define four levels of creativity: doing, adapting, making and creating (see Table 2).

Table 2. Four levels of creativity. (Sanders & Stappers, 2008)

Level	Type	Motivated by	Purpose	Example
4	Creating	Inspiration	'express my creativity'	Dreaming up a new dish
3	Making	Asserting my ability or skill	'make with my own hands'	Cooking with a recipe
2	Adapting	Appropriation	'make things my own'	Embellishing a ready-made meal
1	Doing	Productivity	'getting something done'	Organising my herbs and spices

Users with much passion and knowledge can become co-designers while users with less passion can still take part in the design process as expert of their own experiences (Sleeswijk Visser, Stappers, van der Lugt, & Sanders, 2005).

3.2.2 The Design Contribution Square

In Keinonen's (2008) model, the *Design Contribution Square* (see Figure 9), different processes are categorized based on the level of involvement from designers and users. The involvement is understood as a "continuous dimension varying between inactive and proactive, but below it is described by fixing three landmarks on the scale. A participant can contribute in an inactive manner with respect to design process, give reactive responses to design stimuli or take a proactive course of action." Reactive users (U_{re}) react on the stimuli given to them but will not take action themselves to affect the design process. Reactive designers (D_{re}) use predefined design processes, methods and tools.

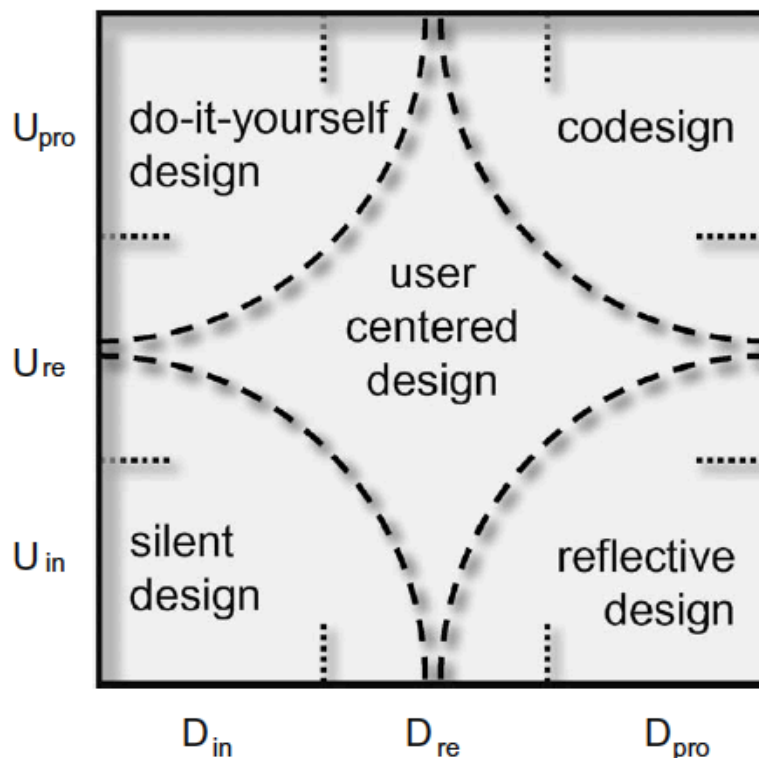


Figure 9. The Design Contribution Square. (Keinonen, 2008)

The combination of proactive users and inactive designers ($D_{in}U_{pro}$) is defined by Keinonen as do-it-yourself design, processes where the users take action and design the solutions themselves (Keinonen, 2008). According to von Hippel (2005) this often happens when advanced users start to improve products that they use themselves.

Efficient digital communication and sharing (ex: Wikipedia, Google drive, Facebook, etc.) can lead to remarkable development if social and technical preconditions exist (Hippel, 2005). Therefore there is a need of meta-design; where designers focus on enabling the users to take a proactive role (Fischer, E., Ye, Sutcliffe, & Mehandjiev, 2004). In $(D_{re}U_{pro})$ the designers role is to act as a facilitator that just supports the users creative process. Proactive users and designers $(D_{pro}U_{pro})$ are defined as co-design (or co-creation in the broader context of this report). $(D_{re}U_{re})$ implies that structured methods or/and rules are used. Keinonen labels these structured methods as traditional user centered design since the development of those methods and processes have been common in user-centered design. If designers adjust these methods actively during the design process the event turns into $(D_{pro}U_{re})$. $(D_{pro}U_{in})$ implies that the designers define users needs and reality without direct user contribution. Designers use documented user data to decide the problem framing and to design solutions. They interpret user data and combine it with their own knowledge and experience with flexible methods. When designers use more structured methods and frameworks for dealing with the user data it is within the $(D_{re}U_{in})$ part of the Design Contribution Square. Silent design $(D_{in}U_{in})$ is human centered design without active participation of users or designers. It mostly happens when decision makers limit the designers' options or choosing between alternatives that designers have produced. (Keinonen, 2008)

3.2.3 Co-design/creation and crowd-sourcing in the business world

Many of the best-known supporters of co-design come from business and marketing and not from design practice (Sanders & Stappers, 2008). C. K. Prahalad and Venkat Ramaswamy brought the concept of co-creation to the business world (Sanders & Stappers, 2008). They wrote that consumers *“are fundamentally changing the dynamics of the marketplace. The market has become a forum in which consumers play an active role in creating and competing for value.”* (Prahalad & Ramaswamy, 2000)

In the business world, co-creation has mainly been done with what Eric von Hippel (2005) defines lead users, users who have already found new ways to do things better. Patricia Seybold (2006) defines lead customers as the users who are truly creative. With other words they are mainly people from creative level four in the “Four levels of creativity” table (see Table 2). Sanders and Stappers (2008) mean that this mainly has to do with the traditional power structures and that the new generations are more willing to accept information and ideas from anyone. All this due to change in the power structures that came with the Internet and the free share of information and ideas. As well the academia has been more inclined in involving all kind of users in the research. (Sanders & Stappers, 2008) Now when companies are exploring open innovation, to use new ideas from outside the company (Chesbrough, 2005), and collaborate more with the academia. They have also become more open to involve a broader spectrum of users, not just the lead users/customers. (Sanders & Stappers, 2008)

A new trend in the business world is to talk about crowdsourcing, to let external people create and develop new ideas and solutions to problems that a company and/or its customers have. The difference between co-creation and crowdsourcing is that the co-creation happens in collaboration and constant interaction between the company's staff and the external individuals while in crowdsourcing the creative process is mainly done by the external individuals (see Figure 10). (Davies, Caulier-Grice, & Norman, 2012)

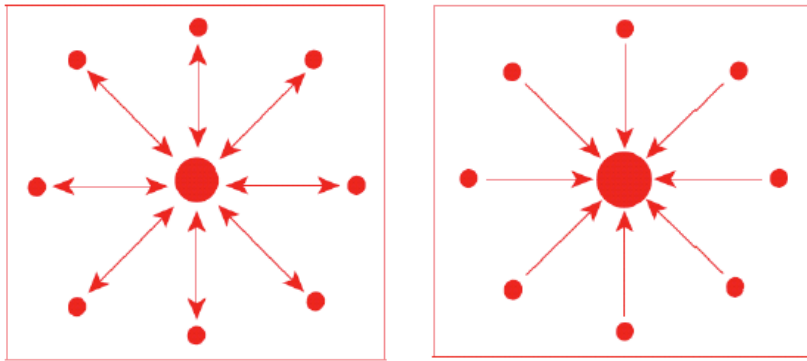


Figure 10. Co-creation (on the left) and crowdsourcing (on the right). (Davies, Caulier-Grice, & Norman, 2012)

Participatory thinking is more related to solving basic human needs than market needs. The market needs have often been the driver for innovation in the time of consumerism and market economy. With time most market needs have been met (in the developed countries) and now new needs are invented. The basic human needs concepts though still exist and many of them are growing, some as a result of the consumerism culture. (Sanders & Stappers, 2008)

The trend has been at first a move from product/technology design and technology push driven innovation (see Figure 11) to designing for fulfilling a need/purpose and market/demand pull driven innovation. Later on it become a more dynamic system with interaction (Sanders & Stappers, 2008), often called innovation system. Innovation system is describes as “... *the network of institutions in the public and private sectors whose activities and interactions initiate, import, modify and diffuse new technologies*” by Freeman (1987). Over time people and societal needs have become, as well, more in the center and a driver for innovation. (Sanders & Stappers, 2008)

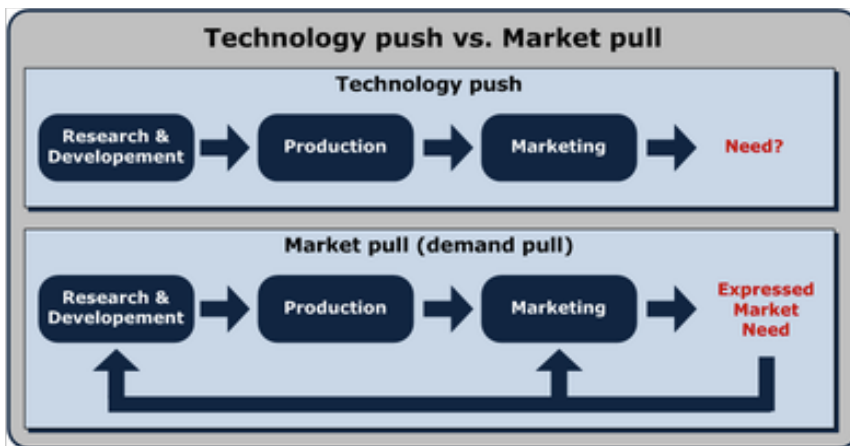


Figure 11. Technology push and market pull. (Martin, 1994)

3.2.4 The Content/Method-matrix for co-creation processes

In a discussion with Johannes Ivarsson (2013), Business Developer at THINK, he mentioned a Content/Method-matrix for co-creation processes (see Figure 12) from a broad/varied content to a focused one, on one axis and from an open method to structured one, on the other axis. Structured methods are needed when the scope of the content is broad, when you have a co-creation process with a lot of open-ended questions and when the process can lead in many different directions. When there is a limited and clear focus less structured methods (open methods) can be used.

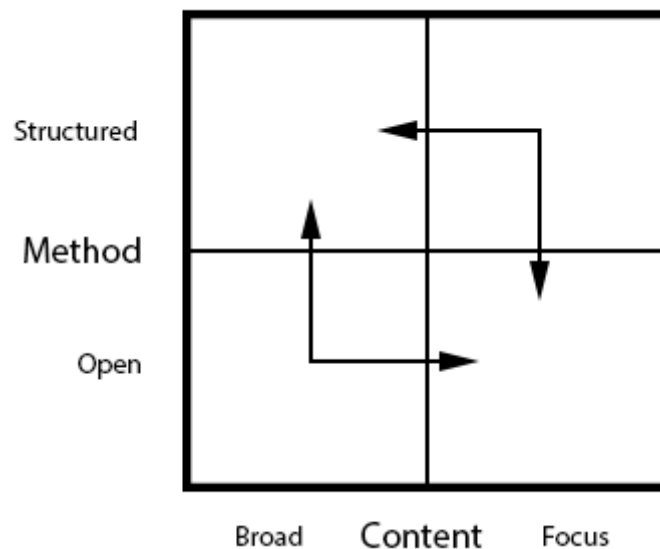


Figure 12. Content/Method-matrix. (Ivarsson, 2013)

3.3 The co-creation concepts

The found co-creation concepts during the field research were: Design Thinking, Art of Hosting, Graphic Facilitation, Visual Thinking, Service Design, the Business Model Canvas, and Transversal Dialogue. In this chapter the basics of each concept is summarized.

3.3.1 Art of Hosting

It is difficult to find one way to describe the concept of Art of Hosting. On Art of Hosting's official homepage Art of Hosting is described as *“an approach to leadership that scales up from the personal to the systemic using personal practice, dialogue, facilitation and the co-creation of innovation to address complex challenges”*, a *“way of harnessing the collective wisdom and self-organizing capacity of groups of any size”*, and the *“Art of Hosting blends a suite of powerful conversational processes to invite people to step in and take charge of the challenges facing them.”* (Art of Hosting, 2013a).

Art of Hosting is a concept with a collection of principles, practices and collaborative/participatory methods (Møller, o.a., 2012): Circle, World Café, Appreciative Inquiry, Open Space Technology, ProAction Café, storytelling, action learning, collective mind-mapping, collective story harvest and Graphic Facilitation (Art of Hosting, 2013b). All these methods are mainly focused to enable conversations between the participants. Art of Hosting has as well focus on making sure that the result of the conversations is captured, harvested, with help of images, photos, music, social media and stories. This is done in order to make sure that

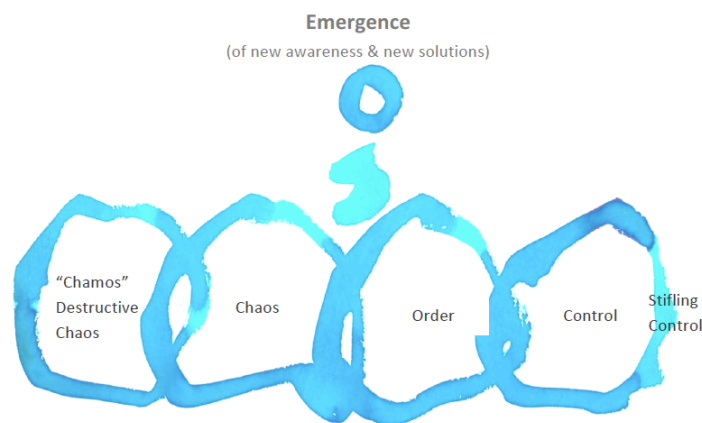
agreements and decisions from the conversations lead to action. (Art of Hosting, 2013c)

In this report Graphic Facilitation will have an own section since it is a concept of its own and there are different ways to apply it.

The methods are made to be able for people to operate in situations where they have to hold opposites like (Møller, o.a., 2012):

- Chaos and order
- Content and process
- Leading and following
- Action and reflection
- Hosting and consulting
- Individual and community
- Divergent and convergent thinking
- Organizations as a bureaucracies and as a living systems
- etc...

Most people tend to feel comfortable in order or control but according to Art of Hosting new solutions and innovations emerge out from processes that balance between order and chaos. In Art of Hosting this is called the chaordic path (see Figure 13), since that is the place where connections are made. To follow this path leadership is needed, leaders need to invite others to share diverse knowledge and discover a new purpose and define a new strategy. The path between order and control is the place for management, the place where more of the same is produced. (Møller, o.a., 2012)
Art of Hosting has four basic practices, the so called “Four-fold practice” (see Figure 14) that contains (Møller, o.a., 2012):



1. **Being present (pre-sensing):** Host yourself first (take care of yourself, get rest and listen to yourself), show up without distraction, prepared and clear about the need and the purpose.
2. **Engage in conversations (participating):** Listen fully, openly respectfully, without judgment and preconceptions.
3. **Hosting conversations (contributing):** initiate and host conversations that matter and harvest the insights, patterns, learning and possible actions.

- Community of Practitioners (co-creating):** and co-host with others, listen for what is new and in the middle of the collaboration and build on each other's knowledge.



Figure 14. The “Four-fold practice” (Møller, o.a., 2012)

All Art of Hosting processes go through several “breathing cycles” built up by three phases (see Figure 15) (Møller, o.a., 2012):

- Divergent phase:** In the divergent phase there is not a clear goal, instead a clear purpose and “the right question” show the direction. In this phase problems are unpacked, diverse points of view are gathered and alternative ideas and solutions generated.
- Emergent phase (groan zone):** In this phase different ideas and other output from the divergent phase are integrated. This phase can be frustrating and messy since there are a lot of ideas to keep track of and need of mutual understanding. It is therefore often called the groan zone. It can be difficult to see how agreements and clear decisions will be made in order to reach results, but it is important to endure during this messy stage since it is here that new innovative solutions emerge.
- Convergent phase:** in this phase ideas are evaluated, categorized and selected. The phase is goal-oriented, structured and often time-limited. If the phase is started too early the process will probably lead to less innovative outcomes since new ideas will have time to emerge.

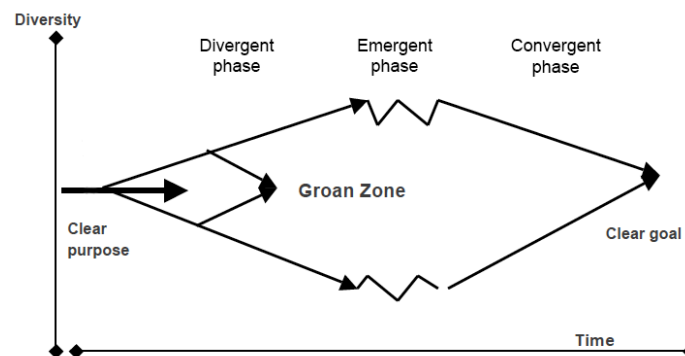


Figure 15. The divergent, emergent and convergent phase. (Møller, o.a., 2012)

In Art of Hosting there are two important processes: “The Chaordic Stepping Stones/Design Processes” and “The six breaths of process architecture/design”.

“The six breaths of process architecture/design” is an Art of Hosting process for gathering a large group of stakeholders around an issue and a core question (see Figure 16). The process is built up by five breathing cycles that together make one bigger breathing cycle (Møller, o.a., 2012):

1. **The Call:** One or many callers (that holds a question, problem or challenge) name the issue and formulate the calling question that matters to the community. Leads to commitment among the callers to call the process.
2. **Clarify:** The callers and the hosts formulate the purpose and first version of the principles for gathering the community.
3. **Design & invite:** Design the meeting and invite the stakeholders in a way that serves the purpose and makes people show up and participate.
4. **Meet:** Together host the group, the conversation, the purpose and the questions so that the participants can co-create. Harvest the messages and insights and make sense of them in such way that the stakeholders get a collective meaning that helps them to start co-create together.
5. **Act:** Practice the actions decided during the meeting, always remember the purpose, follow up and continue to learn from the field.
6. **Holding the whole:** Hold the story of the unfolding progress and keep the core team and process alive around the purpose.

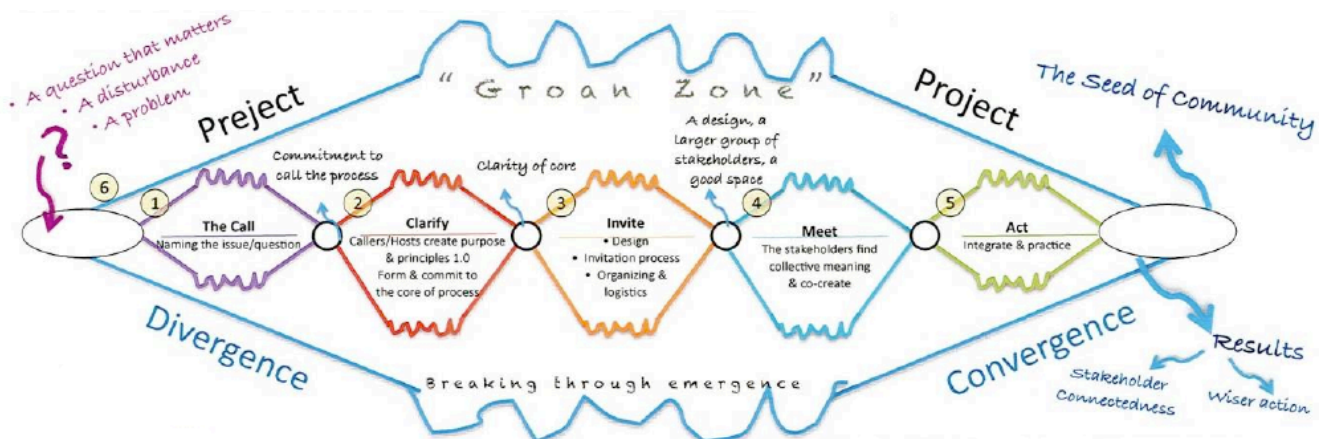


Figure 16. The six breaths of process architecture/design. (Møller, o.a., 2012)

“The Chaordic Stepping Stones” or “The Chaordic Design Process” are two similar iterative and non-linear processes used in following the chaordic path while trying to bring enough but not too much structure when addressing a need (see Figure 17).

They could be summarized in these steps (Møller, o.a., 2012):

1. **Identify the real need:** Often the first identified need is not the real need so the underlying need should be identified. This step is very important and if the process would have started somewhere else this step should be done anyway.
2. **Formulating a clear purpose/vision:** A purpose is a clear, commonly understood statement of what will bring the community together and a vision that answers the questions, “Where do we want to go?”
3. **Defining the principles:** that will guide the participants towards the purpose.
4. **Identify the participants:** the stakeholders whose needs and thoughts must be considered and therefore should be included in the process.

5. **Create a new concept:** that is fair and effective with respect to the participants.
6. **Beliefs that limit:** identify them and make sure that they not affect the work.
7. **Create a structure around the concept:** that embodies the purpose, principles and concept.
8. **Move into practice**



Figure 17. The Chaordic Stepping Stones (Møller, o.a., 2012)

3.3.2 Design Thinking

One of the most common co-creation concepts is Design Thinking that according to Tim Brown (2008) *“is a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity”* (Brown, 2008) and it *“relies on our ability to be intuitive, to recognize patterns, to construct ideas that have emotional meaning as well as being functional, and to express ourselves in media other than words or symbols.”* (Brown, 2010)

According to Tim Brown (2009) Design thinking is an exploratory process that can feel chaotic for beginners. The projects can iterate between different spaces many times and there is a striving to “fail early to success sooner”. It is important that the projects have clarity, direction and limitations in scope and time so that the level of creative energy can be retained high through the process. (Brown 2009)

Just as in Art of Hosting the process is built up by divergent phases where choices are created and convergent phases where the choices are grouped, sorted and selected (see Figure 18) (Brown, 2009). It is also built up by phases of analysis (break input data apart to understand it better) and synthesis (organize, interpret and identify meaningful patterns in data into a coherent output).

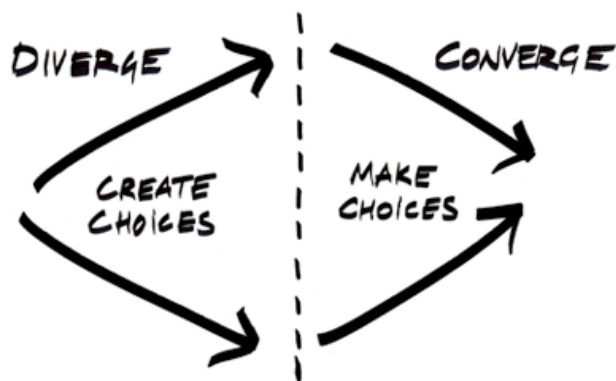


Figure 18. Divergent and convergent phases. (Brown, 2009)

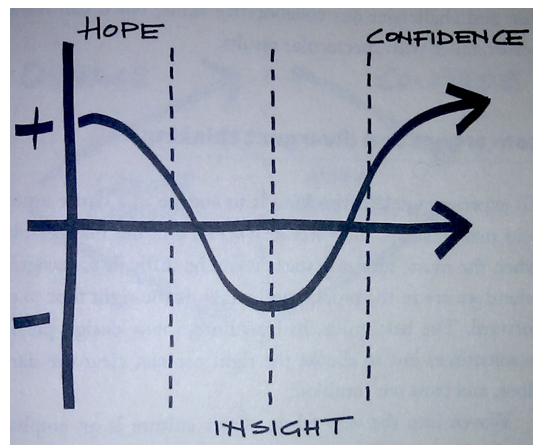


Figure 19. Hope, insight and confidence during the process. (Brown, 2009)

Tim Brown (2009) also argues that the process often feels more positive in the beginning when the group is new out and optimistically collecting input but gets frustrating during the process of synthesis and then finally rewarding when new tangible concepts start to take shape (see Figure 19).

Tom Brown (2008) describes the design thinking process as a system of overlapping spaces that are not always done sequentially. But often they are described and visualized as a sequence of phases since this is the most common way to go through them. These phases have different names in different sources but here are the phases according to Tim Brown (2008):

4. **Inspiration:** Starts with the brief that gives the mental constraints to the project. It should not be too abstract (makes the team unfocused) and not too narrow (doesn't open up for radical innovation). With guidance from the brief identify and understand problems, opportunities or/and needs that inspire the team to look for solutions. (Brown, 2010) Mainly by conducted field research stories and inspiration from people that are collected so that their desirabilities (needs, dreams & behaviors) are understood (IDEO, 2009).
5. **Ideation:** Generate, develop, select and test ideas and prototypes that can lead to solutions of the problems, fulfillment of the needs and opportunities for change. (Brown, 2010) In this phase the team works together in workshops to go *"from concrete to more abstract thinking in identifying themes and opportunities, and then back to the concrete with solutions and prototypes."* (IDEO, 2009)
6. **Implementation:** The phase of action planning and delivery of the final solution, *"from project stage to peoples lives"* (Brown, 2010) and to the market (Brown, 2008). This includes prototyping (Brown, 2010) revenue and cost modeling and capability assessment (IDEO, 2009).

In an alternative version of Design Thinking, described in Design Thinking for Educators Toolkit (IDEO, 2012), the process is divided into the five phases: Discovery (similar to the Inspiration in the standard version of the Design Thinking process), Interpretation (where the information from the Discovery phase are interpreted), Ideation (just like the Ideation phase in the standard version of the

Design Thinking process), Experimentation (where prototypes are made and feedback is gathered), and Evolution (where learnings are tracked and the evolved).

Tim Brown (2009) also talks about three dimensions of constraints (see Figure 20) in the foundation of design thinking: Desirability (makes sense to people and for people), Viability (can become a part of a sustainable business model) and Feasibility (functionally possible). These should be brought into a harmonious balance. In the social innovation context it makes sense to start from Desirability but in the end the solution should be in the overlap between these dimensions (IDEO, 2009).

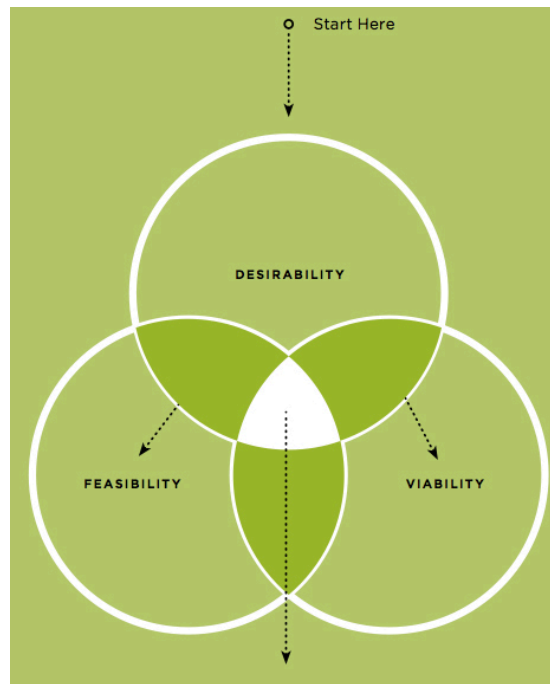


Figure 20. Three dimensions of constraints in the foundation of design thinking. (IDEO, 2009)

The methods in chapter 4.4 that are Design Thinking methods are taken from *Design Thinking for Educators Toolkit* (IDEO, 2012) and *Human Centered Design Toolkit* (IDEO, 2009).

3.3.3 Service Design

Another concept related to co-creation that is sometimes mentioned in social innovation contexts is Service Design. Stefan Moritz (2008) definition of Service Design is: “*Service Design helps to innovate (create new) or improve (existing) services to make them more useful, usable, desirable for clients and efficient as well as effective for organizations. It is a new holistic, multi-disciplinary, integrative field.*” Since social innovations often are services many Service Design methods are often useful in the co-creation processes. The methods in chapter “3.4 The Mapped co-creation methods” that are Service Design methods are taken from *This is Service Design Thinking* (Stickdorn & Schneider, 2011).

3.3.4 Graphic Facilitation and Visual Thinking

Two related ways to support co-creation processes are Graphic Facilitation and Visual Thinking. According to David Sibbet (2001) Graphic Facilitation is an “*interactive style*

of leading groups using large-scale imagery and displays... inspired by the approach of designers and architects while problem solving and collaborating on projects. It has come to embrace a wide range of principles and practices that use creative media to help people to “see what they mean.”

According to Dan Roam (2009) Visual thinking means *“taking advantage of our innate ability to see – both with our eyes and our mind’s eyes – in order to discover ideas that are otherwise invisible, develop these ideas quickly and intuitively, and share these ideas with other people in a way that they simply “get.”*”

There are different ways to use visualization to support the process of communication in groups. Here are the ones that have been most common in the studied cases (Sibbet, 2001; Madsen & Frank, 2013):

- **Graphic Facilitation** means to use graphic work as support when facilitating a group process (see Figure 21).

The process for Graphic Facilitation is (see Figure 22):

1. Listen (to the group)
2. Visualize (for the group)
3. See (the group sees the visualization)
4. Talk (have a conversation with the group supported by the visualization)



Figure 21. Graphic Facilitation. (Madsen & Frank, 2013)

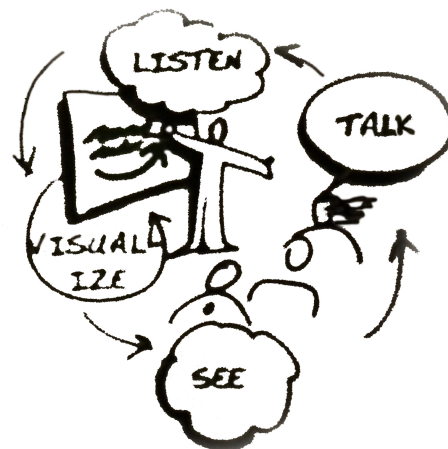


Figure 22. The process for Graphic Facilitation. (Sibbet, 2001)

- **Visual Recording** implies a process through which a group process is transcribed visually, often at big displays so that the group always can see the development of the visualization (see Figure 23). The Graphic Recorder often doesn't interact so much with the group compared with the Graphic Facilitator. (Sibbet, 2001) (Madsen & Frank, 2013)



Figure 23. Visual Recording. (Madsen & Frank, 2013)

The process of Visual Recording (see Figure 24) (Berner & Harper, 2013):

1. Listening (to the group)
2. Thinking (What are the ideas?)
3. Organizing
4. Drawing

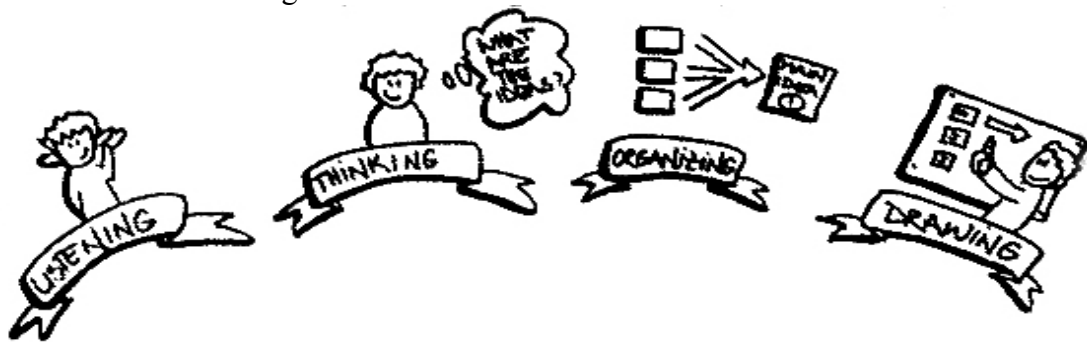


Figure 24. The process of Visual Recording (Berner & Harper, 2013)

- **Visual Thinking** as it is described in *At The Napkin* is mainly a way for individuals and groups to use visualization themselves without having one person being responsible for the visualization (Roam, 2009).

The process of Visual Thinking is (see Figure 25):

1. Look (collecting and screening existing information)
2. See (selecting and clumping)
3. Imagine (seeing what isn't there)
4. Show (visual and make it all clear) (Roam, 2009)

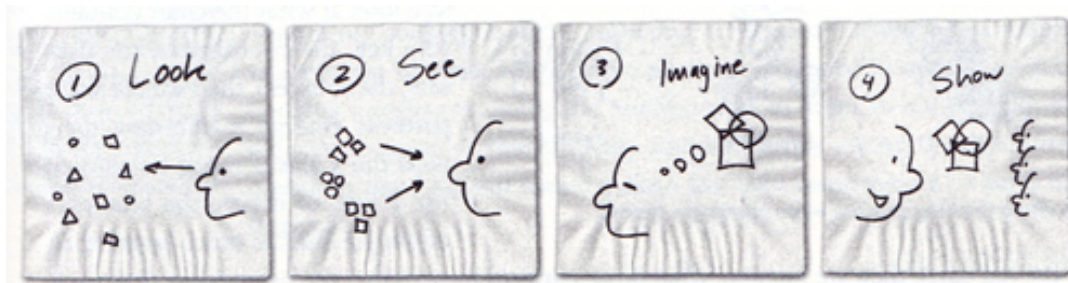


Figure 25. The Process of Visual Thinking. (Roam, 2009)

And as well as most similar processes this it is not always linear but iterative (see Figure 26) (Roam, 2009).

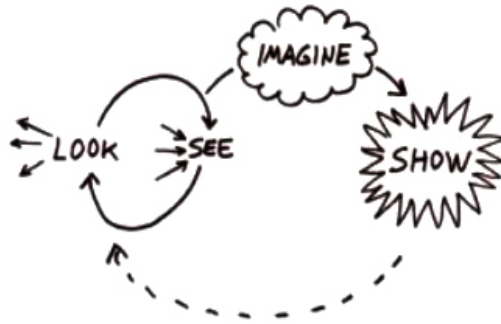


Figure 26. The iterative process of Visual Thinking. (Roam, 2009).

The visual information can be everything from simple doodles, that wouldn't be possible to understand for someone that didn't took part of the conversation, to advanced combinations of symbols and text.

- **Visual Strategic Communication/ Information Design** is when you use graphic work in presentation of information for others. It can for example be a presentation for a group you are working with or for other stakeholders. (Madsen & Frank, 2013)

The most important tools for a Graphic Facilitator, except pens/pencils and papers/whiteboards, are standard symbols and templates. There is an unlimited amount of useful symbols for different things. David Sibbet divides them into (Sibbet, 2010):

1. **Basic seed shapes**: points, lines, triangles, squares, arrows, spirals, circle etc.
2. **Pictographs** – pictures of real things: Humans, stars, birds, buildings etc.
3. **Ideographs** – symbols of ideas or concepts: ideas, money, love, speech etc.

In his model, “Group Graphics® Keyboard” (see Figure 27), David Sibbet (2010) divides the way the information is presented into:

- **Posters**: simple visualizations that focus the attention
- **Lists**: line up the information and energize the flow
- **Clusters**: synthesized and sometimes categorized information - activate comparisons
- **Grids**: for combinations and formal relationships between information
- **Diagrams**: connecting less structured information and grow understanding
- **Drawings**: the information in the context of visual analogies and metaphors that animate meaning
- **Mandalas**: build up the information in circles around the core information to show unity

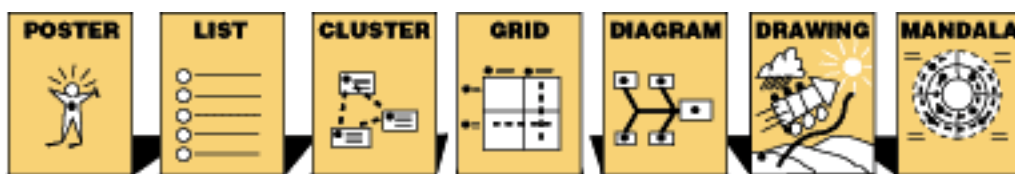


Figure 27. The “Group Graphics® Keyboard”. (Sibbet, 2010)

In Dan Roam's “<6><6>” model that is built on the six W's (Who/What?, How Many?, Where?, When?, How? and Why?) he categorizes the way information is presented into (see Figure 28) (Roam, 2009):

- **Portraits:** answers the who and what questions
- **Charts:** answers the how much questions
- **Maps:** answers the where questions
- **Timelines:** answers the when questions
- **Flowcharts:** answers the how questions
- **Multiple variable plot:** answers the why questions

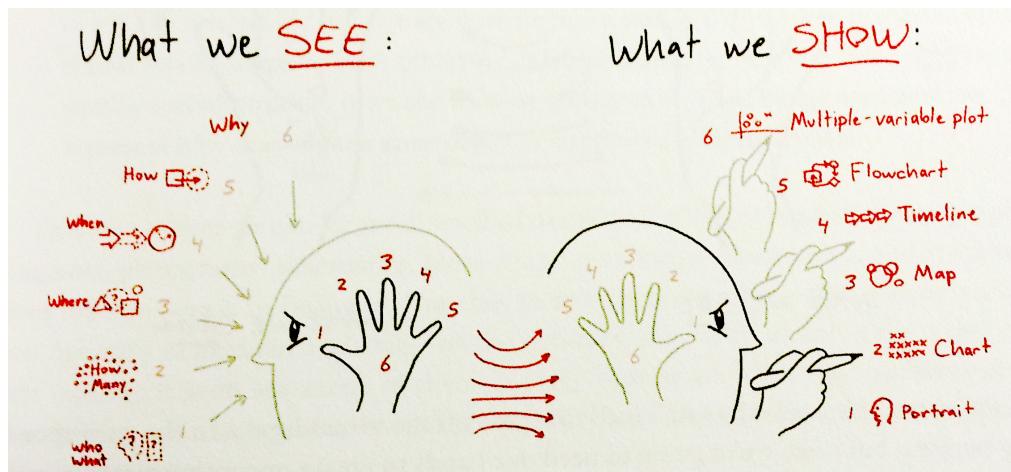


Figure 28. What we see and what we show. (Roam, 2009)

For all of these categories there are many different sub-categories. The sub-categories have more or less developed templates that can be used when there is a pre-defined need.

The structured templates are mostly for the later convergent part of the process. For the earlier divergent part unstructured methods like brainstorming are better (Madsen & Frank, 2013).

Instead of using the predesigned templates the visualization can be design during the process by a Graphic Facilitator. The process, “structured listening”, first listen to the content of the brainstorm, look for patterns in the content and then construct the visualization. During the listening part it is important to take notes and let the group harvest their conversation on a big paper, with sticky-notes or with something similar. There are some guidelines to make it easier (all guidelines are not relevant in all cases):

- The paper can be divided into mental and visual parts to make the structuring of the content easier (see Figure 29) (Madsen & Frank, 2013).
- Use the six W's (Who/What?, How Many?, Where?, When?, How? and Why?) (Roam, 2009) and decide which mental part that should answer each W (Madsen & Frank, 2013).

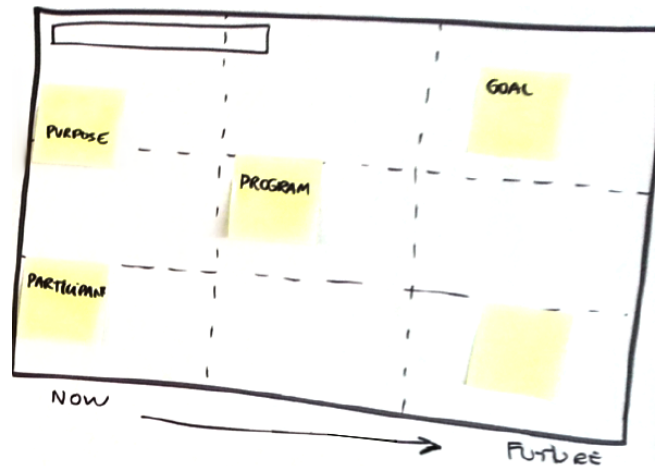


Figure 29. Paper with coordinate system divided into mental parts. (Madsen & Frank, 2013)

- Often the visualization will show a flow, a process over time or other things with a direction. Then it can be good to define the coordinate system for these on the paper, often from the right side to the left side (see Figure 29) (Madsen & Frank, 2013). There can also be other coordinate systems depending on which W's that are answered (Roam, 2009).
- Dan Roam also suggest to use his "SQVID"-model (see Figure 30) to explore and decide if the visualization should be mainly Simple (S) or Elaborate, show Quality (Q) or Quantity, Vision (V) or Execution, Individual attributes (I) or Comparison and Change (D stands for Delta, Δ) or Status quo. This depending on the context of the use of the visualization.

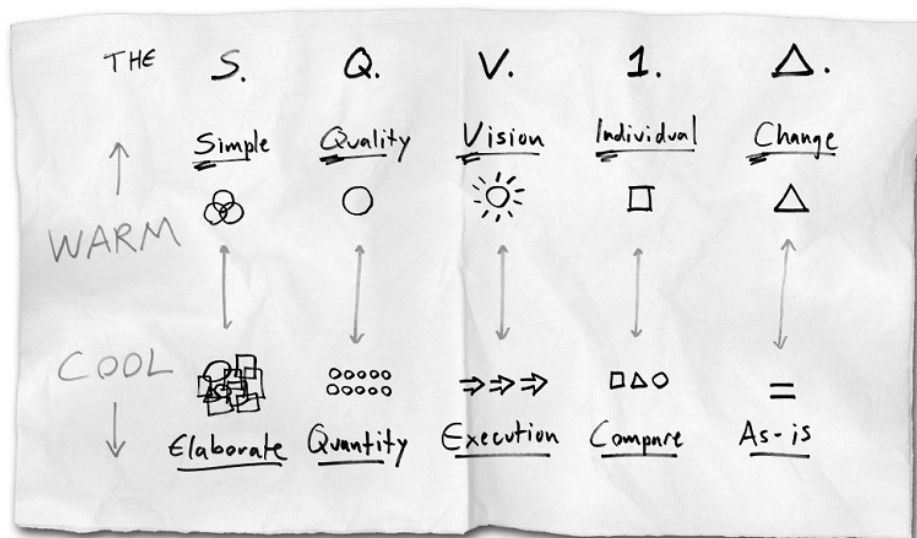


Figure 30. The "SQVID"-model with the cool and warm dimensions. (Roam, 2009)

The first options are named by Roam as the warm ones since they are more connected to emotions and creativity. The second ones he names the cool ones since they are more related to rationality and analytical. (Roam, 2009)

The methods in chapter 3.4 for how to use Graphic Facilitation and Visual Thinking are taken from *Visual Meetings* (Sibbet, 2010), *Visual Teams* (Sibbet, 2011) and *At The Back of the Napkin* (Roam, 2009).

3.3.5 The Business Model Canvas

One of the most well-known and commonly used visual template is Alexander Osterwalder's Business Model Canvas (see Figure 31) which is a tool for describing, visualizing, prototyping, assessing and changing business models – “*the rationale of how an organization creates, delivers and capture value*” (Osterwalder, Pigneur, & Smith, 2010). It I divided into nine parts:

1. **Customer Segment:** the different groups that aim to be reached.
2. **Value Propositions:** the value of the products and services for the Customer Segment.
3. **Channels:** how to communicate with and reach the Customer Segments with the Value Proposition.
4. **Customer Relationships:** types of relationships that are built with the Customer Segments.
5. **Revenue Streams:** recourses generated from the Customer Segments.
6. **Key Resources:** the most important assets needed to make the business model possible.
7. **Key Activities:** what needs to be done to make the business model run
8. **Key Partnerships:** the network of partners that makes the business model possible.
9. **Cost Structure:** all the costs that the business model generates.

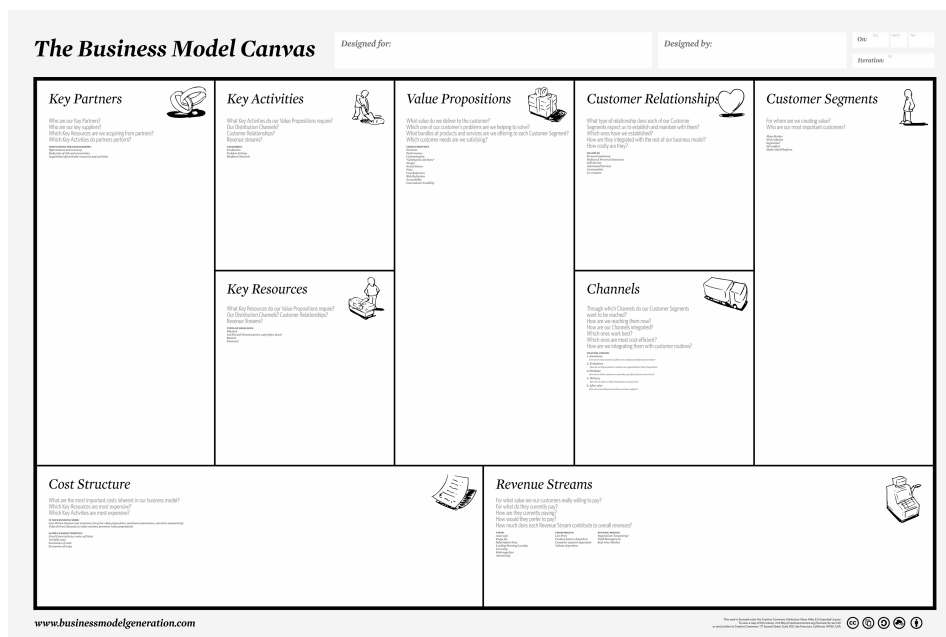


Figure 31. Business Model Canvas (Osterwalder, Pigneur, & Smith, 2010)

For social innovation, entrepreneurship and ventures it is helpful to add a field for social and environmental costs under Cost Structure and for social and environmental benefits under Revenue Streams (see Figure 32) (Osterwalder, 2009) even if it is a part of the value proposition as well.

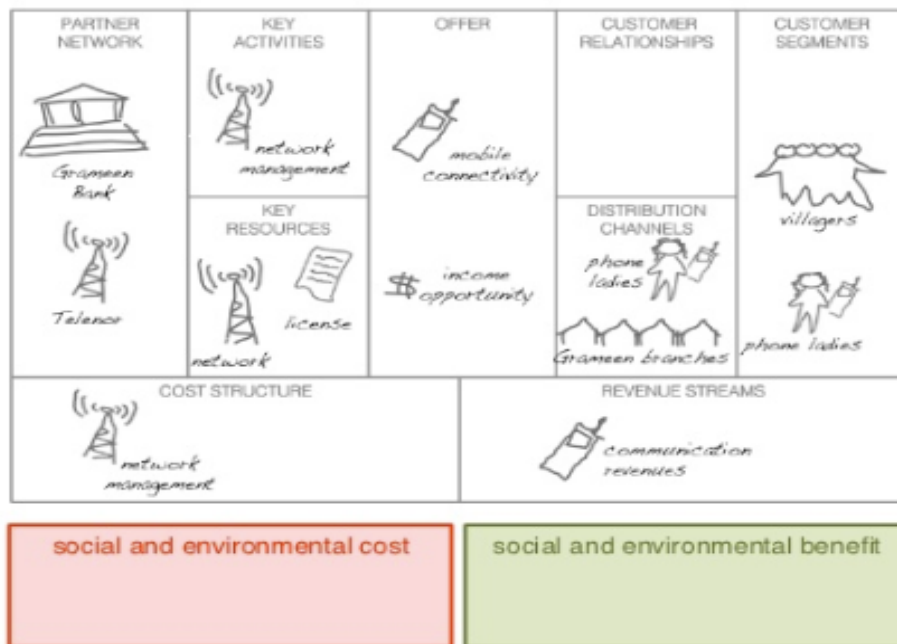


Figure 32. The Business Model Canvas with fields for social and environmental benefits and costs. (Osterwalder, 2009)

Often there is, as well, a need to describe the purpose behind the business model (Kealy, 2013). The Business Model You Canvas is another version of the Business Model Canvas adopted for individuals that would like to map their own business model (Clark, Osterwalder, & Pigneur, 2012) and is therefore a good option for entrepreneurs in the earlier stages of their career. Many of the methods in chapter 3.4 for how to use the Business Model Canvas are taken from Business Model Generation (Osterwalder, Pigneur, & Smith, 2010).

3.3.6 Transversal Dialogue

In contexts where power structures make it difficult for all stakeholders to be involved at the same level concepts as Transversal Dialogue can be helpful. According to Nira Yuval-Davis (1999) the idea of transversal dialogues is to *“find common (instead of separate) approaches to democracy development and inclusive processes, but also to find new ways for cooperation between different social groups”*. The approach is made so that people with different experiences and social belongings are invited on equal terms, everyone is equally important as well as people that seldom have a chance to raise their voices.

Rooting and shifting is one of the central methods to make transversal dialogue possible. Rooting means that the participants in a dialogue reflect on their own backgrounds and social identities. Shifting means that they try to understand other participant’s perspectives. (Yuval-Davis, 1999)

3.4 The mapped co-creation methods

The co-creation method process and table are divided into three phases inspired by the three phases in Design Thinking (Discover, Ideation, Implementation) with sub-phases that sometimes are divided into groups of activities (see 5.1.1 The design of the co-creation process and table and Figure 33):

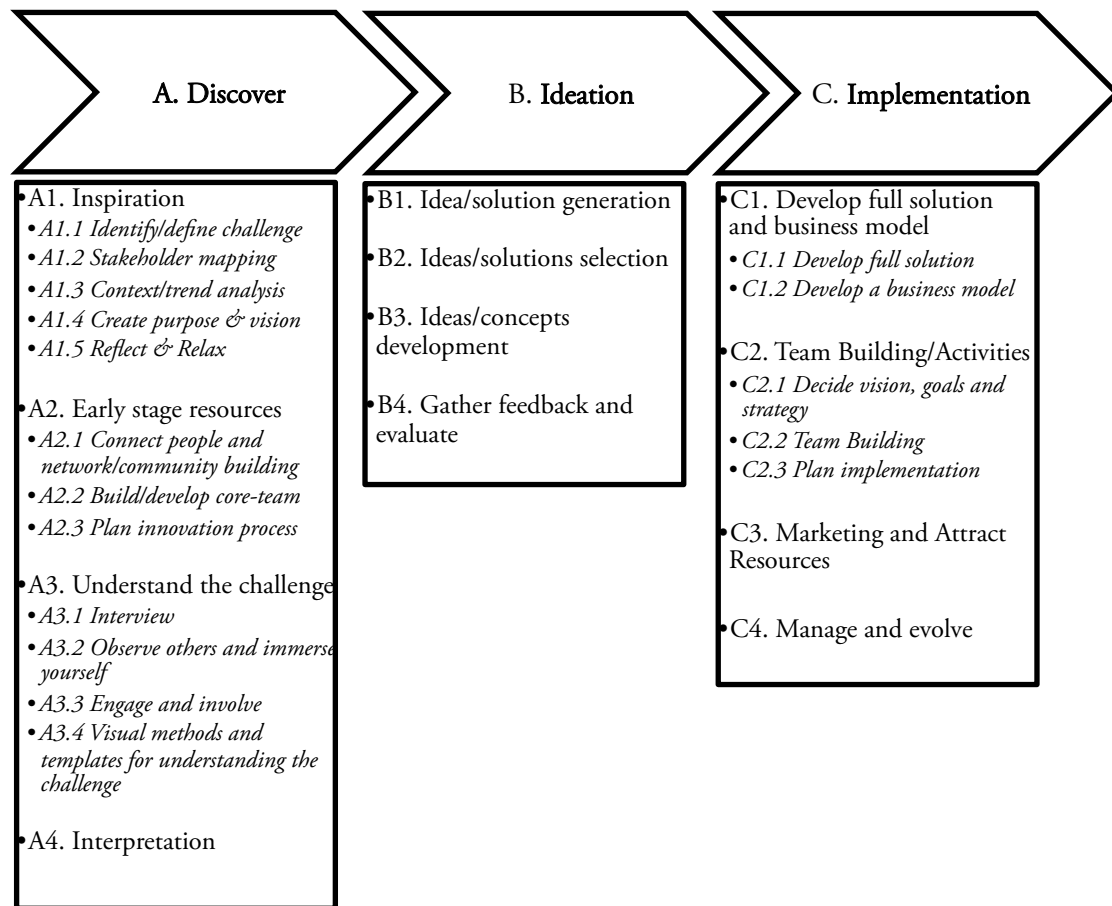


Figure 33. The designed co-creation process for social innovation.

Under each sub-phase or step in the co-creation method table there are a group of relevant methods that can be used to perform the activity (see 5.1.1 The design of the co-creation process and table and Appendix A). In this chapter the phases, sub-phases, steps and methods are described with relevant references so that more information about the methods can be easily found. The discussion about how the co-creation process and table were designed can be found in 5.1.1 The design of the co-creation process and table.

3.4.A Discover

In this step the core-team is formed, the context and trends are analyzed and the first plan for the innovation process takes form. It is inspired by the first phase in the Design Thinking process where problems and opportunities that inspire the team to look for solutions are identified and understood (Brown, 2010). It also contains steps from The Chaordic Design Process where needs are recognized, a first purpose and vision are developed and stakeholders are identified, analyzed, and involved (Møller, o.a., 2012).

3.4.A1 Inspiration

The first sub-phase in the Discover phase is where a general understanding for the challenge, its stakeholders and context is obtained so that a first version of the purpose and vision can be created.

3.4.A1.1 Identify and define challenge

The first thing to do is to identify and decide what challenge/issue to address. This step is inspired by the first step, Identify the real need, in The Chaordic Design Process and the first phase in the Design Thinking process, where problems and opportunities that inspire the team to look for solutions are identified and understood. The relevant methods are:

- In the Design Thinking for Educators Toolkit (IDEO, 2012, s. 19) and in Human Centered Design Toolkit (IDEO, 2009, ss. 34-37) two Design Thinking methods for how to **identify and define a challenge** together in a team are described.
- A similar Art of Hosting method is to use **World Café** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35) with questions that make the participants discuss and explore challenges. World Café is a method that is useful in big groups.
- Another Art of Hosting method is (ex: Social Challenges that we need to address) the **Open Space** method (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 35-38). A big group of participants is gathered around a broader issue in order to let the participants present specific challenges, that they think should be addressed and then enable conversations in breakout sessions.
- For more visual methods see 3.4.A3.4.
- For methods for selection of which of many challenges to focus on see 3.4.B1.2.

3.4.A1.2 Stakeholder mapping

Once the challenge is identified and defined the context and the stakeholders around the challenge can be mapped. It can be a good idea to first start with **mapping the already known knowledge about the stakeholders**. See Human Centered Design Toolkit for inspiration (IDEO, 2009, s. 39). You also need to **identify stakeholders, speak with them** and involved them in the innovation process. See methods for that in Human Centered Design Toolkit (IDEO, 2009, ss. 40-41) and Design Thinking for Educators Toolkit (IDEO, 2012, ss. 29-30).

With these methods the stakeholders can be mapped in different ways:

- *This is Service Design Thinking* has some specific information about **stakeholder** and **context mapping** at ss. 150-153 with some cases at ss. 225, 240-241 and 270 (Stickdorn & Schneider, 2011).
- One of the most common ways to map the context and the stakeholders is to make a **mind map**. There is some good general information about mind mapping and how to use it in groups at ss. 38-39 and 152-154 in *Visual Meetings* (Sibbet, 2010) and in *The Art of Hosting Workbook* (Møller, o.a., 2012, ss. 38-39). Mind mapping is also mentioned by Tim Brown as a way to get away from linear thinking/sequences and instead focus on connections (Brown, 2009, s. 9).

- Another common approach is allowing the group to come up with different stakeholders through a **brainstorming** process (IDEO, *Human Centered Design Toolkit*, 2009, ss. 104-105; Kelley & Littman, *The Ten Faces of Innovation*, 2005, ss. 148-152; Sibbet, *Visual Meetings* 2010, ss. 136-137; Brown, *Change by Design*, 2009, ss. 77-79, 81-82; Møller, o.a., 2012, ss. 55-56) where they use **sticky notes** and then let the participants **cluster** them (Sibbet, *Visual Meetings*, 2010, s. 118).
- **World Café** is one of the Art of Hosting methods, similar to brainstorming, which can be used with a big group (Møller, o.a., *The Art of Hosting Workbook*, 2012, ss. 34-35). It has a bigger focus on discussion and a bit less structured compared to other brainstorming methods.
- Trough **group interviews** with already identified stakeholders, see the *Human Centered Design Toolkit* (IDEO, 2009, ss. 44-45), the relation to the challenge and other stakeholders can be identified.
- By creating fictional profiles, **personas**, representing typical stakeholders (see *This is Service Design Thinking* (Stickdorn & Schneider, 2011, ss. 178-179)) and making an **Empathy Map** where you map the personas environment, behavior, concerns and aspirations (Osterwalder, Pigneur, & Smith, *Business Model Generation*, 2010, ss. 130-131).
- If the challenge is connected to an already existing business model a good approach would be to map up the customers, key partnerships etc. in the **Business Model Canvas** (see 3.3.5 and *Business Model Generation* ss. 14-47 (Osterwalder, Pigneur, & Smith, 2010)). In the context of social innovation it is helpful to add two extra fields for social and environmental cost and social and environmental benefit to the Business Model Canvas (Osterwalder, 2009).

3.4.A1.3 Context and trend analysis

It is important to understand the context of the challenge and how that context might change with time, here are the found methods for that:

- To make it easier to co-create the context and trends it can be beneficial to make a **context map** (see Figure 34), (Sibbet, *Visual Meetings*, 2010, ss. 84, 164-166) for example in the form of a **Mandela** (Sibbet, *Visual Meetings*, 2010, ss. 126-127).
- The context can be divided into different **drivers of change** (Brown, *Change by Design*, 2009, s. 196). One common way of doing this division is according to the **PESTEL** framework, Political, Economic, Social, Technological, Environmental and Legal drivers (Johnson, Scholes, & Whittington, 2009, ss. 25-27).
- If there already is a business model, this can be mapped with **Business Model Canvas** (Osterwalder, Pigneur, & Smith, *Business Model Generation*, 2010, ss. 16-47) and then the trends can be added (Osterwalder, Pigneur, & Smith, *Business Model Generation*, 2010, ss. 200-211).
- The situation can also be analyzed with the help of a **SPOT matrix** with Strengths, Problems, Opportunities, and Threats or the **SWOT matrix** with Strengths, Weaknesses, Opportunities, and Threats (Sibbet, *Visual Meetings*, 2010, s. 167).

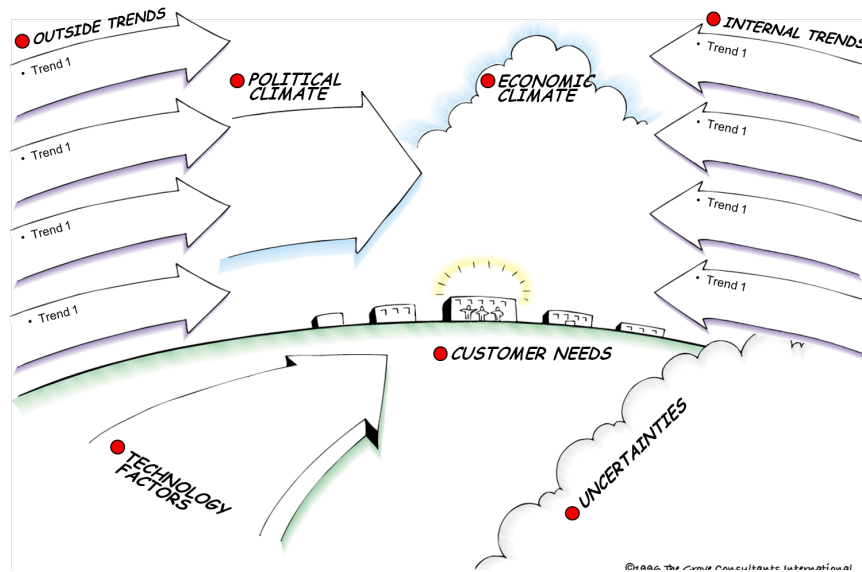


Figure 34. Template for a context map. (Sibbet, 2010)

- The context can be divided into different **drivers of change** (Brown, Change by Design, 2009, s. 196). One common way of doing this division is according to the **PESTEL** framework, Political, Economic, Social, Technological, Environmental and Legal drivers (Johnson, Scholes, & Whittington, 2009, ss. 25-27).
- If there already is a business model, this can be mapped with **Business Model Canvas** (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 16-47) and then the trends can be added (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 200-211).
- The situation can also be analyzed with the help of a **SPOT matrix** with Strengths, Problems, Opportunities, and Threats or the **SWOT matrix** with Strengths, Weaknesses, Opportunities, and Threats (Sibbet, Visual Meetings, 2010, s. 167).
- With different methods for **foresight** the way the context will be changed in the future may be predicted. Often this is done trough **interviews with experts** that have knowledge about coming technologies, policies etc. (IDEO, Human Centered Design Toolkit, 2009, s. 55). One common method for foresight is the **DELHI** method (Linstone & Turoff, The Delphi Method Techniques and Applications, 2002).
- One way to improve the ability to identify future trends is to first analyze their past and then present development, this process can be supported by **Graphic History templates** (Sibbet, Visual Meetings, 2010, ss. 163-164).
- **World Café** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35) can be used both for analyzing the context and the trends in a less structured manner with a big group of people.

3.4.A1.4 Create a purpose and/or a vision

According to Art of Hosting formulating a clear purpose and/or vision are the first steps in creating order in complex or chaotic situations (Møller, o.a., The Art of Hosting Workbook, 2012, s. 16). A purpose is a clear, commonly understood statement of what will bring a community together and a vision that answers the

questions, “Where do we want to go?” (Møller, o.a., 2012). The found methods that can be used to achieve that are:

- **World Café** is a method that gives a lot of flexibility and focus to conversations that help in the process of finding a purpose and/or vision with a big group of people (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35).
- Information about **vision breakout sessions** and how **graphic vision templates** can support them can be found in *Visual Meetings* (Sibbet, 2010, ss. 7-8, 167-178).
- One way to foster visionary creativity is to first have a background understanding and then for-see future possibilities, a process that can be supported by **Graphic History templates** (Sibbet, Visual Meetings, 2010, ss. 163-164).

3.4.A1.5 Reflect, relax and socialize

Inspiration comes with time for reflection, relaxation and being social with people in a relaxed manner (Doorley & Witthoft, Make Space, 2012, s. 7). This is something to take into consideration through the whole co-creation process. To make it possible there is also a need for physical space for reflection, relaxation and debriefing (Doorley & Witthoft, Make Space, 2012, s. 7).

- Having time for reflection and relaxation is an important part of **hosting yourself**, a central concept in Art of Hosting (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 18-19). This enhances the ability of being present in discussions and dedicated in working with others. A **check-in** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 29-31) where the participants sit in a **circle** (Doorley & Witthoft, Make Space, 2012, ss. 32-33) and have a conversation in a relaxed manner at the beginning of the meeting can make participants more present (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 18-19) and give them some time for reflection (Doorley & Witthoft, Make Space, 2012, s. 50).
- Make Space describes how to make **off-space** (Doorley & Witthoft, 2012, ss. 125-126), **hiding space** (Doorley & Witthoft, 2012, s. 132-133) and **personal space** (Doorley & Witthoft, 2012, s. 196) for reflection and relaxation. **Headphones** can help fulfill these needs in an open office landscape where there is a lack of personal space (Doorley & Witthoft, Make Space, 2012, s. 223).
- If possible it is recommended to have a **storage gallery** (Doorley & Witthoft, Make Space, 2012, ss. 174-175) where people can **saturate** (Doorley & Witthoft, Make Space, 2012, s. 48).
- An **open kitchen** (Doorley & Witthoft, Make Space, 2012, ss. 214-21 (see Figure 38), **coffee shop** atmosphere (Doorley & Witthoft, Make Space, 2012, s. 224), **space for lingering and chat** before and after meetings (Doorley & Witthoft, Make Space, 2012, s. 98-99) makes it easier for people to socialize in a relaxed and spontaneous way.

3.4.A2 Early stage resources

When the challenge is generally understood and a vision and purpose are created it is time to mobilize people, build and develop a core team and together plan the rest of the innovation process.

3.4.A2.1 Connect people and network/community building

One important factor to succeed with social innovation is to connect with people with the right knowledge and resources. They can become new team members, partners, someone to share information with etc. Here are some methods that can be used to make it easier for people to meet and get to know each other:

- As an entrepreneur it is important to attend relevant conferences etc. to reach out to the right stakeholder, to build their network and identify opportunities (A. Baron & A. Shane, 2008). See 3.4.C3 Marketing and Attract Resources for more ways to reach out to stakeholders.
- One way to connect people at events, workshops etc. is by encouraging participants to sit in a **circle** and have a **check in** and **check out** in the beginning and the end of the event (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 29-31; Doorley & Witthoft, Make Space, 2012, ss. 32-33).
- If the group is very diverse the check-in can be long enough so that the participants have time for **personal storytelling** (Kelley & Littman, 2005, ss. 242-269). You can also let the participants spend time on **rooting and shifting** (see 4.2.6) that way they can better understand their role in relation to the rest of the group (Yuval-Davis, 1999).
- It can also be beneficial to have **mingle activities** like **networking break-out groups** (Sibbet, Visual Meetings, 2010, ss. 173-178), **World Café** with questions that support networking (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35), **speed networking** (Gray, 2012) or other **mingle games** that make people talk and interact with people they have never met before.
- One way to make the participants aware of the diversity in the group, and enable communication between participants with similar interest etc. is to use the **Room as a Map** method or other ways to use the **room as mental models** and **physical graphs** (Sibbet, Visual Meetings, 2010, ss. 65-66).
- Social media like **Facebook groups, events and pages** are a great way of encouraging interaction after events, especially if there are photos from the event that can be shared so that people can be tagged and easier find each other after the events.
- **Databases** with social innovators and entrepreneurs (online and offline) are a good way to help people connect with people with similar interest and complementary skills. These databases can be integrated with existing services like LinkedIn and Facebook and also support **crowdsourcing** activities (Brown, Change by Design, 2009, ss. 29, 30-31, 58).
- A good way to support the network between social innovators is by hosting events, where people with different skills and backgrounds but interests for similar challenges come together and host breakout sessions according to methods like **Open Space**. In the Open Space method the participants can present their own projects and issues that then are discussed in smaller groups (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 35-38),

3.4.A2.2 Build/develop a core-team

The co-creation process needs a devoted team. According to the Art of Hosting there are specific **roles for designing and hosting a co-creation process** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 70-74). For found **team building methods** see 3.4.C2.2 Team Building.

3.4.A2.3 Plan innovation process

There is a need in thoroughly **planning the innovation process**. It can be planned as a process over a day, over a week, over a month or longer (IDEO, Design Thinking for Educators, 2012, ss. 21-22) and should be **refined** as the project develops. For that a visual common calendar and a shared online calendar help a lot (IDEO, Design Thinking for Educators, 2012, s. 28, 2012).

- According to the Art of Hosting the process could be designed after **The Six 'Breaths' of Design** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 61-65)(see Figure 35) and **the Chaordic Design Process** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 67-69).
- See 3.4.C2.3 for examples of **how the planning can be visualized**.

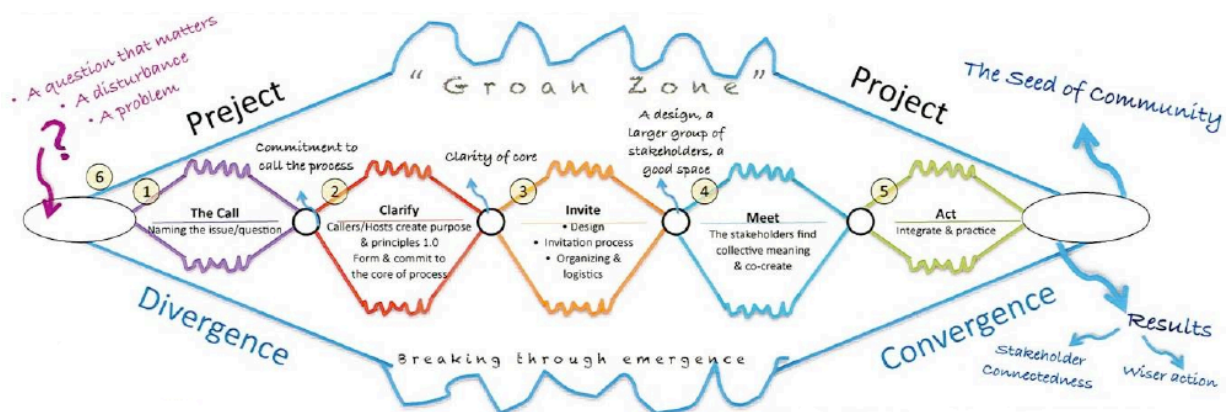


Figure 35. The Six 'Breaths' of Design (Møller, o.a., 2012)

3.4.A3 Understand the challenge

To innovate a successful solution that addresses a social challenge, the challenge needs to be fully understood. It is not enough to just interview and observe the people involved in the specific challenge, they also need to be involved in the innovation process. It is often recommended to start with **recognizing existing knowledge** (IDEO, Human Centered Design Toolkit, 2009, ss. 39-40) but sometimes it can be an advantage not knowing too much and therefore having a so-called **beginner's mindset** (IDEO, Human Centered Design Toolkit, 2009, s. 66).

3.4.A3.1 Interview

The most traditional way to get information from stakeholders is to interview them.

- First you must **identify people to speak with, get inspired by** (IDEO, Human Centered Design Toolkit, 2009, ss. 40-41; IDEO, Design Thinking for Educators, 2012, s. 29) and **engage with** (IDEO, Design Thinking for Educators, 2012, s. 30).
- Before interviews it is great to have an **interview guide/question guide** (IDEO, Human Centered Design Toolkit, 2009, ss. 58-59; IDEO, Design Thinking for Educators, 2012, s. 31).

There are some examples for how to conduct the interviews:

- **Group interviews** can be a great way in understanding a community, observe the interactions between participants and encourage them in having conversations. This way community dynamics and issues can be recognized

and understood. (IDEO, Human Centered Design Toolkit, 2009, ss. 44-45; IDEO, Design Thinking for Educators, 2012, s. 36).

- **Contextual interviews** give also a chance to observe (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 162-165).
- Interviews with **sacrificial concepts** or **scenario-based questions** can make hypothetical and abstract questions easier to answer (IDEO, Human Centered Design Toolkit, 2009, ss. 60-61).
- If there is a need to get in-depth information it is helpful to **learn from experts** (IDEO, Design Thinking for Educators, 2012, s. 34) and conduct **interviews with experts** (IDEO, Human Centered Design Toolkit, 2009, s. 55). The **DELHI method** can be used to get information about trends in technology, policies etc. (Linstone, Turoff, & Helmer, 2002).

There are techniques that can improve the quality of the interviews:

- Use the **5 Why's** (a chain of five why-questions) in order to understand the root of a problem, opinion etc. (IDEO, Human Centered Design Toolkit, 2009, s. 65; Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 166-167)
- Use the **six W's** (Who/What?, How Many?, Where?, When?, How? and Why?) questions (Roam, At The Back of the Napkin, 2009, s. 30; Sibbet, Visual Meetings, 2010, ss. 134-136).
- Ask the interviewees to **show things** they use and interact with, **draw their experiences** and to **think aloud** when they perform a process or task (IDEO, Human Centered Design Toolkit, 2009, s. 65).

3.4.A3.2 Observe others and immerse yourself

Plenty information can be gathered from interviews but to really understand a challenge there is also a need to observe and interact with the stakeholders that are affected by or involved in solving the specific challenge. To **observe what people do and not do** and what they say and do not say reveals a lot of useful information regarding behavior patterns, an important factor in many social challenges. It's all about quality and not quantity. (Brown, Change by Design, 2009, ss. 43-55)

Here are some useful ways in observing and getting closer to the stakeholders and their situation:

- It is always helpful to start with some **preparation** before you meet the stakeholders (IDEO, Design Thinking for Educators, 2012, s. 32).
- **Immerse yourself into the context** of the stakeholder, **shadowing**, to be able to observe their behavior (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 156-157; IDEO, Human Centered Design Toolkit, 2009, ss. 46-47)(IDEO, Design Thinking for Educators, 2012, ss. 33, 35). Sometimes this can be done for a short period of time, sometimes it includes a **overnight stay in the field** (IDEO, Human Centered Design Toolkit, 2009, s. 49; Brown, Change by Design, 2009, ss. 47-48) and sometimes days or weeks are needed to fully understand the complexity of a challenge.
- **Mobile ethnography**, using a mobile phone or digital camera to capture pictures, text, audio and video is a good way in gathering the observations (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 172-173).

- It can also be helpful to seek **inspiration in new and analogous places and settings** (IDEO, Human Centered Design Toolkit, 2009, s. 57; IDEO, Design Thinking for Educators, 2012, s. 34).
- Sometimes not just observing but also to **putting your self in the shoes of the stakeholders** and experience a service or challenge from their perspective can be advantageous as well. (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 154-155).

3.4.A3.3 Engage and involve

In order to make sure that the stakeholders involve themselves enough and feel ownership over the expected solutions, it is important to engage and include them early in the process. There are many creative methods for engaging the stakeholders in understanding the challenge. Make sure that you always have a strategy on how to document the results in a good way. (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 49-56).

Two open and flexible methods for engaging a lot of participants are World Café and Open Space, methods that can be complemented with some of the visual tools from 3.4.A3.4 if more structure is needed:

- **World Café** is perfect for inviting the stakeholders and experts to explore one challenge and find patterns and insights during a workshop (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35).
- **Open Space** is a method for workshops where you want to give the stakeholders and experts a chance to explore issues that concerns them. In this context there could be different parts of one challenge that everyone have in common or different challenges if the topic of the event is broader (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 35-38).
- A more positive process can be achieved by using as premise the best of what it is to pursue instead of starting from the perspective of the challenge. This process is called **Appreciative Inquiry** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 32-33).

Instead of getting information through interviews it is also possible to let the stakeholders become active participants and collect information themselves:

- Learn From **Peoples' Self-Documentation** (IDEO, Design Thinking for Educators, 2012, s. 36; IDEO, Human Centered Design Toolkit, 2009, s. 50), let them write bug lists with problems they observe (Kelley & Littman, The art of Innovation, 2001, ss. 28-31) and let them use smartphones or similar technology to collect their documentation (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 168-173).
- Ask participants to **visualize their experiences** (IDEO, Human Centered Design Toolkit, 2009, s. 65). See 3.4A3.4 for methods and templates for understanding the challenge that can also be used at workshops with the stakeholders. They can for example draw a comic strip of **a day in their life** (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 174-175).
- Offer individuals from the **stakeholders and experts** the possibility to be **part of your research team** and observe each other etc. (IDEO, Design Thinking for Educators, 2012, ss. 34, 37).

3.4.A3.4 Visual methods

Visual methods and templates are often helpful when a situation like a challenge should be understood, especially when a lot of people work together since it helps the communication between them. Here are some ways to visualize the challenge and break it down into connected sub-problems and needs:

- **Fishbone diagrams** that have a head that is the problem/challenge and bones with contributing elements of the problem/challenge (Sibbet, Visual Meetings, 2010, ss. 122-123, 135) and **Mind maps** with the challenge in the middle and then breaches of problems and needs (Sibbet, Visual Meetings, 2010, ss. 38-39, 122-123, 152-154; Møller, o.a., The Art of Hosting Workbook, 2012, ss. 38-39). Both are very flexible formats.
- **Problem/need tree** is a more structured version of the mind map where the roots in the tree are built up by the causes of the challenge and the branches are the effects of the challenge (Örtengren, 2012). The deeper causes can be found by using **the 5 Why's** (a chain of five why-questions) (IDEO, Human Centered Design Toolkit, 2009, s. 65; Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 166-167).
- For more complex problems **causal loop diagrams**, where the effects of the causes are given a plus or minus sign depending on their effect on each other and the main challenge, can be useful (Sibbet, Visual Meetings, 2010, ss. 140-142).
- *At the Back of the Napkin* explains how to visually show and solve problems with **flowcharts** (Roam, At The Back of the Napkin, 2009, ss. 208-215).
- Sometimes it is better to **brainstorm causes** (IDEO, Human Centered Design Toolkit, 2009, ss. 104-105; Kelley & Littman, The Ten Faces of Innovation, 2005, ss. 148-152; Sibbet, Visual Meetings, 2010, ss. 136-137; Brown, Change by Design, 2009, ss. 77-79, 81-82; Kelley & Littman, The art of Innovation, 2001, ss. 55-56) by using **sticky notes** (Sibbet, Visual Meetings, 2010, ss. 89-96) and then **cluster** the causes (Sibbet, Visual Meetings, 2010, s. 118) and organize them after the way they relate to each other and the main challenge (see Figure 43 and 44).

There are other ways to express problems visually:

- *At the Back of the Napkin* explains generally how to visually show and solve who/what problems with **portraits**, how much problems with **charts**, where problems with **maps**, when problems with **timelines**, and why problems with **multiple-variable plots** (Roam, At The Back of the Napkin, 2009, ss. 139-228).
- With **Metaphor Maps** a team can co-create a visualization of a problem with metaphors to make it easier and more fun to understand (Sibbet, Visual Meetings, 2010, ss. 155-156).
- With the **Business Model Canvas** an existing business model can be mapped (see 4.2.5 and Business Model Generation ss. 14-47 (Osterwalder, Pigneur, & Smith, 2010)) with the purpose and two extra fields for social and environmental cost and social and environmental benefit (Osterwalder, 2009). Then it can be evaluated (Osterwalder, Pigneur, & Smith, 2010, ss. 212-225) and problems can be identified.
- **Customer Journey Maps** that visualize the way the stakeholders interact with a service (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss.

158-161), and **expectation maps** where stakeholders map their expectations for a service that is meant to solve a social challenge or a part of it (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 176-177).

- Create fictional profiles, **personas**, representing the typical stakeholder (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 178-179) and make an **Empathy Map** where you map the personas environment, behavior, concerns and aspirations (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 130-131).

3.4.A4 Interpretation

Once all the information is gathered it needs to be structured and interpreted:

- Through the whole discovery process it is important to document the results in a good way, in Art of Hosting this is called **harvesting** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 49-56). It is also very helpful if each team member **captures their own learnings** through the process and **shares them with the team** (IDEO, Design Thinking for Educators, 2012, s. 41).
- Sooner or later there is a need to go through all the documented information and **find themes** (IDEO, Human Centered Design Toolkit, 2009, ss. 98-99; IDEO, Design Thinking for Educators, 2012, s. 43), extract them and **make sense of key insights and findings** (IDEO, Human Centered Design Toolkit, 2009, ss. 94-95; IDEO, Design Thinking for Educators, 2012, ss. 44-45). When that is done it can be helpful to **make the insights actionable** (IDEO, Design Thinking for Educators, 2012, s. 47) and identify **opportunity areas** (IDEO, Human Centered Design Toolkit, 2009, ss. 102-103).
- If any of the methods from 4.4.A3.4 for visualizing the challenge and break it down into connected sub-problems/needs are used, **Dot Voting** can be a good method in deciding which problems and needs to focus on (Sibbet, Visual Meetings, 2010, ss. 91-96, 138; Brown, Change by Design, 2009, s. 83). For other selection methods see B1.2.
- When working in a team it can be inspiring to **share personal stories** and experiences, gathered during the discovery process, within the team (IDEO, Human Centered Design Toolkit, 2009, ss. 92-93; IDEO, Design Thinking for Educators, 2012, s. 42).
- **Create frameworks** (IDEO, Human Centered Design Toolkit, 2009, ss. 100-101) and **visual reminders** (IDEO, Design Thinking for Educators, 2012, s. 46) that help to apply specific information into a larger system context. Inspiration can be taken from the visual methods in A3.4.
- **World Café** is a great format for this kind of discussions. With questions that make the participants bring up insights from the earlier process and then together search for themes and patterns in the material (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35).
- At bigger events, with many different projects or a big project with room for many different discussions, **Open Space** is a great form for discussions (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 35-38).
- If the understanding of the challenge has been done with **Appreciative Inquiry** that process continues in this step (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 32-33).

3.4.B Ideation

The Ideation phase is inspired by the second space in the Design Thinking process where ideas that can lead to solutions of the problems are generated, selected, developed, prototyped and tested. (Brown, 2010) The phase covers the fifth step in The Chaordic Design Process, “Create a new concept” (Møller, o.a., 2012).

3.4.B1.1 Idea/solution generation

When the challenge is well discovered it is time to find ways to solve the problems and address the needs related to the challenge. In the first ideation sub-phase it is important to find a great variety of ideas (Brown, Change by Design, 2009, s. 67). During the idea generation phase it is very important to avoid all kind of critical thinking and judgment and build on the ideas of others (Brown, Change by Design, 2009, s. 76).

- The most mentioned method used to find a great variety of ideas is **brainstorming** (IDEO, Design Thinking for Educators, 2012, ss. 50-52) (IDEO, Human Centered Design Toolkit, 2009, ss. 104-105) (Kelley & Littman, The Ten Faces of Innovation, 2005, ss. 148-152) (Sibbet, Visual Meetings, 2010, ss. 136-137) (Brown, Change by Design, 2009, ss. 77-79, 81-82, 173-178) (Kelley & Littman, The art of Innovation, 2001, ss. 55-56).
- To get into the right mindset for ideation **improvisational theater** (Sibbet, Visual Meetings, 2010, s. 137) with **rules of improvisation** (Sibbet, Visual Meetings, 2010, s. 169) can be helpful.
- **What if questions** (ex: What if electricity was wireless, what solutions would you then create?) can be beneficial in triggering people’s imagination (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 182-183).
- An alternative way to come up with ideas can be **mind mapping** (Sibbet, Visual Meetings, 2010, ss. 38-39 & 152-154) (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 38-39).
- In order to make sure that the ideas are built on the stakeholder’s knowledge and experience, there should be moments where the stakeholders are involved with **participatory methods** (IDEO, Human Centered Design Toolkit, 2009, ss. 84-85) (Brown, Change by Design, 2009, ss. 60-61) and that the solutions are based on empathy for the needs of people (IDEO, Human Centered Design Toolkit, 2009, s. 89).
- **World Café** is perfect for inviting the stakeholders and experts to find out ideas during a workshop (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35).
- **Open Space** is a method for workshops where the focus lies on giving the stakeholders and experts a chance to find solutions to problems that concerns them. In this context it could be different parts of one challenge that everyone have in common or it could be different challenges if the topic of the event is broader (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 35-38).
- If the understanding of the challenge has been done with **Appreciative Inquiry** that process continues in this step ((Møller, o.a., The Art of Hosting Workbook, 2012, ss. 32-33).
- The creativity can be improved by using **sketching** (IDEO, Design Thinking for Educators, 2012, s. 53) and **early prototyping** (Brown, Change by Design, 2009, ss. 88-91, 106-107) (Sibbet, Visual Meetings, 2010, ss. 142-143). For

more **visual methods**, which can be used during the ideation phase, see 4.4A3.4. If visual methods have been used during the discovery phase the ideation phase can be built around the output from those processes.

- An alternative method for brainstorming is to **ideate around the Business Model Canvas** (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 16-47, 142-145, 150-159). In the social innovation context it is helpful to add a field for the purpose and two extra fields for social and environmental cost and social and environmental benefit (Osterwalder, 2009).

3.4.B1.2 Idea/solution selection

Once the team has produced a variety of ideas it is time to cluster and combine them and select the most promising ones (IDEO, Design Thinking for Educators, 2012, s. 53).

For general information about decision-making see:

- The decision making process **Decision Funnel** and the **Confidence Check** (Sibbet, Visual Meetings, 2010, ss. 206-207) (Sibbet, Visual Teams, 2011, s. 143).
- The **Discussion Strategies Framework** and the **Decision Strategies Matrix** give an overview over four different decision strategies.

There are a lot of different visual methods to use for cluster and select ideas:

- With a lot of ideas that are similar it is often helpful to **cluster** them (Sibbet, Visual Meetings, 2010, ss. 118-119).
- Often the ideation process is done with visual methods and then **dot voting** is a good way for a group to decide what ideas to select (Sibbet, Visual Meetings, 2010, ss. 91-96, 138) (Brown, Change by Design, 2009, s. 83).
- There are also a lot of possibilities to organize the ideas visually and in that way make it easier to compare them. **Comparing Pairs, Decision Matrixes** and **Hi-Lo grids** are some examples (Sibbet, Visual Meetings, 2010, s. 138) that make it easier to select ideas.
- In the Ways to grow matrix (see Figure 36), the different solutions are mapped such as follows: if they have target a new or old user group and if the solutions

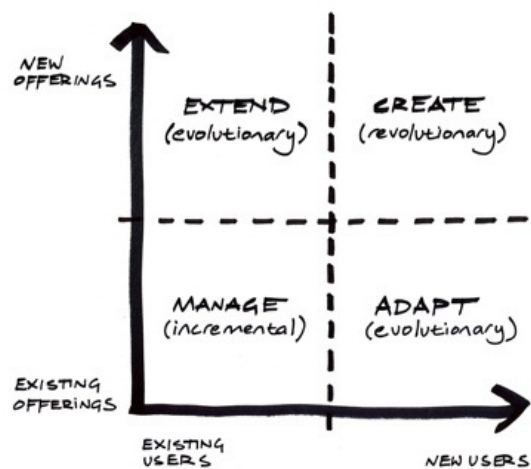


Figure Figure 36. The Ways to Grow matrix. (Brown, 2009)

are new or existing solutions (Brown, Change by Design, 2009, ss. 161-165) (IDEO, Human Centered Design Toolkit, 2009, ss. 134-137). It is very similar to the **Ansoff matrix** (Johnson, Scholes, & Whittington, Fundamentals of Strategy, 2009, ss. 173-179).

- The ideas can also be analyzed with the help of a **SPOT matrix** with Strengths, Problems, Opportunities, and Threats or the well-known **SWOT matrix** with Strengths, Weaknesses, Opportunities, and Threats (Sibbet, Visual Meetings, 2010, s. 167).

3.4.B1.3 Ideas/concepts development

As soon as one or a few ideas are selected it is time to develop them to concrete concepts.

- **World Café** is also suitable for inviting stakeholders and experts to talk about an idea during a workshop (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 34-35). If there are many ideas that need to be developed the **Open Space** method (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 35-38) or **Pro Action Café** could be used. Pro Action Café is a combination of Open Space and World Café. Just like in Open Space the participants can present their own ideas, which then will be developed in breakout groups. But just like in World Café the participants rotate so that each idea will get the input from several participants and so that cross-pollination between different ideas can happen (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 40-41).
- Through a **concept description** and a **reality check** (IDEO, Design Thinking for Educators, 2012, ss. 54-55) it is possible to understand what is most important about the idea and what to develop further.
- It is important to make the ideas tangible, to make them easier to develop. **Prototyping** (to make a physical or visual representation of an idea) in different ways is therefore crucial (IDEO, Human Centered Design Toolkit, 2009, ss. 106-107)(Brown, Change by Design, 2009, ss. 91-92, 107-108) (IDEO, Design Thinking for Educators, 2012, ss. 58-59)(Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 192-193).
- **Design Scenarios/user journeys** (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 184-189)(Brown, Change by Design, 2009, ss. 92-95) and **storyboards** (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 186-187)(Sibbet, Visual Meetings, 2010, ss. 147-152) are possible ways to prototype services and other things that can't be represented by physical models. They are common tools in **Interaction Design** (Brown, Change by Design, 2009, ss. 132-136).
- For **other visual methods** that can be helpful in the process of designing services and other non-physical concepts see A3.4.
- **Desktop Walkthrough** (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 190-191) is a 3D model of a service environment where different scenarios can be tested and prototyped.
- **Role-play** and **Service Staging/Forum Theater** are other methods to prototype services (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 194-195, 208-209)(Brown, Change by Design, 2009, ss. 95-97).
- It helps to **name the concepts** as soon as they get more developed since it offers something to latch on to (Kelley & Littman, The Ten Faces of Innovation, 2005, ss. 153-155).

- For developing business models the **Business Model Canvas** (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 16-47) with **prototyping** (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 161-169) and **scenarios** (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 181-189) is suitable. In this context it is a good idea to add a field for the purpose and two extra fields for social and environmental cost and social and environmental benefit (Osterwalder, 2009).

3.4.B1.4 Gather feedback and evaluate

After the ideas are developed into concrete concepts and prototypes it is time to gather feedback from persons that haven't been closely involved in the ideation process.

- Start with **identifying sources for feedback**, **select feedback participants** and **build a questions guide** with structured questions to use in combination with spontaneous feedback (IDEO, Design Thinking for Educators, 2012, ss. 60-61).
- **Facilitate Feedback Conversations** (IDEO, Design Thinking for Educators, 2012, s. 62) and **gather feedback** (IDEO, Human Centered Design Toolkit, 2009, ss. 108-109).
- **Pro Action Café** is a flexible method for giving an opportunity for feedback sessions where different entrepreneurs and project leaders can present their concepts and then receive feedback in breakout sessions (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 40-41).
- It is helpful to **capture feedback learnings** right after the feedback session and **integrate the feedback** so that you can decide which parts of the feedback you want to respond to (IDEO, Design Thinking for Educators, 2012, s. 64).
- If there have been developed any business model prototypes with the **Business Model Canvas** (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 16-47) they can now be **evaluated** (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 212-225).
- With **Investment/customer care portfolio matrix** (Sibbet, Visual Teams, 2011, ss. 144-145), **Project portfolio matrix** (Matheson & Matheson, The Smart Organization, 1998, ss. 202-210) and **BCG matrix** (Johnson, Scholes, & Whittington, Fundamentals of Strategy, 2009, ss. 192-194) new solutions and projects can be mapped in relation to existing solutions.
- The concepts can also be analyzed with the help of a **SPOT matrix** with Strengths, Problems, Opportunities, and Threats (see Figure 37) or the better-known **SWOT matrix** with Strengths, Weaknesses, Opportunities, and Threats (Sibbet, Visual Meetings, 2010, s. 167).

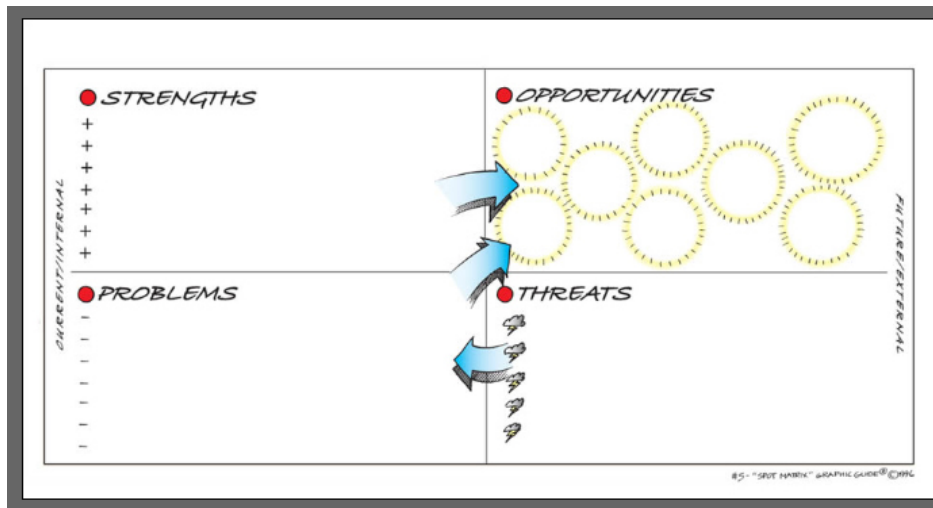


Figure 37. The SPOT matrix. (Sibbet, 2010)

3.4.C Implementation

This phase is the same as the third phase in the Design Thinking process where action planning and delivery of the final solution take place, “*from project stage to peoples lives*” (Brown, 2010) and to the market (Brown, 2008). This phase covers the seventh step, “Create a structure around the concept”, and the eighth step, “Move into practice”, in the The Chaordic Design Process (Møller, o.a., 2012).

3.4.C1 Develop a full solution and a business model

After the feedback from the last sub-phase in the Ideation phase it is time to develop a full solution with a realistic business model ready for implementation.

3.4.C1.1 Prototype a full solution

Iterate between sub-phase B1.1, B.1.2, B1.3 and B1.4 to fully develop the full solution. Use sub-phase B1.1 to co-create new ideas to specific components of the solution.

3.4.C1.2 Develop a business model

In order to make a solution successful there is a need for an efficient business model.

- The most common method used in developing the business model is the **Business Model Canvas** (see 3.3.5 and Business Model Generation (Osterwalder, Pigneur, & Smith, 2010, ss. 16-47)). In the social innovation context it is helpful to add a field for the purpose and two extra fields for social and environmental cost and social and environmental benefit (Osterwalder, 2009).
- In **Business Model You** the same template is used but with the perspective of a person that wants to use it for his or her own career. That perspective can be better for a social entrepreneur that has not yet built an organization. (Clark, Osterwalder, & Pigneur, 2012)
- In developing the value proposition, the core of the business model, the **Value Proposition Canvas** can be used (Osterwalder, Achive product-market fit with our brand-new value proposition designer canvas, 2012).
- It is also an option to design a **new template** with inspiration from the Business Model Canvas, mind maps, the 5 Why’s and other visual methods (see A3.4).

- Often it can be helpful to **visualize the network** of actors (ex: the own organization, partners and customers)(Edgren & Skärvad, Nätverksorganisationer, 2010, ss. 203-204).
- In the Human Centered Design Toolkit one could find some extra information about **developing a revenue model** (IDEO, Human Centered Design Toolkit, 2009, ss. 126-129) and identifying **required capabilities** (IDEO, Human Centered Design Toolkit, 2009, s. 131).

3.4.C2 Team building/activities

New people are introduced during the innovation process and new insights, ideas and concepts developed. The vision and purpose from the Discover phase is probably not relevant anymore and new ones have to be developed. A new team has to be developed and goals, strategies and a plan for implementation co-created.

3.4.C2.1 Decide a vision, goals and a strategy

Part of the team building process is the creation and decision upon a common vision and common goals. That way the team will know what direction to take in working together:

- See 4.A1.4 for methods than can be used when **co-creating a vision**.
- One of the visual templates for setting a vision, goals/objectives and a strategy and then identify the connections between them is the **Graphic Game Plan** (see Figure 35)(Sibbet, Visual Meetings, 2010, s. 159) (Sibbet, Visual Teams, 2011, ss. 117-130) with **SMART goals** (Specific, Measurable, Actionable, Relevant, Time bound) (Sibbet, Visual Teams, 2011, s. 121).

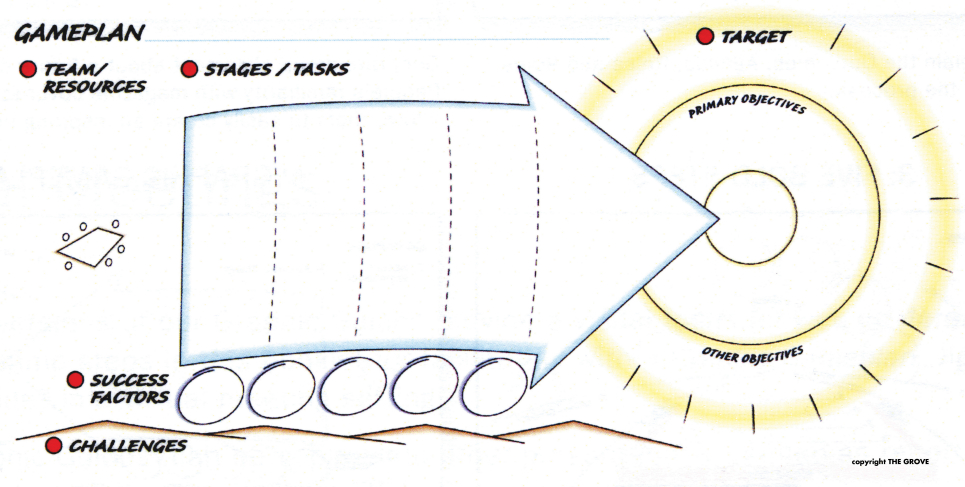


Figure 35. Graphic Game Plan. (Sibbet, 2010)

- Also **Mandelas** can be useful for visualize the link between vision/purpose/mission, goals/objectives and strategy (Sibbet, Visual Meetings, 2010, ss. 35-36, 126-127).
- For **ideation** of vision, goals and strategy see B1.1-B1.4 for more inspiration.

3.4.C2.2 Team Building

- Visual Teams (2011) contains a lot of advices about how to support teamwork with visual methods. It is mainly built around the **Team Performance Model** (Sibbet, Visual Teams, 2011, ss. 31-54) and also mentions the **Team Building Model** (Sibbet, Visual Teams, 2011, s. 29).
- **Action Learning** is a method that can be used to handle problems that the team has to take care of ((Møller, o.a., The Art of Hosting Workbook, 2012, ss. 42-43).
- One easy way to make sure that the team gets to know each other is to have **check ins** in the beginning of meetings where the team members get a chance to share personal thoughts, gain trust for each other (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 29-31)(Doorley & Witthoft, Make Space, 2012, ss. 32-33).
- Other examples of activities that can help people to get to know each other better is to let the team members draw their **Graphic History** (Sibbet, Visual Meetings, 2010, ss. 163-164), **Peak and Valley Drawings** (Sibbet, Visual Meetings, 2010, ss. 6-7) or a **Personal Mind Map** that describes their life and then allows the team members share the result with each other in different ways.
- To get an overview over the team it can be helpful to make an **Organization Chart** (Sibbet, Visual Meetings, 2010, ss. 122-123) and/or **Team portrait Mandela** (Sibbet, Visual Meetings, 2010, ss. 126-127).
- Team members do not only have different roles, they have different personalities as well. This can lead to misunderstandings and conflicts. In creating better understanding for each other's personalities **personality mapping can be used** (Sibbet, Visual Meetings, 2010, ss. 65-66). The mapping can be done according to different **archetypal team roles (personalities)** (Sibbet, Visual Teams, 2011, s. 67) (Kelley & Littman, The Ten Faces of Innovation, 2005), though **personality tests** are more objective ways of mapping. After the tests are done the team can discuss pros and cons of each personalities and how they can complement each other. In order to better understand how to develop the team, **Graphic Team Assessment** (Sibbet, Visual Teams, 2011, s. 171) and **Identification of required capabilities** (IDEO, Human Centered Design Toolkit, 2009, s. 131) could be used.
- See 4.B1.2 for decision-making methods.

3.4.C2.3 Plan implementation

When a working solution with a feasible business model and a clear strategy is acquired, it is time to plan the implementation on a more detailed level and create a time line (IDEO, Design Thinking for Educators, 2012, s. 70):

- If many different solutions are identified, a good start would be mapping them in a "**Ways to grow matrix**" depending if they target a new or old user group and if the solutions are new or existing solutions (Brown, Change by Design,

2009, ss. 161-165) (IDEO, Human Centered Design Toolkit, 2009, ss. 134-137).

- See 4.B1.2 for other decision-making methods.
- It is helpful to make a **timeline** for when the solutions should be implemented (IDEO, Human Centered Design Toolkit, 2009, ss. 138-139)(IDEO, Design Thinking for Educators, 2012, s. 70). See different visual methods in the next bullet list.
- It is beneficial to plan and implement **mini-pilots to test and iterate** the solutions before launching them full-scale (IDEO, Human Centered Design Toolkit, 2009, ss. 140-143).

Visual methods and templates for planning:

- A good visual template for setting a vision, goals/objectives and a strategy and see the connection between them is the **Graphic Game Plan** (Sibbet, Visual Meetings, 2010, s. 159)(Sibbet, Visual Teams, 2011, ss. 117-130) with **SMART goals** (Specific, Measurable, Actionable, Relevant, Time bound) (Sibbet, Visual Teams, 2011, s. 121).
- A **process map** with objectives, meetings, documents and organization on a time line is a good way to visualize a specific process (Sibbet, Visual Meetings, 2010, s. 49).
- For more detailed planning of activities and many parallel processes **Graphic Roadmaps** (see Figure 58) (Sibbet, Visual Meetings, 2010, s. 210) (Sibbet, Visual Teams, 2011, ss. 154-155) and/or **GANTT charts** (Sibbet, Visual Meetings, 2010, s. 211) are better.

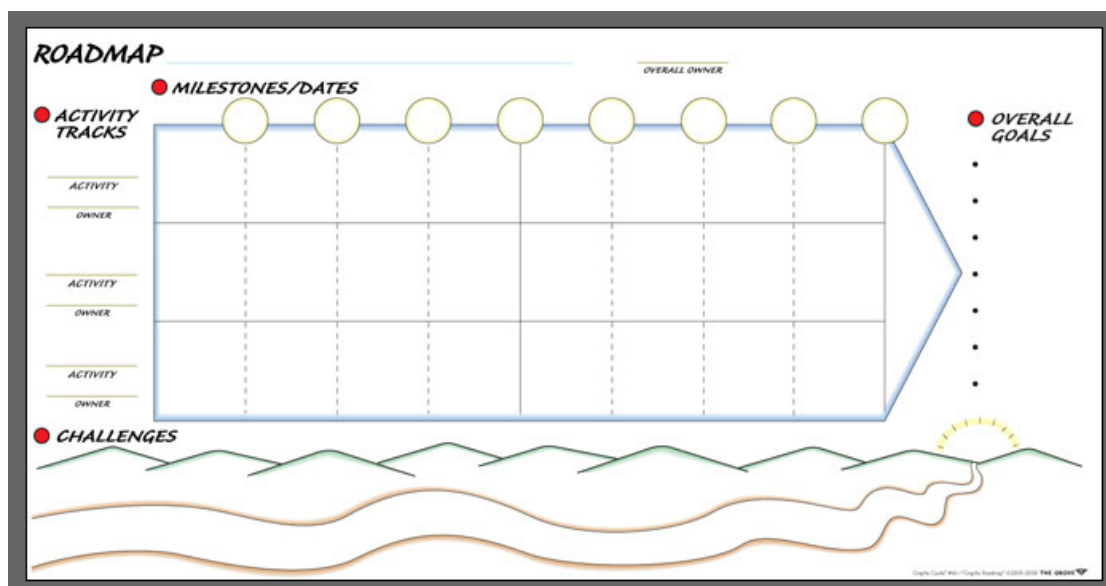


Figure 36. Graphic Roadmap. (Sibbet, 2010)

- It is also possible to use **Progress Charts** to show how long a team or individuals in a team have come in a process in relation to the final goal and milestones (Sibbet, Visual Meetings, 2010, s. 211-212).
- For planning a meeting the **Agenda Planning** template can be used (Sibbet, Visual Meetings, 2010, s. 45) (Sibbet, Visual Teams, 2011, ss. 162-163).

- For more information about **Timelines** and **Time Series** (Roam, At The Back of the Napkin, 2009, ss. 190-207) and about **flowcharts** see (Roam, At The Back of the Napkin, 2009, ss. 208-215).

3.4.C3 Marketing and Attract Resources

To gather resources in forms of grants, investments, etc. and reach out to potential customers the team must interact with people in different ways. Some examples are:

- **Engage others** in different ways (IDEO, Design Thinking for Educators, 2012, s. 71). It can be through participatory activities like the ones mentioned under B. Ideation. One example for events that can be hosted for many different projects is **Pro Action Café** (Møller, o.a., The Art of Hosting Workbook, 2012, ss. 40-41).
- Often **building partnerships** and a **community** are the best way to complement your team with other capabilities and resources (IDEO, Design Thinking for Educators, 2012, ss. 72, 74). See 3.4.A2.1 for methods to support this to happen in supported projects.
- In order to be able to interest people like potential investors and customers it is essential to **pitch the concept** quickly. This way you will gain interest for the idea and possibly receive a chance to present it in more detail (IDEO, Design Thinking for Educators, 2012, s. 72). The **NABC model** (Need, Approach, Benefit and Competition) is a useful model when designing a pitch (Liedtka & Ogilvie, Designing for Growth: A Design Thinking Tool Kit for Managers, 2011, s. 120). **Pitch feedback sessions** are a common way to co-support entrepreneurs in developing their pitch. The pitch can also be filmed so that it can be spread in social media etc.
- **Storytelling**, to tell compelling narratives about the new solution, is another used method in making more people aware (IDEO, Design Thinking for Educators, 2012, s. 73) (Stickdorn & Schneider, This is Service Design Thinking, 2011, ss. 202-203) (Osterwalder, Pigneur, & Smith, Business Model Generation, 2010, ss. 171-179)(Kelley & Littman, The Ten Faces of Innovation, 2005, ss. 242-259)(Brown, Change by Design, 2009, ss. 129-132, 145-147).

3.4.C4 Manage and evolve

Finally it is time to manage and evolve the implementation of the social innovation.

This report does not focus on this part of the process but some methods that could be used were found:

- **Define Success** (IDEO, Design Thinking for Educators, 2012, s. 68) and **create a learning plan** so that the **indicators can be tracked** and the **work can be evaluated** continuously (IDEO, Human Centered Design Toolkit, 2009, ss. 144-149).
- **Document Progress** (IDEO, Design Thinking for Educators, 2012, s. 69) and use a **Project Debriefing Chart** (Sibbet, Visual Meetings, 2010, s. 209) so that the team can see the leanings in an easy manner.
- See B1.2 and B1.4 for methods for **selection between different projects** and **evaluation** of them.

4. Result

In the result the found co-creation concepts and methods from the different cases in the field studies are presented. As well other insights from the field research are presented.

4.1 The result of the field research

During the field research 23 different actors in South Sweden, Denmark, South Finland, and the Basque Country were visited and their events partaken. From presentations, observations, discussions, and participation information and insights were gathered with notes and pictures. Table 3 contains a summary of the result of the field research, the found co-creation concepts, methods and insights.

Table 3. The result of the field research.

Actor	Place	Event	Date
1. Art of Hosting network	Kalunborg, Denmark	Art of Hosting training. To get to know more about Art of Hosting.	2012-10-12 – 2012-10-14
The training gave knowledge about the Art of Hosting methods and the Four-fold practice. The workbook for the training, Art of Hosting Workbook Kalunborg (Møller, o.a., 2012), is the main reference for the chapter about Art of Hosting (3.3.1) and for the Art of Hosting methods in the design co-creation method table and the chapter about the co-creation methods (4.4). Graphic Facilitation was also mentioned at the training (see 3.3.4 Graphic Facilitation and Visual Thinking) and lead to case 12 and 16 in the field studies.			
2. Lund university social innovation center, LUSIC	Lund, Sweden	Founding workshop. Case study of Art of Hosting and Graphic Recording.	2012-11-16 – 2012-11-17
Both Art of Hosting (see 3.3.1) and Graphic Recording (see 3.3.4) were used successfully with 50 participants and break-out sessions but it turned out that some participants were less comfortable with the format since they wanted to talk more then they could during the limited time and with many other participants. This would probably be easier with a smaller group. To compensate for this the LUSIC team had separated discussions with many of them in the breaks. The breaks also made it possible for people to network and make new connections. This showed the importance of time and space for informal discussions (see 3.4.A1.5 Reflect, relax and socialize). Most participants liked the open inviting format that Art of Hosting offered but some found it to open.			
3. Art of Hosting network	Copenhagen, Denmark	Learning village. To get to know more about Art of Hosting.	2012-11-29 – 2012-12-02
The training village mainly gave deeper knowledge about the Art of Hosting methods, mainly Open Space, and the Four-fold practice (see 3.3.1 Art of Hosting). The book Visual Meetings (Sibbet, 2010), that is the main reference for Graphic Facilitation methods in this report, was presented at a book table.			
4. Aalto University Design Factory at Aalto University	Espoo, Finland	Study visit. To understand the role of flexible working spaces in the co-creation context.	2012-12-13

<p>At the Design Factory the students (that work in transdisciplinary teams) had great access to visual tools like whiteboards, blackboards and more advanced equipment for constructing early rapid prototypes (see 3.4.B Ideation). They also had a wall with information about all ongoing projects and one Jungle Drum wall with articles written about the place and their projects (see 3.4.A1.5 Reflect, relax and socialize). Design Factory was the first place with information about service design in a sustainability context (see 3.3.3 Service Design).</p>			
5. Aalto Media Factory at Aalto University	Helsinki, Finland	Study visit. To better understand prototyping in the co-creation context.	2012-12-13
<p>At Media Factory they took care of a social media database, like an internal LinkedIn, for everyone at the university where they could connect with people with similar ambitions and complementary skills (see 3.4.A2.1 Connect people and network/community building). They had the equipment for rapid prototyping (see 3.4.B Ideation) but also more advanced 3D-printers and places for socializing (kitchen and hangout space) and relax (see 3.4.A1.5 Reflect, relax and socialize). Media Factory also had information about service design (see 3.3.3 Service Design).</p>			
6. Startup Sauna at Aalto University	Helsinki, Finland	Study visit. To understand the role of flexible working spaces in the co-creation context.	2012-12-13
<p>Startup Sauna had a lot of focus on the space and the book Make Space: How to Set the Stage for Creative Collaboration (Doorley & Witthoft, 2012) was one of the books they had used and recommended. They had both a big open space perfect for big workshops but also smaller spaces for work that needed focus, a big kitchen for socializing and space for reflection and relaxation (see 3.4.A1.5 Reflect, relax and socialize).</p>			
7. d.school: Institute of Design at Stanford	Startup Sauna, Helsinki, Finland	Design Thinking workshop/training. To get to know more about Design Thinking.	2012-12-13
<p>At Startup Sauna had a workshop about Design Thinking hosted by d.school: Institute of Design at Stanford. At the workshop the participants had the chance to go through a quick version of the Design Thinking process. Social Innovation examples were mentioned and the reference to the book Human Centered Design Toolkit (IDEO, 2009) made for NGOs was mentioned, one of the references for many of the Design Thinking methods. During the workshop the participants used interviews and empathy to understand the needs. They also used sketches and prototyping to develop the ideas and get feedback from the user.</p>			
8. New Factory	Tampere, Finland	Study visit. To understand how students/entrepreneurs can be supported in their innovation/entrepreneurship processes.	2012-12-14
<p>The most important activity that was observed at New Factory was the video recorded pitch feedback session they had (see 3.4.C3 Attract Resources and Marketing).</p>			
9. Proakatemia in Tampere University	Tampere, Finland	Study visit. To understand what kind of co-creation	2012-12-14

of Applied Sciences		methods they use in their team processes.	
Proakatemia was the first place where the Business Model Canvas (see 3.3.5 The Business Model Canvas) was used in action. The students/entrepreneurs enthusiastically used it in their development of a social business model that addressed the needs of people in wheelchairs. They mainly used visual planning (see 3.4.C2.3 Plan implementation) and other visual methods (see 3.4.A3.4 Visual methods). Regularly they had team meetings in circles (see 3.4.A2.1 Connect people and network/community building).			
10. Mångfaldsrundan and Bangol Including Festigress, Bengt Persson, Lunds Kommun	Lund, Sweden	Discussion about inclusion in co-creation processes. To get to know more about the methods Bengt Persson use to make sure that everyone feels included in co-creation processes.	2013-02-20
Bengt Persson talked about the Transversal Dialogue concept and the method Rooting and shifting (see 3.3.6 Transversal Dialogue)			
11. Projektverkstaden Underverket	Malmö, Sweden	Workshop about the Business Model Canvas in the social context. To get to know more about methods for Business Model development in the social context.	2013-02-26
Workshop about Business Model Canvas in the social context. Points out the importance of adding a field for purpose (see 3.3.5 The Business Model Canvas).			
12. Anne Madsen and Nanna Frank	Karlskrona, Sweden	Graphic Facilitation Training. To get to know more about Graphic Facilitation.	2013-03-01 – 2013-03-02
This Graphic Facilitation Training is one of the references for 3.3.4 Graphic Facilitation and Visual Thinking chapter. Informative regarding the difference between Graphic Facilitation, Graphic Recording, and Visual Strategic Communication/ Information Design, as well as offering knowledge about how to create templates.			
13. Art of Hosting network and the MSLS students at BTH	Karlskrona, Sweden	Art of Hosting training .To get to know more about Art of Hosting, this time with a bit more critical mindset.	2013-03-01 – 2013-03-02
Had some discussions with participants that felt that Art of Hosting was too spiritual. One explanation for this could be that the MSLS (Masters in Strategic Leadership towards Sustainability) students that hosted the training gave it a more informal feeling and content since most of the participants were MSLS students. Another reason could be the lack of professional and experienced Art of Hosting practitioners in the hosting team and among the participants (see The training gave more knowledge about the The Chaordic Stepping Stones/Design Processes and The six breaths of process architecture/design (see 4.2.1 Art of			

<p>Hosting). During one break-out session about Design Thinking and sustainability the reference Design Thinking for Educators Toolbox (IDEO, 2012) was used.</p>			
14. HUCAN	Lund, Sweden	Co-creation process to reinvent Folkets Park in Malmö (collaboration with Malmö stad), Co-creation case study	2013-03-18 - 2013-05-19
<p>HUCAN successfully combined workshop methods from Art of Hosting and Design Thinking. They used a field trip to Folkets Park to be able to observe and immerse themselves into the context (see 3.4.A3.2 Observe others and immerse yourself), a “What would you like to see in Folkets Park?” blackboard where visitors in the park could come with suggestions (see 3.4.A3.3 Engage and involve) and prototyping to show the final suggestion for how to reinvent Folkets Park (see 3.4.B1.3 Ideas/concepts development).</p>			
15. Mötesplats Social Innovation	Malmö, Sweden	Workshop about Social Business Models. To get to know more about methods for Business Model development in the social context	2013-04-15
<p>Introduced the two important extra fields in the Business Model Canvas (social and environmental costs under Cost Structure and for social and environmental benefits under Revenue Streams) in order to make it more suitable for social innovation and social entrepreneurship (see 3.3.5 The Business Model Canvas).</p>			
16. Anita Berner and Nicole Harper (Graphic Facilitation experts) in collaboration with LUSIC	Lund, Sweden	Graphic Facilitation Training. To get to know more about Graphic Facilitation.	2013-04-20
<p>Graphic Facilitation Training that is one of the references for 3.3.4 Graphic Facilitation and Visual Thinking chapter. Offered a deeper understanding of visual templates and the Visual Facilitation Process.</p>			
17. Students from MSLS (BTH) and LUMES (LU)	Lund, Sweden	Knowledge exchange workshop around sustainability. Interesting since the MSLS and LUMES program both are about sustainability but are very different in their approach towards sustainability.	2013-05-01
<p>Discussion about the differences between the LUMES program (Lund University International Master’s Program in Environmental Studies and Sustainability Science) and the MSLS (Masters in Strategic Leadership towards Sustainability) program. The LUMES program focus on understanding the environmental challenges but doesn’t go so much into</p>			

<p>how to plan for action. The MSLS program has more focus on how to address the environmental challenges and is more action oriented. It was concluded that a balance between the approaches is needed (see 5.1.4.2 Balance).</p>			
18. Deusto Innovación Social, Deusto University	Bilbao, Spain	Study visit. To get to know what co-creation concepts and methods they use to address social innovation.	2013-05-07
<p>According to their presented information Deusto Innovación Social does everything from traditional research to understand the social needs in the society, and impact of implemented social innovations, to participatory design. They also mentioned that they are doing scenario analysis with the DELPHI method (see 3.4.A1.3 Context and trend analysis) and design projects to address social needs. The visit was too short to give an accurate understanding of what they actually do and which methods they mainly use.</p>			
19. Deusto Innovación Social, Deusto University	San Sebastian, Spain	Social innovation workshop To get to know what co-creation methods and concepts the different cases used to address social innovation.	2013-05-08
<p>Many of the attending representatives from the social innovation cases mentioned that they are using the Open Space technique, one of the central methods in Art of Hosting (see 3.3.1).</p>			
20. Basque FAB LAB, DenokInn	Bermeo, Spain	Study visit. To better understand prototyping in the co-creation context.	2013-05-09
<p>Similar to Media Factory in Helsinki, Finland, but more industrial and not so much space for workshops etc. Probably not the best place for co-creation in social innovation processes, probably better for designers who want to create advanced 3D models etc.</p>			
21. ACSI, The Aalto Camp for Societal Innovation	Malmö, Sweden	Action-learning innovation camp addressing societal concerns. Case study. To better understand co-creation processes.	2013-08-26 - 2013-08-29
<p>At the Aalto Camp for Societal Innovation different case owners presented their cases for a mixed group of participants from different cultures that worked with the case for three days. Totally there were 100 participants from 26 countries and 10 cases. For this report four groups were followed, and discussions with both there case owners and facilitators conducted.</p> <p>The ACSI model is very open and the facilitators are instructed to be rather passive. The groups are more or less self moderated and from that the following conclusions where made: The open structure and passive facilitation style works well with groups that have predominant participants with experience from co-creation processes. If the structure is open and the facilitation style is passive the case have to be limited in its scope and the case owner has to give a clear direction, otherwise the process will become too chaotic.</p> <p>A fancy flexible room with big windows and high ceilings invites the participants to be more</p>			

<p>creative while a dark, traditional classroom makes the group more passive. This conclusions later led to the development of the Content/Method-matrix to the “Content/Experience and Method/Facilitation-”matrix in the discussion (see 5.1.4.1 Content, experience, method and facilitation style).</p>			
22. St Catherine, Carlos Martinez (LTH)	Lund, Sweden	Presentation about participatory design experiences/case study from Uganda	2013-12-05
<p>Carlos Martinez mentioned that in participatory processes, with participants that has critical social needs, it is of importance of showing early results since you have to assure them that you are there to create results and to help them. To make that possible the project started with a smaller sub-project where they solved a smaller sub-need: They build a swing outside a school so that the children could play there until their parents came and took them home from school. The teachers, children and parents decided the need and the solution during a participatory workshop. Carlos Martinez also told about how he let children vote for where to build the swing by go and find their favorite place and just stand there. The place with the most children was the place where they built the swing (see Dot Voting in 3.4.B1.2 Idea/solution selection). With methods like this Carlos and his colleagues were able to involve the users and build trust.</p>			
23. Johannes Ivarsson, THINK	Lund, Sweden	Discussion about structure and content in co-creation activities.	2013-12-11
<p>Discussion about structure and content in co-creation activities. Ivarsson talked about the Content/Method-matrix (see 3.2.4 The Content/Method-matrix for co-creation processes and 5.3.3 Content, experience, method and facilitation style)</p>			

5. Discussion

The chapter presents the co-creation process and table that I have designed. Alternative ways on how the table could be designed and a discussion about the different co-creation concepts and methods are present, as well as recommendations for how the co-creation table can be used. Finally the methodology is discussed and alternative ways for how the methodology could be used by people that are responsible for planning and implementing social innovation processes are presented.

5.1 Theory and discussions of results

5.1.1 The design of the co-creation process and table

In order to easily find relevant methods for different situations I have designed a co-creation process for social innovation (see Figure 37) and used that to create a co-creation method table (see Figure 38, Figure 39 and Appendix A). The process and table are divided after the designed co-creation process with three phases inspired by the three phases in Design Thinking (Discover, Ideation, Implementation). In this chapter I will discuss how I decided the different steps in the process and the table and what kind of methods I placed under each sub-phase/step in the co-creation table.

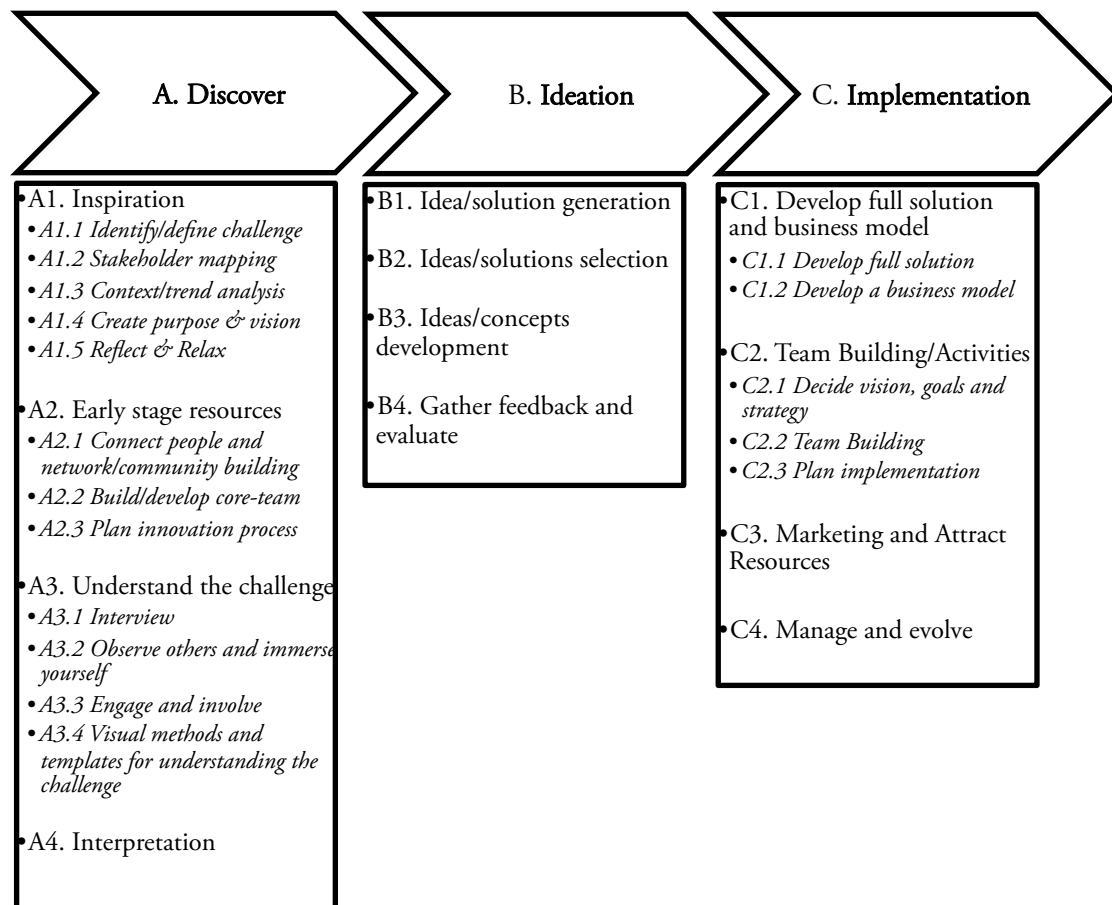


Figure 37. The designed co-creation process for social innovation.

Figure 38. The designed co-creation table.

Phases:	A1. Inspiration				
Sub-phases:	A1. Inspiration				
Steps:	A1.1 Identify and define challenge	A1.2 Stakeholder mapping	A1.3 Context and trend analysis	A1.4 Create a purpose and vision	A1.5 Reflect & Relax
Methods:	<ul style="list-style-type: none"> Identify and define a challenge (DTIE 19, HCDT 34-37) World Café (AoHW 34-35) Open Space (AoHW 35-38) Visual Methods (see A3.4) Methods for selection of challenge (see B1.2) 	<ul style="list-style-type: none"> Recognize existing knowledge (HCDT 39) Identify people to speak with (HCDT 40-41, DTIE 29-30) Stakeholder maps (SDT 150-153, 225, 240-241, 270) Mind Map (VM 38-39, 152-154, AoHW 38-39) Brainstorming (104-105 HCDT, 148-152 TFOI, VM 136-137, CBD 77-79 & 81-82, Aoi 55-56), Sticky Notes (VM 89-96) -> cluster (VM 118) World Café (AoHW 34-35) Group interview (HCDT 44-45) Personas (SDT 178-179) & Empathy map (BMG 130-133) Business Model (BMG 16-47), two extra fields for social and environmental cost and benefit + purpose 	<ul style="list-style-type: none"> Context map (VM 84, 164-166) + Mandela (VM 126-127) + Drivers of change (CBD 196) /PESTEL (FoS 25-27) Business Model Environment (BMG 16-46, 200-211), two extra fields for social and environmental cost and benefit + purpose SWOT/SPOT matrix (VM 167) Delphi Method (article: The Delphi Method Techniques and Applications (2002)) & Experts Interviews (HCDT 55) Reflect back -> imagine future (VM 163-164) World Café (AoHW 34-35) 	<ul style="list-style-type: none"> World Café (AoHkalun 34-35) Vision breakout sessions & Graphic vision templates (VM 7-8, 167-178). Graphic histories and graphic future templates (VM 163-165) 	<ul style="list-style-type: none"> Host yourself (AoHW 18-19) + Check in and check out (AoHW 29-31, MS 32-33) + Reflect and check-in (MS 50) Space for debriefing, reflect and connect (MS 7), Off-space (MS 125-126), hiding space (MS 132-133), Personal space (MS 196), Headphones (MS 223) Open kitchen (MS 214-215), Coffe shop (MS 224), Space for lingering and chat (MS 98-99) Storage gallery (MS 174-175) where people can saturate (MS 48)

Figure 39. First part of the designed co-creation table.

5.1.1.A Discover

Inspired by the first phase, in the alternative version of the Design Thinking process, I decided to have Discover as the first phase. For the sub-phases in this phase I was inspired by the content in the first phase of the Design Thinking process where problems and opportunities, that stimulate the team to look for solutions are identified and understood (Brown, 2010). This phase borrows steps from The Chaordic Design Process where needs are spotted, a first purpose and vision are developed and stakeholders are identified, analyzed, and involved (Møller, o.a., 2012). I decided that it is in this phase where the core-team is formed, the context and trends are analyzed and the first plan for the innovation process takes form since this also has to happen in the beginning of the co-creation/innovation process.

5.1.1.A1 Inspiration

This sub-phase I decided to use for all the first activities in the co-creation process. Just like the Discover phase it is inspired by the first phase in the Design Thinking process where a general understanding for the challenge, its stakeholders and context is obtained so that a first version of the purpose and vision can be created (Brown, 2010).

5.1.1.A1.1 Identify and define challenge

For this step I was inspired by the first phase in the Design Thinking process and by

the first step, Identify the real need, in The Chaordic Design Process (Møller, o.a., 2012).

5.1.1.A1.2 Stakeholder mapping

Step inspired by step 4 in the The Chaordic Design Process: Identify the participants (Møller, o.a., 2012). Once the challenge is identified and defined the stakeholders around the challenge can be mapped. The literature about Service Design, Art of Hosting, Graphic Facilitation, Design Thinking and the Business Model Canvas mentions relevant methods for this step, which I have placed under the step in the co-creation method table.

5.1.1.A1.3 Context and trend analysis

It is important to understand the context of the challenge and how that context might change with time. There are a variety of methods for doing so, therefore I created this step as part of the Inspiration sub-phase. The literature about Art of Hosting, Graphic Facilitation, Design Thinking and the Business Model Canvas all mentioned methods relevant for this step. The Art of Hosting method World Café is more general but with the right introduction question they are perfect for it.

5.1.1.A1.4 Create a purpose and/or a vision

This step is inspired by the second step in the The Chaordic Design Process, Formulating a clear purpose/vision (Møller, o.a., 2012). According to Art of Hosting formulating a clear purpose and/or vision are the first steps in creating order in complex or chaordic situations (Møller, o.a., 2012). The found methods that can be used for that are mainly Art of Hosting methods and Graphic Facilitation methods.

5.1.1.A1.5 Reflect, relax and socialize

Methods and ideas from Art of Hosting, but also some of the methods concerning the physical space from the book Make Space (Doorley & Witthoft, 2012), inspired me to create the Reflect, relax and socialize step. This step is relevant throughout the whole co-creation/innovation process but I placed it in this sub-phase since it is important to take time to reflect, relax and be casually social to get inspired and exchange inspiring ideas and insights. In order to make that possible there is also a need for physical space for reflection, relaxation and debriefing.

5.1.1.A2 Early stage resources

When the challenge is generally understood and a vision and purpose are created it is often time to mobilize people, build and develop a core team and together plan the rest of the innovation process. This sub-phase is created for some steps that I had identified during the field studies: Connect people and network/community building, Build/develop a core-team and Plan innovation process. They are all steps that need to be considered throughout the whole co-creation/innovation process but are extra important in the beginning of it. This sub-phase together with the step 3.4.A1.5 Reflect, relax and socialize could have been a phase that goes parallel with the other three steps but because of practical reasons I placed it under the Discover phase.

3.4.A2.1 Connect people and network/community building

One identified factor to succeed with social innovation is connecting with people that have the right knowledge and resources. For this step I was inspired by step 4, Identify the participants, in The Chaordic Design Process but also by many of the

identified methods. The Rooting and Shifting method from Transversal Dialogue has been included in this step since there often are participants with very different backgrounds in social innovation processes. The power structures that affect them must be handled in such way that all of them can participate and be taken seriously. I have also included databases and social media as methods in this step, they are extra relevant for social innovation supporting organizations that want to support social innovators to connect.

3.4.A2.2 Build/develop a core-team

This step I created inspired by Art of Hosting that has a lot of focus on the development of the team.

3.4.A2.3 Plan innovation process

Step inspired by The six Breaths of Process Architecture/Design from Art of Hosting (Møller, o.a., 2012) and the method Plan for the Innovation Process from Design Thinking for Educators toolbox (IDEO, 2012).

5.1.1.A3 Understand the Challenge

In order to innovate a successful solution as a response to a social challenge the challenge needs to be fully understood. It is not enough to just interview and observe the people involved in the challenge, they also need to be involved in the innovation process. For this sub-phase I found my inspiration in the first step, Identify the Real Need, in the The Chaordic Design Process (Møller, o.a., 2012) and its four steps I created inspired by Hannington's categorization of methods: Traditional, Adapted and Innovative methods. The first sub-phase includes methods for interviews, methods that are Traditional according to Hannington. The second step includes methods for observation and for how to immerse yourself into the challenge's context, Adapted methods according to Hanninton. The two last sub-phases have Innovative methods according to Hanninton since they engage and involve the stakeholders in the creative process. There were so many relevant Innovative methods used in understating the challenge that I had to divide the two last sub-phases into two steps. The first and second step, Interview and Observe others and immerse yourself, mainly include methods that I identified as relevant from the Design Thinking toolboxes, a few from Service Design and also the DELPHI method that was used by Deusto Innovación Social. The third step, Engage and involve, includes methods that I found in Design Thinking and Art of Hosting. In the last step I placed methods from Graphic Facilitation/Visual Thinking and Service Design, but also a few from Art of Hosting, the Business Model Canvas and Design Thinking.

5.1.1.A4 Interpretation

This sub-phase is inspired by the Interpretation phase from the alternative version of the Design Thinking. After all information is gathered in the previous sub-phases there is a need to structure it and make interpretations. I consider the visual method Dot Voting relevant in this sub-phase since it is a good way to collectively decide which of the gathered information is important.

5.1.1.B Ideation

The Ideation phase I created inspired by the second phase in the Design Thinking process where ideas that can lead to solutions of the problems are generated, selected, developed, prototyped and tested. (Brown, 2010) It also covers the fifth step in The Chaordic Design Process, "Create a new concept" (Møller, o.a., 2012). I have divided

this phase into four sub-phases inspired by the “breathing cycles” from Art of Hosting that is built up by a divergent and a convergent phase. The “idea/solution generation” and the “idea/solution selection” together create one breathing cycle. The “idea/concept development” and “gather feedback and evaluate” together create another breathing cycle, and the whole ideation phase is actually one breathing cycle in itself.

The idea/solution generation sub-phase includes brainstorming, mind mapping, World Café, Open Space, sketching, other visual methods, and early prototyping, all methods that I have identified and that can be used to create new ideas. The Idea/solution selection sub-phase includes visual methods and frameworks that can be used to combine and select ideas.

The Ideas/concepts development sub-phase includes more complex ideation methods like Prototyping, that I mainly found in the Design Thinking concept, and methods that are perfect for prototyping of services, like Design Scenarios/User Journeys, Desktop Walkthrough, Role-play, Storyboards and Forum Theater from Service Design. In the last sub-phase, Gather feedback and evaluate, I have used more complex evaluation methods mainly from Design Thinking. These two sub-phases are inspired by the Experimentation phase in the alternative version of the Design Thinking process.

5.1.1.C Implementation

This phase is the same as the third phase in the Design Thinking process where action planning and delivery of the final solution take place, “from project stage to peoples lives” (Brown, 2010) and to the market (Brown, 2008). This phase covers the seventh step, “Create a structure around the concept”, and the eighth step, “Move into practice”, in the The Chaordic Design Process (Møller, o.a., 2012).

5.1.1.C1 Develop a full solution and a business model

After the feedback from the last sub-phase in the Ideation phase it is naturally time to develop the selected idea/ideas into a full solution with a realistic business model ready for implementation, therefore I created this sub-phase.

5.1.1.C1.1 Prototype a full solution

In order to prototype a full solution there are a lot of details that have to be developed. This can be done after the same logic as the general concept itself so therefore I decided to let this step be iteration between sub-phase B1.1, B.1.2, B1.3 and B1.4 until the full solution is developed and prototyped.

5.1.1.C1.2 Develop a business model

The inspiration for this came from the Business Model Canvas. The Business Model Canvas can be used throughout the whole co-creation process but in this step it is very useful even if it hasn't been used before since successful social innovations has efficient business models.

5.1.1.C2 Team building/activities

During the innovation process new people have been involved and new insights, ideas and concepts developed. The vision and purpose from the Discover phase are probably not so relevant anymore and new ones have to be developed. A new team has to be developed and goals, strategies and a plan for implementation co-created.

Therefore I created this sub-phase and I have filled the three steps 3.4.C2.1 Decide a vision, goals and a strategy, 3.4.C2.2 Team Building, and 3.4.C2.3 Plan Implementation with useful visual methods that I find relevant.

5.1.1.C3 Marketing and Attract Resources

In order to gather resources in forms of grants, investments, etc. and reach out to potential customers the team must interact with other people in different ways. Therefore I created this sub-phase and filled it with methods like Pitching, Community Building, Building Partnerships, and Storytelling.

5.1.1.C4 Manage and evolve

This sub-phase is not central for the scope of this report but there were a few methods from the co-creation concepts that I found relevant for the managing and evolvement of the social innovation once it is implemented. It is mainly inspired by the Evolution phase in the alternative version of the Design Thinking process but also by the last step in the The Chaordic Design Process, Move into practice.

5.1.2 Critical reflections about the designed co-creation process and table

The designed co-creation process and table for social innovation are helpful tools when planning a co-creation process or activity (see 5.5 How to use the co-creation method table). There is a risk, though, that they are used as checklists, which could result in lack of creativity during the planning process. A lot of information is lost in a formalized process and it is important to have an open and creative mindset and a general understanding of co-creation and the topic. Every co-creation process is unique so rely on experience and general principles instead of being too focused on steps and methods. In Design Thinking the process is built up by system of overlapping spaces instead of well-defined phases. In Art of Hosting the methods are very general and unstructured so that they can be used anywhere during a co-creation process, instead it is the predetermined questions or questions decided by the participants that give a direction to the discussions and creativity. The co-creation process and table are structured in such way that the whole philosophy behind Design Thinking and Art of Hosting could be lost. The designed co-creation process and table can work as a toolbox, helping you to find new methods and as a reminder, so you don't miss any important steps in the process.

5.1.3 The co-creation concepts

The two concepts that inspired me the most when I design the co-creation process were Art of Hosting and Design Thinking. I have noticed that the Art of Hosting in many ways is a participatory approach while Design Thinking is more of a user-centered approach. Many of the Design Thinking methods are traditional or adapted according to Hannington's classification (see Figure 5. Traditional, Adapted and Innovative methods), but many of them can be used in a more innovative way, while the Art of Hosting methods are purely Innovative according to Hannington's classification. The co-creation concept Service Design I have used as a complement to Design Thinking in the way that it focuses more on services, which Social Innovations often are, and less on physical products that Design Thinking is focused on. Just like Design Thinking methods the Service Design methods can be more or less innovative depending on how the users are involved in the creative process. Graphic Facilitation and Visual Thinking are often mentioned in the Art of Hosting context and can give more structure in the form of visual templates etc. The methods included in Graphic Facilitation and Visual Thinking are clearly innovative when

sorted into Hannington's classification. The classification includes both structured and less structured methods and can be used in more or less co-creating ways but is surely perfect for co-creation activities and processes since it helps the participants to keep track of all information gathered in the creative process. It is important to remember that some people are less visually oriented and visual methods often are used to support the conversations. This will hopefully not be a problem as long as you are aware of it. The Business Model Canvas is actually just a visual template but since it is so popular, and it can be applied in many ways, I decided to treat it as a concept of its own. Transversal Dialogue is the least mentioned concept, actually I only heard about it in one case, but since it represented a common and important perspective in discussions about involvement of people in co-creation activities and processes I decided to have it as one of the concepts. Involving people with different backgrounds will unavoidably bring power structures, which must be handled. This is important in the social innovation context where the people with needs, the end users, have a very different background from other stakeholders like experts, politicians etc.

5.1.4 General reflections

I have started this report by giving a short introduction to social innovation and describing the landscape of co-creation from the design perspective, which has been the common perspective among the visited social innovation actors. It is a complex landscape and there are many different opinions regarding the origins of the co-creation concept and how it has developed. Hannington's classification of methods (Traditional, Adapted and Innovative) is one good way to classify methods after how much they involve the participants and the end users that also shows the development of the methods. The Design Contribution Square (see 3.2.2 The Design Contribution Square), the four levels of creativity (doing, adapting, making and creating, see Table 2) and the Content/Method-matrix for co-creation processes (see 3.2.4 The Content/Method-matrix for co-creation processes) are useful in understanding the leading role in the co-creation process and activities, what kind of methods to use and how much the participants and end users should be involved (see more discussion about that in 5.3.3 Content, experience, method and facilitation style).

5.1.4.1 Content, experience, method and facilitation style

The right mindset and experience are important aspects in the designing and facilitating of co-creation processes and co-activities. It is important to be aware of the level of engagement needed, both in the discussion of the content and the creation itself but also how much one can influence the creative process. To orientate in these issues I find the Design Contribution Square, the four levels of creativity (doing, adapting, making and creating, see Table 2) and the Content/Method matrix helpful. I would suggest that the Content/Method-matrix could be complemented with Experience of co-creation processes and the content (low experience to high experience) and Facilitation style (passive to active) in a Content/Experience & Method/Facilitation matrix (see Figure 40). With a more complex content and/or an inexperienced group of participants I have seen the need for a more structured method and more facilitation. This model is not perfect since an open method also often requires a more active facilitation style but it still shows the important relationship between Content/Experience and Method/Facilitation style and therefore I consider it very useful.

It is also important to have a balance between the analytical parts, where the situation is well understood and great ideas are developed, and the implantation, where ideas are tested in early stages so that mistakes are discovered. The two parts support each other and it is often first when the ideas are turned into prototypes that they can be better understood and developed. The importance of iteration is easy to forget when the methods are presented in a process like the one in this report and therefore it is particularly important to be aware of it.

A third important balance is the one between a more spiritual, alternative and artistic or geeky atmosphere (Art of Hosting can sometimes be perceived as too spiritual, see Art of Hosting training in Karlskrona under “4.1 The result of the field research concepts”, and Design Thinking has a background from IDEO that are very tech oriented with a lot of focus on prototyping) and an ambitious, clean, and structured business atmosphere. If it is too alternative people might get too uncomfortable or not take the process seriously but if it is too traditional and stiff people will not go out of their comfort zone and get inspired and creative enough. From what I have seen it seems like people with experience and authority can be more alternative without losing the respect from the participants. One way to use more alternative ingredients but still keep the respect is to be very clear that there are serious reasons behind the ingredients.

5.2 How to use the co-creation method table

Here are some examples of situations where the co-creation method table could be used:

- When designing a social innovation process.
- To find an activity and method to address a specific situation.

5.2.1 How to use the co-creation method table when designing a social innovation process

This is my suggestion for how to use the co-creation method table when designing a whole social innovation process:

1. Make a graphic roadmap (Sibbet, Visual Meetings, 2010, s. 210) with two rows, one for activities and one for methods (see Figure 41). It could be made on a whiteboard or big paper so that it is easy to use with a planning group.

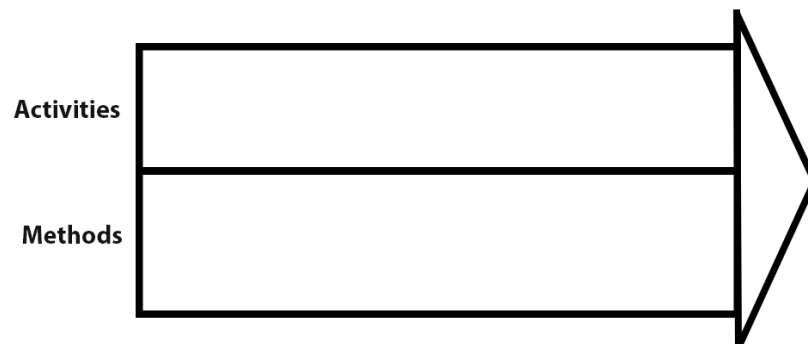


Figure 41. Graphic roadmap with one row for activities and one for methods.

- Use sticky-notes to prototype which activities (sub-phases or steps) to use and when, write the number too so that it is easy to find the activity in the co-creation table when it is time to decide what method to be use (see Figure 42).

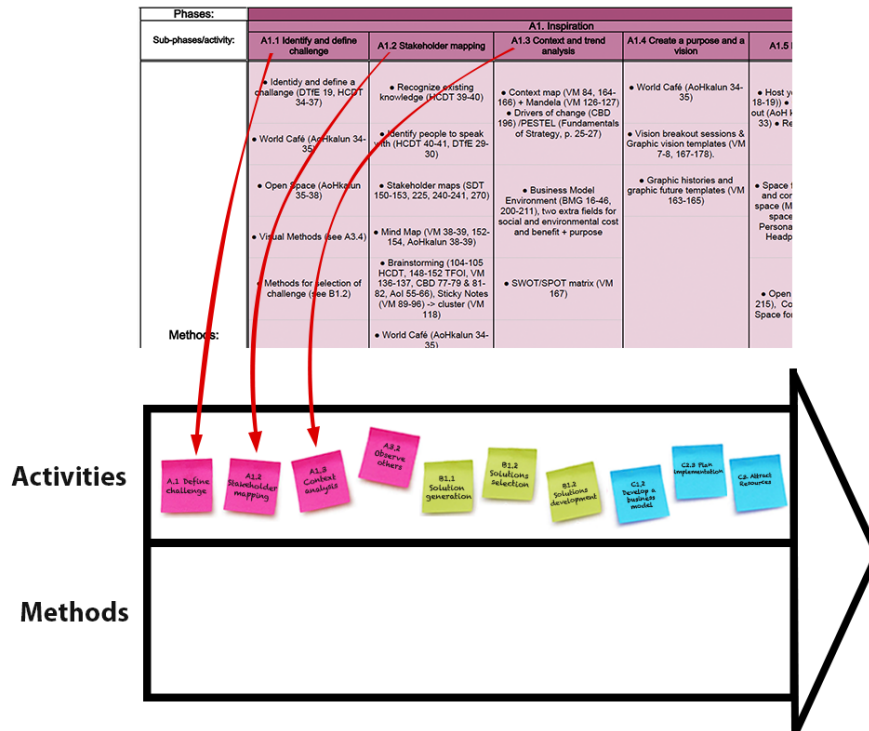


Figure 42. Graphic roadmap with activities from the co-creation method matrix.

Be open to change the order or which activities to use during the process. Be aware of the need for iteration between divergent, emergent and convergent phases (see Figure 43).

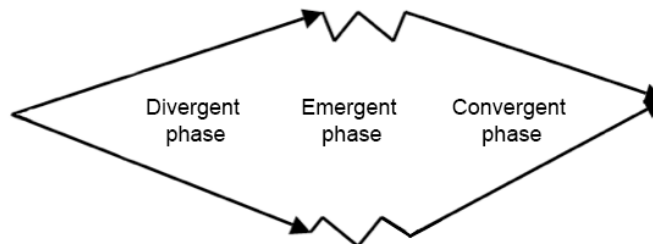


Figure 43. Divergent, emergent and convergent phases.

3. Use posit-notes to prototype which methods to use for each activity (see Figure 44). Often it can be a good idea to use or combine some different methods for each activity.

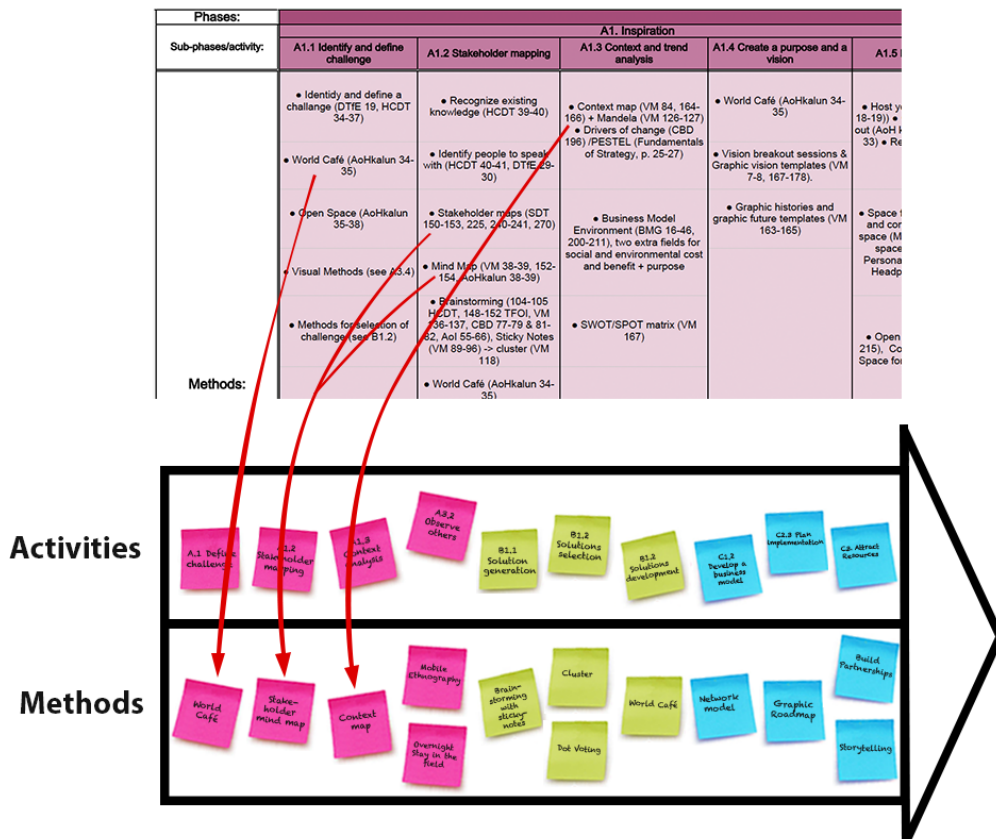


Figure 44. Graphic roadmap with activities and methods from the co-creation method table.

When you choose which methods to use you should reflect about which methods that are suitable for the specific challenge and the participants you think will be involved. Take help from the Content/Experience & Method/Facilitation table (see Figure 45). A structured visual template can complement an open method to make it more structured. Since the content and participants probably will change along the process it is important to adapt the plan and methods in such way that they always are adjusted for the current situation.

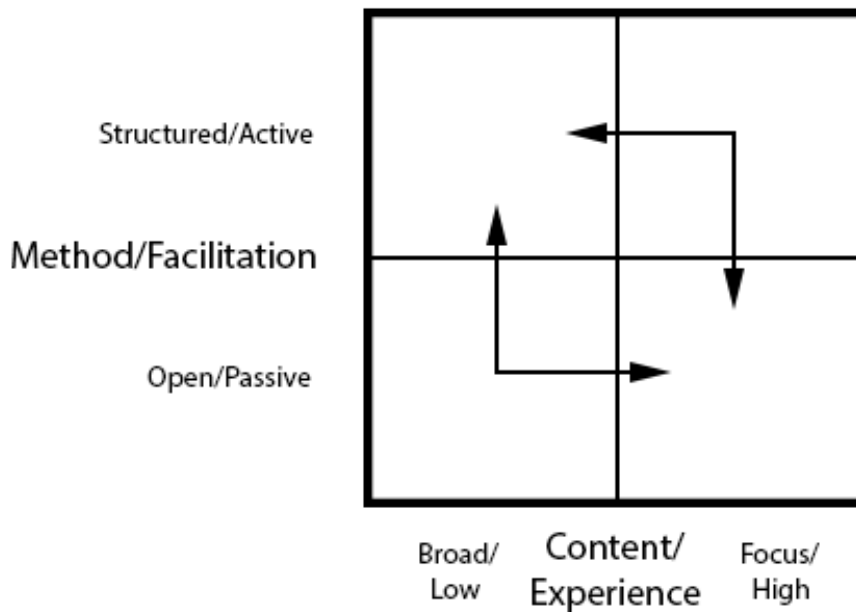


Figure 45. The Content/Experience & Method/Facilitation matrix.

4. Once the prototyped graphic roadway is done it is time to make a visual appealing plan that can be sent out to stakeholders and be used during the process. See 3.4.A2.3 and 3.4.C2.3 for inspiration. It is often a good idea to visualize the divergent, emergent and convergent phases.
5. Each activity or group of activities before use should be planned in more detail. It is a great idea to make a visual plan for each event. Also reflect upon which facilitation style you should have depending on the content and participants (see Figure 45). Make sure to be well prepared so that you can be present during the activities and have the right facilities and materials.
6. During the activities it is important to be present so that you can adapt the facilitation style and methods after what happens. No plan is perfect and it is impossible to predict what will happen. Try to start each event, day and activity with showing and talking about the visual plan so that the participants don't get confused and let them know that it is just a plan which can be adapted if needed. Inform the participants if and why you make any changes from the plan since some participants can find changes frustrating.
7. With time you will get in contact with more co-creation methods that are not included in the co-creation method table. In case you like them you should add them to the table. If there is be any method in table that you don't like I suggest taking them away. The co-creation method table in this report is the first version and it is intended to be further developed by the users.

5.2.2 How to use the co-creation method table to find the "best" co-creation method for any perceived situation during the co-creation process.

Often you don't want to design a whole innovation process but you have a situation that needs to be addressed.

This is my suggestion for how to use the co-creation method table to find the "best" co-creation method/s for any perceived situation during the co-creation process:

1. Visualize the situation and break it down into connected sub-problems and/or needs (see 3.4.A3.4 Visual methods) and use the 5 Why's (a chain of five why-questions) to identify the root problems and needs.
2. Identify the most important problems and/or needs. If you do it in a group it could be done with Dot voting (Sibbet, Visual Meetings, 2010, ss. 91-96, 138).
3. Identify relevant activities and methods from the co-creation method table that can address the most important problems/needs. Some problems and needs do not need or can't be addressed with co-creation methods and in that case other solutions could be identified. If there is a new co-creation method that turns out to be relevant add it in the co-creation method table so that it can be found easily in the future.

5.3 Methodology discussion

The used methodology, inspired by the Design Thinking process, gives a lot of information in the Inspiration phase that probably wouldn't be possible to get with more traditional research methods. Observations and participation offer a lot of tacit knowledge and intangible information that is difficult to formalize and include in the result and if it is formalized the objectiveness of the result could be questioned. The Design Thinking methodology is probably best for complex issues where a traditional research method is too structured to find unexpected results. For this report it would have been interesting to limit the number of visited actors, spend more time with each of them, go deeper into only one part of the co-creation process, e.g. ideation and focus more on creating models to formalize the information. It would also be interesting to use more co-creation workshops etc. to gather information about the actors' needs and build the result around them. The report could have been taken to another level by really bringing out the unique insights and results from the field research and showing references directly to the source instead of looking for references mostly in literature.

The creative moments in the Ideation phase open up for intriguing results. It would have been interesting to create a variety of prototypes for the structure, evaluate them, select the best one, and develop it further.

Since the Design Thinking methodology is built on unique cases it is difficult to present it in a way that makes it fully possible to reproduce. It is difficult to show that conclusions are not based on, or affected by, biased views. In this report I have tried to solve that by supporting the results with literature references. A quantitative approach, like a questionnaires sent out to a large amount of social innovation actors, in combination with a qualitative approach, like case studies or interviews, could have created a similar result without the dependence on literature references.

6. Conclusions

In this chapter conclusions about the purpose and the three sub-purposes are summarized and recommendations for future research are presented.

6.1 Understand the co-creation methods that are used for enabling Social Innovation

Seven main co-creation concepts have been selected and described, and a co-creation process and table that can structure the mapped co-creation methods in a useful and pedagogic way has been designed.

6.1.1 Identify and describe which co-creation concepts and methods are used among social innovation actors in the same context as Lund University Social Innovation Center, LUSIC.

The found co-creation concepts in the social innovation context are: Art of Hosting, Design Thinking, Service Design, Graphic Facilitation, Visual Thinking, the Business Model Canvas and Transversal Dialogue. They all contain perspectives that complement each other and together create a great mix of methods that can be used to plan and implement co-creation processes in creating social innovations.

6.1.2 Design and present a framework that makes it easier to find the "best" co-creation method for the perceived situation during the co-creation process.

The designed structure for how to find the appropriate method for common situations during a co-creation process is a co-creation method table divided after a designed co-creation process built up by three main phases: A. Discover, B. Ideation and C. Implementation (see Figure 56). The phases are divided into sub-phases and some of the sub-phases are divided into steps. The different co-creation methods are sorted into the table according to the sub-phases and the steps (see Appendix A).

The sub-phases and steps are mainly inspired from the steps in the The Chaordic Design Process from Art of Hosting and the phases from the alternative version of the Design Thinking process. A lot of steps are also created inspired by different co-creation methods.

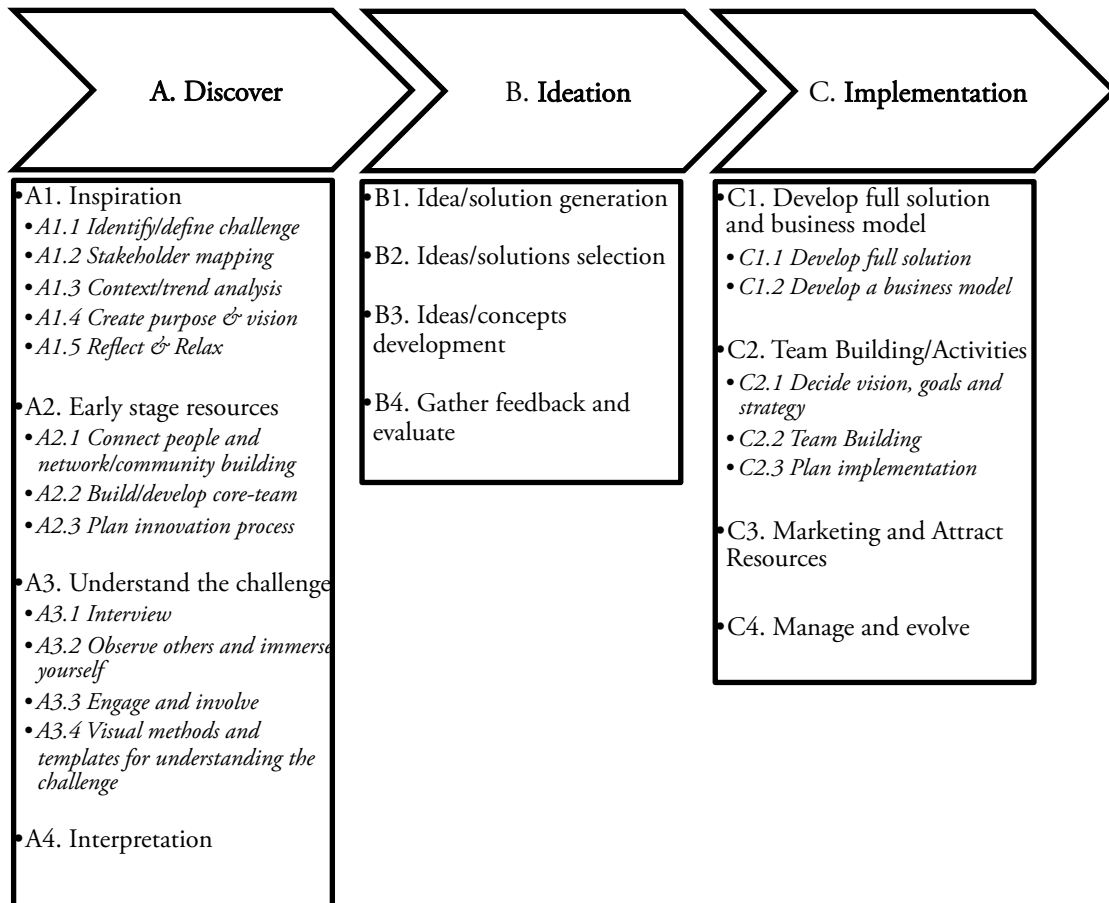


Figure 46. The designed co-creation process for social innovation.

6.1.3 Explain how the framework can be used to easy find the "best" co-creation method for the perceived situation during the co-creation process or plan and implements an entire co-creation process.

The recommended way to use the co-creation method table is to co-create the social innovation process with sticky-notes in a Graphic roadmap with activities (sub-phases and steps) and methods from the co-creation method table (see Figure 47).

Phases:	A1. Inspiration				
Sub-phases/activity:	A1.1 Identify and define challenge	A1.2 Stakeholder mapping	A1.3 Context and trend analysis	A1.4 Create a purpose and a vision	A1.5
Methods:	<ul style="list-style-type: none"> Identify and define a challenge (DTE 19, HCDT 34-37) World Café (AoHkalun 34-35) Open Space (AoHkalun 35-38) Visual Methods (see B3.4) Methods for selection of challenge (see B1.2) 	<ul style="list-style-type: none"> Recognize existing knowledge (HCDT 39-40) Identify people to speak with (HCDT 40-41, DTE 69-30) Stakeholder maps (SDT 150-153, 225, 240-241, 270) Mind Map (VM 38-39, 152-154, AoHkalun 38-39) Brainstorming (104-105 HCDT, 148-152 TFOI, VM 96-137, CBD 77-79 & 81-82, Aol 55-66), Sticky Notes (VM 89-96) -> cluster (VM 118) World Café (AoHkalun 34-35) 	<ul style="list-style-type: none"> Context map (VM 84, 164-169) + Mandela (VM 123-127) Drivers of change (CBD 196)/PESTEL (Fundamentals of Strategy, p. 25-27) Business Model Environment (BMO 16-46, 200-211), two extra fields for social and environmental cost and benefit + purpose SWOT/SPOT matrix (VM 167) 	<ul style="list-style-type: none"> World Café (AoHkalun 34-35) Vision breakout sessions & Graphic vision templates (VM 7-8, 167-178) Graphic histories and graphic future templates (VM 163-165) 	<ul style="list-style-type: none"> Host y... out (AoH...) • Re... • Space... • Open...

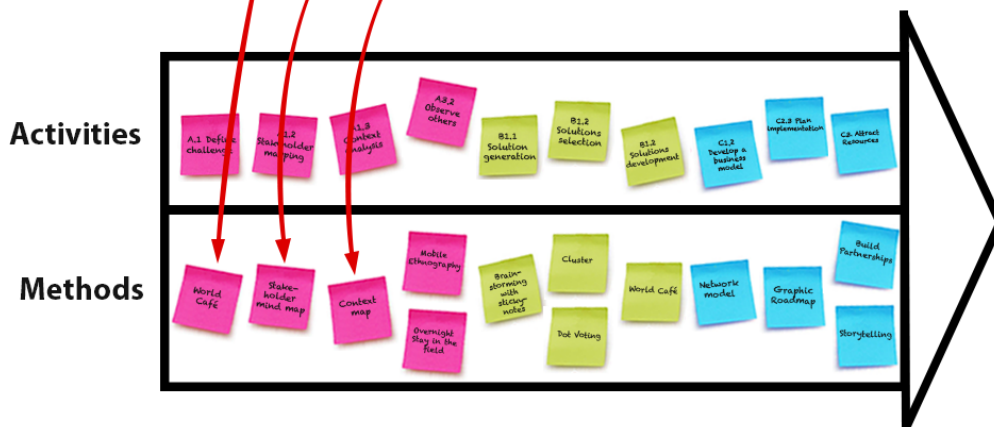


Figure 47. Graphic roadmap with activities and methods from the co-creation method table.

6.2 Suggestions for future research

The purpose of the report was to map Co-creation methods for Social Innovation, which I think I have done successfully. I found more methods than I first expected and therefore the structure became much more complex in the sense that it needed more steps. As mentioned in the methodology discussion, it would have been interesting to just focus on one part of the co-creation concepts, e.g. ideation, and just map methods related to that part. Instead of mapping only the methods, other dimensions like the amount of participants, which kind of participants to invite, and what kind of physical space to use when performing the methods could be mapped. The methods could also be mapped depending on how structured they are (see 3.2.4 The Content/Method-table for co-creation processes), depending on if they are traditional, adapted or innovative (see Figure 5. Traditional, Adapted and Innovative methods), and/or how inactive versus proactive the participants are when the methods are used (see 3.2.2 The Design Contribution Square), etc. Another ambition could be to organize the methods in the co-creation method table after how open or structured they are but since several of the methods could be used in many different ways it would be difficult to find an objective way to do it.

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Appendix A: The designed co-creation method table.

A1. Inspiration					
Phases:	A1.1 Identify and define challenge	A1.2 Stakeholder mapping	A1.3 Context and trend analysis	A1.4 Create a purpose and a vision	A1.5 Reflect & Relax
Sub-phases: - Steps:	<ul style="list-style-type: none"> Identify and define a challenge (DTFE 19, HCDDT 34-37) World Café (AoHW 34-35) Open Space (AoHW 35-38) Visual Methods (see A3.4) Methods for selection of challenge (see B1.2) 	<ul style="list-style-type: none"> Recognize existing knowledge (HCDDT 39) Identify people to speak with (HCDDT 40-41, DTFE 29-30) Stakeholder maps (SDT 150-153, 225, 240-241, 270) Mind Map (VM 38-39, 152-154, AoHW 38-39) Brainstorming (104-105 HCDDT, 148-152 TFOI, VM 136-137, CBD 77-79 & 81-82, AoI 55-66), Sticky Notes (VM 89-96) -> cluster (VM 118) World Café (AoHW 34-35) Group interview (HCDDT 44-45) Personas (SDT 178-179) & Empathy map (BMG 130-133) Business Model (BMG 16-47), two extra fields for social and environmental cost and benefit + purpose 	<ul style="list-style-type: none"> Context map (VM 84, 164-166) + Mandala (VM 126-127) • Drivers of change (CBD 196) /PESTEL (FoS 25-27) Business Model Environment (BMG 16-46, 200-211), two extra fields for social and environmental cost and benefit + purpose SWOT/SPOT matrix (VM 167) Delphi Method (article: The Delphi Method, Techniques and Applications (2002)) & Experts Interviews (HCDDT 55) Reflect back -> imagine future (VM 163-164) World Café (AoHW 34-35) 	<ul style="list-style-type: none"> World Café (AoHkalun 34-35) Vision breakout sessions & Graphic vision templates (VM 7-8, 167-178). Graphic histories and graphic future templates (VM 163-165) 	<ul style="list-style-type: none"> Host yourself (AoHW 18-19) • Check in and check out (AoHW 29-31, MS 32-33) Reflect and check-in (MS 50) Space for debriefing, reflect and connect (MS 7), Off-space (MS 125-126), Hiding space (MS 132-133), Personal space (MS 196), Headphones (MS 223) Open kitchen (MS 214-215), Coffe shop (MS 224), Space for lingering and chat (MS 98-99) Storage gallery (MS 174-175) where people can saturate (MS 48)
Methods:					
References:	<p>HCDDT = Human Centered Design Toolkit (2nd edition)</p> <p>AoHW = Art of Hosting Workbook: How do we design, host and harvest meaningful conversations? (2012)</p> <p>SDT = This is Service Design Thinking: Basics - Tools - Cases (2011)</p> <p>VM = Visual Meetings: How Graphics, Sticky Notes & Idea Mapping Can Transform Group Productivity (2010)</p> <p>TFOI = The Ten Faces of Innovation: Strategies for Heightening Creativity (2008)</p>				

A. Discover					A3. Understand the challenge			A4. Interpretation
A2. Early stage resources					A3.1 Interview	A3.2 Observe others and immerse yourself	A3.3 Engage and involve	A3.4 Visual methods
A2.1 Connect people and network/community building	A2.2 Build/develop core-team	A2.3 Plan innovation process	A3.1 Interview	A3.2 Observe others and immerse yourself	A3.3 Engage and involve	A3.4 Visual methods	A4. Interpretation	
<ul style="list-style-type: none"> Check in, circle & check out (AoHW 29-31, MS 32-33) Personal storytelling (TFQI 242-259, Sozialtechnologien) + rooting and shifting (article, What is transversal politics? (1999)) Networking breakout groups (VM 173-178) • World Café (AoHW 34-35) • Mingel-events (Speed Networking) • Mingel-games Room as Maps/ Mental Models, Physical Graphs etc (VM 65-66) Social Media, ex: Facebook groups, events and pages Database/crowdsourcing (CBD 29, 30-31, 58) Challenge specific events and Open Space (AoHW 35-38) 	<ul style="list-style-type: none"> Roles for designing and hosting a co-creation process (AoH kalun 70-74) See C2.2 Team Building for team building methods 	<ul style="list-style-type: none"> Create a Project Plan (DTIE 21) Refine your Project Plan (DTIE 28) • Agile development (SDT 196-197) The 6 'Breaths' of Design (AoH 61-65) and The Chaordic Design Process (AoH 67-69) See C2.3 for visual methods for planning 	<ul style="list-style-type: none"> Recognize existing knowledge (HCDDT 39-40, DTIE 27) Identify people to speak with (HCDDT 40-41, DTIE 29-30) Interview guide (HCDDT 58-59) / Question Guide (DTIE 31) Group interview (HCDDT 44-45, DTIE 36) Contextual Interviews (SDT 162-165) Sacrificial concepts (HCDDT 60-61) Experts Interviews (HCDDT 65) • Learn From Experts (DTIE 34) • Delphi Method (article: The Delphi Method Techniques and Applications (2002)). 5 Why's (HCDDT 65 + SDT 166-167) 6 W's (BN 30, VM 134-136) Show me, draw it and think aloud (HCDDT 66) 	<ul style="list-style-type: none"> Observe what people do and not do (CBD 43-44) Prepare For Fieldwork (DTIE 32) Shadowing - immerse your self into the context of the stakeholder (DTIE 33 & 35, SDT 156-157, HCDDT 46-47) and Overnight Stay in the field (HCDDT 49, CBD 47-48) Mobile Ethnography (SDT 172-173) Seek inspiration in new and analogous places and settings (HCDDT 57, DTIE 34) Service Safaris (SDT 154-155) 	<ul style="list-style-type: none"> World Café (AoHW 34-35) Open Space (AoHW 35-38) Appreciative Inquiry (AoHW 32-33) Learn From Peoples' Self-Documentation (DTIE 35-36, HCDDT 50, Bug lists (AoL 28-31), Mobile Ethnography and Cultural Probes (SDT 168-173) Ask participants to visualize their experience (HCDDT 65) A day in the life (SDT 174-175) Let stakeholders and experts be part of your research team (DTIE 34, 37, HCDDT 53) 	<ul style="list-style-type: none"> Fishbone Diagram (VM 123, 135) • Mind Map (VM 38-39, 152-154, AoHW 38-39) Problem/need tree + 5 Why's (HCDDT 65 + SDT 166-167) Caus Loop Diagramming (VM 140-142) Flowcharts (BN 208-215) Brainstorming (104-105 HCDDT, 148-152, TFOI, VM 136-137, CBD 77-79 & 81-82, AoL 55-66), Sticky Notes (VM 89-96) -> cluster (VM 118) Portraits, charts, maps, timelines and flowcharts (BN 139-228) Metaphor Maps (VM 155-156) Map existing business model (social and environmental cost/benefit + purpose) and evaluating Business Models (BMG 212-225) Customer journey maps (SDT 158-161) and Expectation maps (SDT 176-177) Personas (SDT 178-179) & Empathy map (BMG 130-133) 	<ul style="list-style-type: none"> Harvest (AoHW 49-56) & Capture Your Learnings (DTIE 41) Find themes (HCDDT 98-99, DTIE 43) • Extract and make sense of key insights and findings (HCDDT 94-95, DTIE 44-45) • Make Insights Actionable (DTIE 47) • Create opportunity areas (HCDDT 102-103) Dot Voting/Butterfly test (VM 91-96, 138, CBD 83) • Other selection methods (see B1.2) Share stories (HCDDT 92-93, DTIE 42) Create frameworks (HCDDT 100-101) and Visual Reminders (DTIE 46) • Visual Methods (see A3.4) World Café (AoHW 34-35) Open Space (AoHW 35-38) Appreciative Inquiry (AoHW 32-33) 	
<p>CBD = Change by Design: How Design Thinking Transforms Organisations and Inspires Innovation (2009)</p> <p>BMG = Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers (2010)</p> <p>FoS = Fundamentals of Strategy (2009)</p> <p>DTIE = Design Thinking for Educators (2nd Edition)</p> <p>MS = Make Space: How to Set the Stage for Creative Collaboration (2012)</p> <p>BN = The Back of the Napkin: Solving Problems and Selling Ideas with Pictures (Expanded edition, 2009)</p> <p>AoL = The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm (2001)</p> <p>VT = Visual Teams: Graphic Tools for Commitment, Innovation, & High Performance (2011)</p>								

B. Ideation			
B1.1 Idea/solution generation	B1.2 Ideas/Solutions selection	B1.3 Ideas/concepts development	B1.4 Gather feedback and evaluate
<ul style="list-style-type: none"> Brainstorming (DTTE 50-52, HCDT 104-105, TFOI 148-152, VM 136-137, CBD 77-79 & 81-82, 73-178, Aoi 55-66) Brainstorm around questions (VM 45) Improvise (VM 137) and rules of improvisation (VM 169) What if... (SDT 182-183) Mind Map (VM 38-39, 152-154, AoHW 38-39) Participatory co-design (HCDT 84-85, 88-89, CBD 60-61) Empathic design (HCDT 88-89) World Café (AoHW 34) Open Space (AoHW 35-38) Appreciative Inquiry (AoHW 32-33) Early prototypes (CBD 88-91, 106-107, VM 142-143) Sketch to Think (DTTE 53) Other visual methods (see A3.4) Business Model Ideation (BMG 16-47, 142-145, 150-159) + 2 extra fields + purpose 	<ul style="list-style-type: none"> Select Promising Ideas (DTTE 53) Decision Funnel with Confidence Check (VM 206-207, VT 143) Discussion Strategies Framework (VT 131-148) and the Decision Strategies Matrix (VT 140-141) Cluster (VM 118-119) Dot Voting/Butterfly test (VM 91-96, 138, CBD 83) Comparing Pairs, Decision Matrix, Hi-Lo matrix (VM 138) Ways to grow matrix (CBD 161-165, HCDT 134-137)/ Ansoff matrix (FoS 173-179) Investment/customer care portfolio matrix (VT 144-145), Project portfolio matrix (SO 202-210) and BCG matrix (FoS 192-194) SWOT/SPOT matrix (VM 167) 	<ul style="list-style-type: none"> World Café (AoHW 34), Open Space (AoHkalun 35-38) or Pro Action Café (AoHW 40-41) Concept description & reality check (DTTE 54-55) Prototype concept (HCDT 106-107, CBD 91-92, 107-108, DTTE 58-59, SDT 192-193) Design Scenarios & User journeys (SDT 184-189, CBD 92-95), Storyboards (SDT 186-187, VM 147-152), Interaction design (CBD 132-136) Visual methods (see A3.4) Desktop Walkthrough (SDT 190-191) Role-play & Service Staging (SDT 194-195, 208-209) (CBD 95-97) Name it (TFOI 153-155) Business Model Canvas (BMG 16-47) with prototyping (BMG 161-169) & scenarios (BMG 181-189) + two extra fields for social and environmental cost and benefit + purpose 	<ul style="list-style-type: none"> Identify Sources for Feedback, Select Feedback Participants & Build a Question Guide (DTTE 60-61) Facilitate Feedback Conversations (DTTE 62) & Gather feedback (HCDT 108-109) Pro Action Café (AoHW 40-41) Capture Feedback Learnings & Integrate the Feedback (DTTE 63-64) Evaluating Business Models (BMG 16-47, 212-225) SWOT/SPOT matrix (VM 167) See B1.2 for Ideas/Solutions selection and more matrices

C. Implementation						
C1. Develop full solution and business model		C2. Team Building and Team Activities				
C1.1 Develop full solution	C1.2 Develop a business model	C2.1 Decide vision, goals and strategy	C2.2 Team Building	C2.3 Plan implementation		
<ul style="list-style-type: none"> Iterate between step B1.1, B1.2, B1.3 and B1.4 to fully develop the full solution 	<ul style="list-style-type: none"> Business Model Canvas (SDT 212-213, VM 217, BMG hela boken + 2 extra falt och syfte) Business Model You Canvas Value proposition canvas (http://businessmodelalchemist.com/blog/2012/08/achieve-product-market-fit-with-our-brand-new-value-proposition-designer.html) New template inspirad by Business Model Canvas, mind maps and other visual methods (see 4.A3.4). Network model (Nätverksorganisationer (2010) 203-204). Develop a sustainable revenue model (HCDDT 126-129) Identify required capabilities (HCDDT 131) 	<ul style="list-style-type: none"> See step A1.4 for methods for creating a vision A graphic game plan (VM 159, VT 117-130) with SMART goals (VT 121) Mandelas (VM 35-36, 126-127) Ideation of vision, goals and strategy (see step B1.1-B1.4) 	<ul style="list-style-type: none"> Team Performance Model (VT 31-54) & Team Building Model (VT 29) Action Learning (AoHW 42-43) Check in, circle & check out (AoHW 29-31, MS 32-33) Graphic Histories (VM 163-165), Peak and Valley Drawings (VM 6-7) & Personal Mind Map Organization charts (VM 122-123) & Team portrait mandala (VM 126-127) Archetypal team roles/personalities (VT 67, TFO) mapping (VM 65-66) & tests Graphic Team Assessment (VT 171). Identify required capabilities (HCDDT 131). See B1.2 for decision-making methods. 	<ul style="list-style-type: none"> Ways to grow matrix (CBD 161-165, HCDDT 134-137) See B1.2 for decision-making methods. Create an implementation timeline (HCDDT 138-139, DIFE 70) Plan mini-pilots & iteration (HCDDT 140-143) A graphic game plan (VM 159, VT 117-130) with SMART goals (VT 121) Process map (VM 49) Graphic Roadmaps (VM 210, VT 154-155) & GANTT Charts (VM 211) Progress Chart (VM 211-212) Agenda Planning (VM 45, 162-163) Timeline, Time Series (BN 190-207) & Flowcharts (BN 208-215) 	<ul style="list-style-type: none"> Engage Others (DITE 71), ex: Pro Action Café (AoHkalun 40-41) Build Partnerships (DITE 72) & Build a Community (DITE 74) Pitch Your Concept (DITE 72), NABC model (NABC – Fokus Affärsutveckling), pitch feedback session Storytelling (DITE 73, SDT 202-203, BMG 171-179, TFOI 242-259, CBD 129-132, 145-147) 	<ul style="list-style-type: none"> Define Success (DITE 68) Create a learning plan, Track indicators & Evaluate outcomes (HCDDT 144-149) Document Progress (DITE 69) & Project Debriefing Chart (VM 209) See B1.2 and B1.4 for methods for selection between different projects and evaluation of them