MILAGERS TEAM PRESENTS

Training Toolkit on Design Thinking and Storytelling

A Facilitation Toolkit for Youth Workers and Youth Organizations

Erasmus+

Introduction to the training toolkit

MILagers Training Toolkit on Design Thinking and Storytelling for Youth Workers is part of the MILagers project (Media Information Literacy "Village" to Empower Young People for Active Participation), which aims to engage, connect and empower young people by enhancing their media and information literacy competencies through cross-sectorial and innovative open educational tools.

The Training Toolkit was designed and built to enhance the youth organizations' capacity for designing, redesigning, and co-designing user-centered services for young people and the organizations' communication and media capacity, through innovative and NGO-suited design thinking and storytelling tools. The toolkit includes relevant knowledge and workshop sessions that youth organizations can use to prepare their youth workers and other staff to master these two fields - design thinking and storytelling.

why

WHY design thinking and storytelling are essential for youth organizations

Design thinking could support youth organizations to refocus their work on the latent needs of the young people and co-design the services, involving young people more in the development and delivery of these. Then, storytelling is essential in the design thinking process. Together with visual thinking, these are the core methods for empathizing, co-creating, and prototyping services/products. At the same time, storytelling can be used for the development of new services, such as supporting young people to express their opinions in a powerful way; but also for the enhancement of communication and media capacity of the youth organizations because storytelling is essential for NGOs in advocacy campaigns, fundraising activities, and marketing processes.

HOW

HOW the youth organizations could use the toolkit

MILagers Training Toolkit on Design Thinking and Storytelling for Youth Workers was developed to support you, the facilitator of an NGO or another youth organization, to train youth workers, volunteers, or other relevant staff on the topics of design thinking and storytelling. The new knowledge and skills can be used then to:

- Design and redesign products and services for young people, your clients;
- Improve young people's experience and involve them more in the creation and the implementation part of your services;
- Boost the organization's communication, advocacy, fundraising, and marketing results.

At the same time, the training toolkit is a prerequisite learning material for the youth workers and other NGO staff that will work with MILagers Design Thinking Journeys and MILagers Storytelling Handbook for Young Activists. Less experienced youth workers or facilitators in these fields could use the training toolkit to learn more about the design thinking process and its methods and the basics of storytelling before supporting and coordinating young people in these processes.

Finally, MILagers Training Toolkit can be easily adapted by experienced trainers and facilitators to a different audience, such as young people, to help them gain the design thinking mindset and acquire relevant knowledge and skills in storytelling.

WHAT

WHAT the youth organizations may find in the training toolkit

The toolkit includes relevant theory and workshop plans on the following topics:

- Introduction to design thinking (chapter 1);
- The design thinking steps: empathize (chapter 2), define & ideate (chapter 3), prototype & test (chapter 4);
- The essentials of storytelling (chapter 5);
- Personal and organizational storytelling (chapter 6);
- Storytelling for communication, PR, fundraising, and marketing (chapter 7);
- The power of storytelling in advocacy campaigns (chapter 8);
- Using storytelling in designing services (chapter 9);
- Immersive storytelling (chapter 10).

The training toolkit is structured into ten chapters - four dedicated to design thinking and six chapters dedicated to storytelling. Each of these chapters includes relevant theory and resources for the specific topics described above and workshop plans to develop knowledge and skills related to these topics. Then, every workshop plan provides the following information that supports you, the facilitator, in preparing and organizing the learning experiences:

Learning objectives
These objectives tell you what the participants are supposed to know and what they should be able to do after they participate in the workshop. You could use these objectives to promote the workshop to your participants, tell them what the workshop is about, and introduce the workshop's expectations at the beginning of the training.

Group size
This is the number of participants recommended for the workshop so that you can reach the learning objectives in the given time of the activity. However, as an experienced facilitator, you may quickly adapt the activity to the size of your selected group.

WHAT (cont.)

Materials needed

This information helps you prepare the right and enough materials for the workshop. It is like a checklist you will use before starting the workshop. Prepare these materials in time; we recommend doing it at the latest the day before the workshop.

Time

This section helps you plan the workshop in terms of time, inform participants about the length of the training, and reserve the training room for a suitable duration.

Workshop steps

These steps tell you exactly what to do during the workshop: how to start it, how to instruct participants on specific work, how to split the group into teams, and how to follow up and reflect on activities.

Throughout the toolkit, the design thinking and the storytelling fields are approached from the media and information literacy perspective - the main focus of the MILagers project. We designed each chapter and workshop to support **the development of key media and information literacy (MIL) competencies**. We used the UNESCO framework (2013) that includes the following competencies:

1. Define informational needs and locate & access information;
2. Evaluate information for authority, credibility, and purpose;
3. Engage with media & other info providers for self-expression & democratic participation;
4. Communicate decisions, ideas, opinions, and new understanding using appropriate ICT;
5. Critically analyze and evaluate information and media content;
6. Use ICT/digital skills for information processing and for generating own content;
7. Extract & organize pertinent information;
8. Synthesize and construct new understanding to make decisions.

MILagers Training Toolkit was developed to be used by experienced facilitators. However, no previous experience in design thinking and storytelling would be necessary.

Check out the other MILagers resources we have developed for youth organizations and NGOs, especially MILagers Design Thinking Journeys and the Storytelling Handbook for Young Activists, which are strongly connected to this toolkit. Finally, do not hesitate to contact the MILagers project team for any inquiries, sharings, or suggestions you might have related to the project's outcomes.

About MILagers team

MILagers project (2019-2021) is run by the creative teams of Norsensus Mediaforum (Norway) - also the leader of the project, ARC Fund (Bulgaria), Fundația Danis (Romania) and Awesome People (Sweden). The project is implemented with the support of the European Commission through Erasmus+ Programme and Aktiv Ungdom (National Agency for the programme in Norway).

MILagers Training Toolkit on Design Thinking and Storytelling for Youth Workers was developed by:

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Barne-, ungdoms- og familiedirektoratet
AKTIV UNGDOM

Chapter 1
Introduction to Design Thinking

By Paula Beudean, Fundația Danis

WHY use design thinking in youth organizations and other NGOs?

Youth organizations and other NGOs working with young people address and tackle relevant problems that young people experience in their societies or involve young people in solving or advocating for major social, cultural, economic, or environmental problems, giving them a voice in their communities. We believe that youth organizations should have access to the latest methods of social innovation that could help them have a greater impact in solving youth and other youth-related community problems. Design thinking is such a method that the youth organizations, their leaders, and the youth workers should use to connect better with their communities, the young people they want to support and involve, and relevant stakeholders, and generate innovative services and solutions to the problems they want to address.

HOW can design thinking help youth organizations and other NGOs?

Our proposal to support youth organizations and other NGOs to innovate their work and services is the intensive use of the design thinking process. Thus, through this part of the toolkit, we want to equip facilitators and trainers of these organizations with the necessary knowledge and tools to introduce design thinking to NGOs' staff, mainly youth organizations' leaders, and youth workers interested in bringing change and innovating the way in which they operate and deliver services.

Design thinking is a problem-solving process used mainly to generate innovative services and products. It is an extremely human-oriented method that helps people unblock themselves from the self-imposed constraints they work within, challenge their assumptions, redefine problems, and identify alternative strategies that might not be instantly obvious. It focuses on solving problems, but what makes this process more remarkable is the focus on the "users", on those for whom one wants to re-design experiences as users, audiences, customers, clients, beneficiaries, etc. For this reason, the design thinking process is also known as human-centered design.

How does design thinking support innovation? There are three reasons why the process is considered essential in generating innovative solutions for organizations and for addressing diverse societal problems. First, the design thinking process is a problem-solving process, thus it can be easily employed by youth organizations in analyzing the problem and the needs of the young people they want to serve and involve, generating ideas, prototyping alternative solutions, testing the best ones, and implementing them for solving diverse issues. Second, the power of the process for bringing innovation and change also relies on the deep connection with the users during the process - "by working closely with the clients and consumers, design thinking allows high-impact solutions *to bubble up from below rather than being imposed from the top*" (Brown & Wyatt, 2010, p. 32). In other words, using the design thinking process, the youth organizations implement a method that 'forces' them, if they did not do it yet, to involve young people in co-designing services, products, campaigns, communication and media strategies, etc. Finally, when such a process focuses so much on the users (clients, customers, beneficiaries), it also makes the youth organizations reach all the local resources, and stakeholders, uncovering local solutions and local expertise (Brown & Wyatt, 2010).

Youth organizations and other NGOs working with young people can use design thinking in developing or redesigning their organizations, their grassroots initiatives, or specific aspects of these initiatives, such as:

- Products, services, or certain parts/aspects of the products/services;
- Physical or online learning and interaction spaces;
- Communication and media strategies;
- Fundraising and crowdfunding campaigns;
- Marketing and branding strategies;
- Advocacy campaigns;
- Working spaces for their employees and volunteers;
- Human resources policies and practices, etc.

WHAT is design thinking?

The design thinking process includes five steps: empathize, define, ideate, prototype, and test. Let's describe them shortly here, while you can read more about the steps and concrete tools youth organizations should use while taking these steps in the following chapters:

1. The main objective of the *empathize step* is to discover the needs of the users - NGOs' clients/customers/beneficiaries.

2. Once all the data is collected, and the users are really understood, youth organizations must *define* the users' needs. This means unpacking and synthesizing the empathy findings into compelling needs and insights and scope a specific and meaningful challenge for their initiative, project, service, product, campaign, etc.

3. In the *ideate* step, the aim is to generate radical design alternatives to the users' experience. The NGOs will need to generate a large number of diverse ideas for the problems they want to address.

4. To *prototype* means to "think with hands," and any prototype should be cheap, fast, and rough. A prototype can be anything that takes a physical form. When prototyping, the youth organizations need to go back to their users and get their input and feedback.

5. The final step - *test* - is the last organizations' chance to get feedback on the best solutions, and ideas they found to the users' needs related to the initiative, project, campaign, etc. And they will use this feedback to refine the solution and continue learning about their users. After this, the organization goes back to the process and creates the final initiative, project, service, product, campaign, etc. they want to deliver.

Like any other problem-solving process, design thinking has some challenges as well that youth organizations and other NGOs should be aware of:

- Unpacking the problem they want to address might be a very complex and long process. Some of the roots of the problems can be highly embedded in cultural norms, people's habits, beliefs, values, or determined by the structure of the system in which young people live;
- The pressure to find appropriate and sustainable solutions, in addition to the fear of failure that everyone has, might be high in some youth organizations and could lead to demotivation, compromise, and giving up.
- Getting beyond the assumptions, beliefs, prejudices, and preconceptions that they or other experts, or stakeholders might have about young people or other groups in their community is one of the first challenges that the organizations might face in this process.
- Sorting out how the youth organization will deliver the solution to clients and understanding how the solution might impact other stakeholders and the whole community/system need a lot of effort, piloting, coordination, consultations, etc.

For this training toolkit, we chose to present **three types of workshops** you may use with your own team members, other youth workers, or other organization staff to help them explore and understand the design thinking process in a fun and playful way.

Through the workshop plans we propose here, your team members also improve certain **Media and Information Literacy competences**, such as:

- Define informational needs and locate & access information;
- Evaluate information for authority, credibility and purpose;
- Extract & organize pertinent information;
- Synthesize and construct new understanding to make decisions.

Resources:

- Tim Brown & Jocelyn Wyatt, Design Thinking for Social Innovation, 2010, available at https://ssir.org/articles/entry/design_thinking_for_social_innovation;
- IDEO.org, The Field Guide to Human-Centered Design, 2015, available at https://www.designkit.org/.
- Hasso Plattner Institute of Design at Stanford, An Introduction to Design Thinking - Process Guide (not dated), available at https://web.stanford.edu/~mshanks/MichaelShanks/files/509554.pdf.
- Tim Brown, Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation, 2009, available at https://www.amazon.com/Change-Design-Transforms-Organizations-Innovation/dp/0061766089.

Workshops - Experience and learn about design thinking

Youth organizations' leaders and youth workers might need to experiment more and learn through hands-on experience what the design thinking process is before applying it in their work. Here are some playful workshop plans for introducing design thinking helping them to go fast through the process, directly experience it, reflect on it and ask more questions to fully understand the method and how this can support their organizations.

Workshop: Empathize and change this fairytale!

Learning objectives:

- Get introduced to the design thinking process in a playful way.
- Experience empathize, define, and ideate steps by redesigning the experience of some fairytale characters.

Group size: 5-15 participants
Materials needed: flipchart paper, markers, sticky notes, printed Empathy maps
Time: approx. 1.5 hours

Workshop steps:

1. Ask the participants about their experience in design thinking. If they already have some experience in design thinking, this will help in the learning process, and support other participants.
2. Introduce them to the steps of the design thinking process and the basic principles, using the presentation you prepared beforehand. Tell them that during the workshop they will experience the first three steps of the process, by using a simple case of a fairytale: empathize, define and ideate.
3. Choose one famous fairytale, such as Little Red Riding Hood, Snow White, or Cinderella, together with the group. Tell the story from the memory or with the help of participants. While telling the story, write down on a flipchart paper the main conflict, the characters, and the main events of the story. Also, collect from the participants the main assumptions of the story regarding the problem/conflict and the main characters.
4. Based on the notes made, select together with the participants 2-3 main characters from the story that they would like to target as their users. For instance, if you work with Little Red Riding Hood, you could choose to redesign the grandma's experience, or the wolf's experience in the story, respond to their needs, and also make sure that the drama from the story does not happen again in the community.
5. Start the empathize step with the group. If you choose three characters, then split the group into three teams (with at least five participants). In each team, there should be at least three participants representing the character chosen. For instance, in "the wolf" team, there should be at least three wolves who have similar problems and needs similar to the ones of the wolf from the original story. Then, there should be two interviewers that will collect information from the wolves, in the empathizing phase.
6. Give to the interviewees/the users and the interviewers the Empathy map. Ask the interviewees to play the role of the story character, think about their character, and write down on the map how they describe the story, what they do and say in the story from their perspective, what they think about the problem, what or how they feel about it. The interviewers should think about questions that will help them understand their users' needs and relevant insights for redesigning their experience in the story.
7. The interviews can start. In the end, the information collected is written down and summarized describing the users' needs and insights. All the team should contribute to finalizing the list of needs and insights.

8. Ask the team now to define the Point of View/a problem statement based on the information they collected through the empathize step. To make it more fun and interesting, ask them to present the problem-point of view in the format of an ad, more specifically following this structure: [USER] seeks for [USER'S NEED] because [SURPRISING INSIGHT/S].
9. Each team presents the PoV for their users, the point of view they will use to start to ideate - come up with ideas about how they could redesign the users' experience in the story, making sure that the drama never happens again.
10. For trying out the ideate step, in the same teams, the participants organize a brainstorming session for their teams. They have 10 minutes to come up with at least 10-15 ideas on how to redesign the users' experience in the story.
11. Each team presents their ideas and through a fast voting process, getting feedback from the other teams, they select the best three ideas they could prototype if they were to continue the design thinking process.
12. Debrief the session and ask the participants to reflect on what they have learned, on the advantages and disadvantages of using design thinking, how they felt in the process, and on how they could use it in the future.

Workshop: Learn design thinking fast by redesigning the lunch experience

Learning objectives:

- Understand the design thinking process.
- Be able to implement a first design thinking process for a simple design challenge.

Group size: 6-12 participants
Materials needed: flipchart paper, markers, sticky notes, other office supplies for prototyping, and printed copies of [the Institute of Design at Stanford's playbook]
Time: approx. 2 hours

Workshop steps:

1. Introduce to the participants the learning objectives of the workshop, and tell them that they will experience what design thinking is through a hands-on learning experience. Tell them that throughout the workshop they will re-design the lunch experience of people from their team (or you may choose another simple challenge - morning coffee, giving a birthday gift, online shopping, etc.).
2. Present the participants with the five steps of design thinking (use the theory introduction of this chapter and additional resources).
3. When preparing your workshop, build a similar workbook like the one developed by the Institute of Design at Stanford or print out [their playbook] (it can be used freely under a CC license). Split the workshop participants into pairs, and give them the workbook to start the process of redesigning their lunch experience.
4. Take them first into the empathize step: in pairs, they interview each other, ask questions, build empathy with their colleagues and learn as much as possible about the current lunch experience of the other. They write down all the information they gathered throughout the interviews on a flipchart paper or on the workbook you printed out for them. To guide them, you may use [the instructions] developed by the Institute of Design at Stanford for their playbook.
5. Once they finish, ask each team to work on the definition of the problem they want to solve, and on the point of view that they will take in redesigning the lunch experience. The PoV

might take the form of USER+NEEDs (the users' needs)+ BECAUSE (valuable insight about users).
6. Guide them in the next step - ideation. Each of them starts generating 3-5 alternative ideas on how to redesign the lunch experience. Then, they choose one idea they would like to prototype.
7. Each of them builds something tangible of their solutions by using cheap office supplies or other things they might find in the workshop room. Once the prototype is built, they get feedback from their user, in their initial pairs.
8. Based on the feedback, they improve the prototype and test it again with the user, in their pair.
9. Debrief the session with the participants about their experience, the results of their work, the process, the steps and answer their questions about the method. Also, ask them to reflect on the benefits and challenges to the process of generating innovation in their organization by using the design thinking method.

Workshop: Learn and practice how to develop your design brief

Learning objectives:
- Understand the design brief - What experience do you want to design/redesign and for who?
- Be able to frame the design challenge of any design thinking process.

Group size: 6-12 participants
Materials needed: flipchart paper, markers, sticky notes, printed copies of the Ideo's [Frame Your Design Challenge worksheet]
Time: approx. 1.5 hours

Workshop steps:
1. Introduce the participants to the session's aim: developing the design brief, the short profile of a project, in the form of a "How might we...?" question. Explain to them that in order to learn the process, they will work in teams to develop the design brief for an advocacy campaign on the topic of ending child marriage (or you could use another topic that might be more interesting for your participants or more relevant for their work).
2. Split the participants into two or three teams, and ask them to answer the following questions:
    - WHY do they want to organize this advocacy campaign? (What is the problem they want to solve?)
    - WHO is their audience?
    - WHAT are the goals of the campaign? To educate, motivate or mobilize the audience into taking a specific action?

   Each team presents their answers to WHY, WHO, and WHAT answers in a visual way, on a flipchart paper.
3. Ask the participants to return to their teams and put their answers to the three questions in one question that should start with "How might we....?" For example, they could end up with a question like "How might we make our friends and acquaintances, 20-30 years old (WHO), sign a petition to stop child marriage issue around the world (WHAT) to call on governments to ban child marriage and fund services to prevent and respond to child marriage? (WHY)". The teams present their HMW questions and compare their design challenges/design briefs.

4. Introduce to the participants the Ideo's Frame Your Design Challenge worksheet, and ask the teams to add to their HMW questions other aspects they consider relevant from this worksheet, such as context and constraints, or the first 3-5 solutions that come into their mind as answers to the HMW question.
5. Debrief the session making sure the participants understand the role and the value of this initial work on the design brief before starting the design thinking process.

Learn more!

Here are some **extra resources** to explore diverse design thinking methods and tools you may use in the creative process of creating new services, campaigns, or specific strategies for your organization:

- Ideo.org. (2015). Design Kit, available at https://www.designkit.org/methods
- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods.
- D.School at Stanford. (2018). Design Thinking Bootleg, available at https://dschool.stanford.edu/resources/design-thinking-bootleg
- Frog Design. (2019). The Collective Action Toolkit, available at https://www.frogdesign.com/designmind/collective-action-toolkit-empowering-communities?utm_source=movingworlds

Chapter 2
Empathize

By Paula Beudean, Fundația Danis

The main objective of the *empathize step* is to discover the needs of the users - your organization's clients, such as young people. To really empathize, it is not enough to ask people: *What is your need? What do you want to hear? What will make you act or care?* Sometimes they do not know, or they cannot express it in the best way.

There is no more efficient way for NGOs and youth workers like you to learn about the importance of listening to others - your clients, users, and relevant stakeholders -, to collect information and decipher the meaning behind what people say, do, think, or feel. There are specific methods used for empathy:

- Search for insights into the people's stories about their experiences that you want to understand better;
- Observe people, go where they live, work or play; observe what they do or do not do, what they say or do not say;
- Finally, understand people at the following three levels: functional (try out what the people regularly experience), cognitive (understand what makes sense to the people), and emotional (understand what people feel).

For "listening" to users, you may use observation, video ethnography, interviews, group discussions, visual thinking methods (example: asking people to draw what the experience means to them), role-playing (ask people to perform a short play on what the experience means to them), storytelling (ask people to tell stories about their experience - the most successful stories, the worst stories), etc.

There are tens of methods and tools that you can use to get in touch with your users/clients, gain an understanding of the users' needs and get inspiration to come up with innovative solutions/projects/initiatives for very diverse problems. To mention only a few of these methods and tools: interviews with users, interviews with extreme users or lead users, question maps, journey maps, expert interviews, group interviews or focus groups, unfocus groups, jobs to be done tool, observations, guided tours, immersion experiences in the life of the users, drawing and other visual thinking methods, photo journals, video ethnography, etc. You may find many of these methods and tools in the list of the free resources we provide in this chapter.

For this training toolkit, we chose to present **four empathizing methods** you may use with your own team members, other youth workers, or other organization's staff:

- Interviewing the extreme users is one of the methods that allow you to explore "the edges, the places where "extreme" people live differently, think differently, and consume differently"

(Brown & Wyatt, 2010, p. 32) and get meaningful inspiration for your ideas, campaigns, services, products, projects, etc.

- Personas is a visual thinking method that will help you better understand and visualize your users/clients' goals, desires, needs, and other relevant insights about them.
- The User Journey Map helps you explore in-depth a topic, a problem, a service, a process as the user/client lives it in chronological order, from the beginning to the end of the experience.
- Jobs to be Done (JTBD) will make you focus your solution on the things that your clients/users, the young people, need from such service or product to accomplish their tasks or plans.

Through the facilitation methods we propose here, your team members also improve certain **Media and Information Literacy competences**, such as:

- Define informational needs and locate & access information;
- Evaluate information for authority, credibility, and purpose;
- Critically analyze and evaluate information and media content;
- Use ICT/digital skills for information processing and for generating own content;
- Extract & organize pertinent information.

Resources:

- Tim Brown & Jocelyn Wyatt, Design Thinking for Social Innovation, 2010, available at https://ssir.org/articles/entry/design_thinking_for_social_innovation;
- IDEO.org, The Field Guide to Human-Centered Design, 2015, available at https://www.designkit.org/.
- Hasso Plattner Institute of Design at Stanford, An Introduction to Design Thinking - Process Guide (not dated), available at https://web.stanford.edu/~mshanks/MichaelShanks/files/509554.pdf.

Methods and workshop scenarios

Extreme Users Interview

Usually, when NGOs analyze a problem they want to solve, they access previous research studies or run market research. Like with any other "classical" research, these studies look most of the time to the "median" users or, using quantitative data, generalize and present the "average" experience - what most people live. Thus, the organizations might be left "blind" to what happens to the edges, and how the extreme users experience some problems. This lack of information might thrive on solutions that fit only the "average" client and, for instance, never serve those that are in extreme need. Talking to extreme users/clients can expose you and your colleagues to use cases, hacks, and design opportunities you had never imagined (Ideo.org, 2015).

As Lewrick et al. (2020) show, this method may serve NGOs/youth workers in the following ways:

- Extreme or lead users have a strong need already, no matter if the product/the service/the initiative/the project exists. This means that they might already have some ideas about the solution or have created some "basic" solutions for their problem.
- The needs discovered in extreme users usually might be latent in the general population. Thus, NGOs/youth workers might identify early trends in users' behaviors or needs.
- Exploring the needs of extreme users helps NGOs/youth workers to articulate problems better. You gain an in-depth understanding and collect qualitative data, and stories that can inspire innovative solutions.
- Interviewing extreme users allows and encourages a more inclusive design in the ideation and implementation phases.

Learn more about interviews with extreme users:

- Ideo.org. (2015). Design Kit. Extremes and Mainstreams. Available at https://www.designkit.org/methods/extremes-and-mainstreams.
- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods.

Workshop: Extreme Users Interview

Learning objectives:

- Be able to identify users/clients' needs and behavior by interviewing the "extremes" of a specific problem your organization wants to solve.
- Learn how to use the Extreme Users Interview to generate innovative solutions to specific problems.

Group size: 6-12 participants
Materials: flipchart paper sheets, sticky notes, pens, markers, computers, recorders, A5 or A4 sheets of paper, markers/pencils in different colors
Time: approx. 4 hours (the time needed to run the interviews and make the summaries of these is not included)

Workshop steps:

1. Introduce the participants to the aim of the session: to learn more about their users/clients that will benefit from their project/product/service/initiative and who directly experience the problem they want to solve. Ask participants to use a problem they would like to focus on during the workshop or propose a (social) problem they might all be familiar with.
2. Give each participant several A5 or A4 sheets of paper and markers/pencils in different colors. Ask them to draw various portraits of their users/clients that they decided to support with their project/product/service/initiative. While drawing, encourage them to think about the users' context, needs, interests, history, connection with the problem they want to solve, how they are affected by this, how they can be reached, etc. Ask them to draw both the "less affected" and the "most affected" people by the problem they want to address.
3. Split the participants into two teams, and each team discusses the portraits they drew and establishes the final "profile" of the extreme users they would like to interview. Each team needs to identify and select two-three people that would correspond with the profile they decided upon as the "extreme users".

4. The participants prepare the interview guidelines. So, split the group into four teams and prepare four different "places" in the training room with flipchart paper sheets with one of the following questions:
    a. What questions would you ask to discover the users' needs, what they will like to benefit from your project/product/service/initiative?
    b. What questions would you ask to discover the users' interests, motivation? What or who will make them adopt the innovation you propose?
    c. What questions would you ask to find out about the things/obstacles that will make them not adopt your solution?
    d. What questions would you ask to learn new insights about the users, insights/information that will make the project/product/service/initiative you propose impossible to refuse?
5. Each team then "travels" from one place to another and adds questions to ask their users/potential clients. Remind the group of the power of open-ended questions and ask them to phrase their questions as open-ended questions.
6. The teams present all the questions, and the final questions are selected to develop the interview guidelines, with a maximum of 8-10 questions.
7. The participants go back to the initial two teams, contact the persons they chose in Step 3, and run the interviews. These can be online or phone interviews or face-to-face interviews. However, the participants need to step out of the workshop time and really connect with their users. It would be great if they can record the interviews. Summaries of the interviews are prepared and shared with the whole group via online shared documents, but also keynotes of each interview are written down on flipchart paper sheets.
8. Split the group into 2-3 teams and ask them to review the interview summaries and the keynotes and develop lists with the needs and insights of their users. Each list is then presented to the whole group, and a final sort out is run before going into the ideation space.

Personas

Personas is a visual thinking method used in design thinking to help teams describe and talk about their users as fictitious characters that represent types of users. The teams sketch the characters, and the users, and add key information about them, in order to better understand their profile, goals, desires, needs, and relevant insights from their life. The personas are based on information collected during the interviews, observations, or other methods of direct contact with the users.

The power of the method resides in the power of visual thinking. According to Dan Roam (2008), 75% of our sensory neurons are visual neurons. Thus, using visual thinking methods in the design thinking process supports us in unleashing the full potential of our minds. When people draw, according to Willemien Brand (2018):

- they order their thoughts;
- new perspectives open up;
- they simplify information, making complex things more approachable;
- they open up being more engaged and more creative.

Personas might serve NGOs/youth workers in the following ways:

- You will be able to learn more about your clients' pains, gains, and tasks needed to be fulfilled in the context of the problems you want to solve for them;

- It helps the youth workers to better visualize the information gathered from the users, the clients they want to provide for;
- It serves in organizing the stories and pictures collected about your users/clients;
- You can come up with a consistent and shared image of your target clients.

Learn more about Personas:

- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods.
- This Is Service Design Doing. (n.d.). Creating Personas. Available at https://www.thisisservicedesigndoing.com/methods/creating-personas-2.

Workshop: Personas

Learning objectives:

- Be able to identify different profiles of users/clients.
- Learn how to use the Personas to gain a deeper understanding of users' profiles.

Group size: 8-16 participants
Materials: flipchart paper sheets, sticky notes, pens, markers or laptops/smart devices if the teams want to use drawing/designing apps such as Canva for sketching the profiles (see step 3.)
Time: approx. 1 hour

Workshop steps:

1. After you introduce the learning objectives of the workshop, decide together with the group the topic that they would like to work on when profiling users/clients. For instance, they could work on profiling the users/clients of a digital storytelling workshop for young people.
2. Once you choose the topic, ask the group to generally describe the users/clients of the activity or project they decided to work on. For instance: "young people, 16-18 years old, interested in developing their digital storytelling skills for civic blogging".
3. Split the group into four teams and ask each team to sketch/draw the following Personas:
    - Team 1: how they imagine the average user of the activity or project they chose.
    - Team 2: how they imagine the perfect user of the same activity/project.
    - Team 3: how they imagine the most skeptical user of the project.
    - Team 4: how they imagine the greatest "fans"/the evangelists of the project.

    Note: if the teams are willing to, they could use web apps/online apps in sketching their Personas, such as Canva. In this way, they could also add relevant pictures, icons, graphics, etc. to their profiles.
4. The teams present their drawings, and the Personas, and compare the results they obtained. Lead the discussion and ask the teams to reflect on the aspects they included in the Personas, and what aspects they left out when they imagined their users, compared to the other sketches resulting from the exercise.
5. Explain to the group how the Personas method is used in the design thinking process. Answer any questions the group might have, and encourage reflections on how they could use this tool in their future processes of designing services, campaigns, or organizational strategies.

The User Journey Map

The Journey Map is a tool that your team members can use later in the inspiration space, just before getting into the ideation space. This map helps your organization identify key moments in the experience you want to re-design for your users/clients and better understand how you can respond to users' needs. The journey maps are used mainly in situations in which you want to understand in detail what your users/customers experience when they interact with the solution you want to propose/or other similar solutions that already exist but are not that successful. The Journey Map can also be used in the Implementation phase, once you develop the solution and you want to prototype and test the "touchpoints" the users have with your project/product/service/initiative.

The Journey Map serves NGOs in the following ways:

- It draws a detailed map of the full users' experience in interacting with a possible solution or similar solutions that already exist on the market to address the specific problem;
- You will be able to spot problematic areas, gaps, obstacles and/or identify extra needs of the users/clients;
- You can achieve a complete understanding of all the users'/clients' touchpoints in the experience you want to re-design/design;
- You will be able to keep the design process user-oriented and experience-oriented while starting the ideation process for new products, services, projects, and initiatives.

Learn more about the Journey Map:

- Ideo.org. (2015). Design Kit. Journey. Available at https://www.designkit.org/methods/journey-map.
- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods.

Workshop: Journey Map

Learning objectives:

- Be able to identify users/clients' touchpoints with the experience you would want to re-design or design.
- Learn how to use the Journey Map to gain a deeper understanding of users' needs, insights, and also on gaps, obstacles, or other factors that might influence the adoption of an innovative solution to address a specific problem.

Group size: 6-12 participants
Materials: flipchart paper sheets, sticky notes, pens, markers
Time: approx. 2 hours

Workshop steps:

1. Discuss with the participants the aim of the session: to identify the key moments of the users/clients as they experience a certain solution that aims to solve a specific problem. Invite participants to choose a program, project, product, service, or initiative they are familiar with, which they will use to learn and understand how the Journey Map can be used in developing their own initiative.
2. Split the participants into two teams. On a flipchart paper, each team will analyze and write down the selected project by thinking about the core moments of users' engagement. They

should describe the moments with a 1-2 word headline and arrange them in chronological order.
3. Each team presents the initial maps, they discuss them with the whole group, and with the help of the feedback received they review the map, adding, removing, grouping, or reordering the key moments.
4. Then, each team analyzes the Journey Map moments by thinking about how the users interact with the project in these "touchpoints". Explore how these touchpoints address their specific needs, how these might miss some needs, how they might ease the interaction or create additional obstacles, how the interactions might make users/clients feel, what gaps, confusions they could generate, etc.
5. The teams present their discoveries and reflections. The group makes a new list of needs and insights about their users. Explain to the participants that this list and all the reflections generated by this method help them in the ideation process when designing their innovative solution. It gives them a solid understanding of how to design their solution step by step, thinking, and planning in every detail how the users interact with their project, product, service, or initiative.

Jobs To Be Done

Jobs To Be Done (JTBD) is a method that can be used by your staff or volunteers to capture the tasks (jobs to be done) that the young people or other users/clients want to accomplish when using your service or product or a similar solution to the one you want to develop for them. As Lewrick et al. (2020) explain, "the basic idea of JBTD is that the customers 'scream' for a product or service whenever they have to solve a task", and your job as the organization willing to help them is to identify and fully understand these tasks, and the needs behind them.

While analyzing the tasks - the jobs to be done - you would look into the functional, social, or emotional aspects of these, and focus on the situation, the motivation, and the expected result. To give you an example, let's say that you want to design or redesign a mentorship program for young people, and you discuss it with them to fully understand their needs, using the JTBD method. During the interview, among other relevant questions, you would ask them, for example, *How would you imagine the meetings with your mentor?*. And they might give you answers, such as:
- *When I meet my mentor* (situation), *I want to be able to trust them* (motivation) *so I can fully share my problems with them* (expected result). [this could be considered an emotional task]
- *When I meet my mentor, I want to meet them in a nice cafe, in the park, or at the cinema so I can go out and also have some fun.* [this could be considered a social task]
- *When I meet my mentor, I want to meet them during the weekend, so I can have enough time to spend with them. [this could be considered a functional task]*

Your job is to ask many *Why* and *How* questions to reach as many answers as possible that you can then arrange and use as Jobs To Be Done that talk simply and clearly about young people's needs and insights regarding a specific situation and a problem to be solved.

The Jobs To Be Done could serve youth organizations and NGOs, as follows:
- It gives a structured way to fully understand and capture the clients'/users' expectations regarding the product or the service the organization is willing to provide.
- You will be able to discover new tasks or expectations young people have from your product or service or reach a new perspective on the young people's needs you have already identified.

- The method helps you to align your solution - the future product or design - to the clients' tasks meant to solve their problems.
- Finally, the method allows you to understand the functional, social, emotional, and personal tasks of the young people willing to solve a specific problem for themselves.

Learn more about Jobs To Be Done:

- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods.
- Clayton M. Christensen, et al. (2016). Know Your Customers' "Jobs to Be Done". Harvard Business Review. Retrieved from: https://hbr.org/2016/09/know-your-customers-jobs-to-be-done.

Workshop: Jobs To Be Done

Learning objectives:

- Be able to identify tasks/jobs to be done that clients/users need in order to solve a specific problem that the organization would also like to address with a new product or service.
- Learn how to use the Jobs To Be Done tool to gain a deeper understanding of users' needs and insights that will help the organization to align its future product or service to the clients' specific expectations and tasks.

Group size: 6-20 participants
Materials: flipchart paper sheets, sticky notes, pens, markers
Time: approx. 1 hour

Workshop steps:

1. Introduce to the participants the learning objectives and explain the Jobs To Be Done tool and its value for developing a new service, product, or project.
2. Prepare in advance, on post-its, different situations the participants will work on in pairs, interviewing each other, imagining they interview potential clients/users for a workshop, a competition, a retreat, a gala, etc. You will need one situation per participant. For example, the situations could look like:
    a. When I participate in an online workshop on storytelling, I want to… so I can…
    b. When I participate in a face-to-face workshop on storytelling, I want to… so I can…
    c. When I participate in an entrepreneurship competition, I want to… so I can…
    d. When I go to a team retreat with my organization, I want to… so I can…
    e. When I go to a fundraising gala, I want to… so I can…
3. Through role-playing, in pairs, the participants interview each other, according to the situation they select on their post-it. Remind them to use many *How* and *Why* questions to discover as many as JBTD possible. In the end, they will have to make a list of JTBD for their work partner, including functional, emotional, and social JBTD (three-five or more per category).
4. Ask the participants to reflect on the JBTD they collected and think about how these answers could be used in designing a situation like the one they had on the post-its, such as an online or face-to-face workshop, competition, retreat, or gala.
5. Debrief the session by talking about different methods of empathizing, and summarize the added value of Jobs To Be Done in the whole context of the empathize step.

Chapter 3
Define & Ideate

By Paula Beudean, Fundația Danis

In the Define and Ideate steps, your organization will start the creating process for your project, such as designing new services for young people, a new advocacy or fundraising campaign, a brand new space, a new communication strategy, etc. First, your design thinking team will synthesize the information gathered from the field research that leads to insights and deeper understanding. Then, they generate alternative visions on how change can happen and how the organizational problem or the social problem can be solved.

Define

Once all the data is collected, and the users are really understood, your organization's design thinking team should *define* the users' needs. This means unpacking and synthesizing the empathy findings into compelling needs and insights and scope a specific and meaningful challenge for your project. Your team's goal is to come up with **an actionable problem statement**, a challenge that will bring specific focus to the idea generation process. In other words, you will need to select the direction from which you will address a particular problem while adding any valuable insight acquired through the empathize step, which will help you ideate for your project.

This actionable problem state takes the form of a Point of View that follows this structure:

USER + NEED + INSIGHT/INSIGHTS

Here is what a PoV for a volunteering project, willing to involve young people in the community, could look like:

> "Recently employed young individuals seek ways of building bonds with their new team colleagues. The activities should help them in showing off their existing "superhero" qualities in the community, and provide fun to everyone!"

Ideate

In the *ideate* step, the aim is to generate radical design alternatives to the users' experience. Your design thinking team will use this phase to generate a large number of ideas for solving the social problem/organizational problem they want to solve. These ideas should also be as diverse as possible. The ideation process happens through complex or simple brainstorming or visual thinking techniques.

These two steps include methods, techniques, and tools to define the point of view in addressing the social problem/organizational problem, generating innovative solutions, brainstorming for ideas, and selecting and preparing the ideas for prototyping and testing. Thus, here your team can use various sorting out and building matrix methods to clarify, cluster, and analyze certain needs and insights about the users, brainstorming techniques, co-creation sessions, mapping and visualizing models, frameworks, storyboards, role-playing, etc.

Before going into presenting and showing how you can use some of the Define and Ideate tools, here are some of the aspects you should consider before jumping into these two steps:

1. Don't try to solve all the problems you identified in the empathize step
During the empathize step you may identify many problems and needs of your clients, audience, volunteers, or your own staff. However, do not try to solve all of them in one project. Choose the one need or a couple of needs that you would like to address with this particular project you have started, thinking about your design brief.

2. Be courageous to challenge your own design brief
The design thinking process helps you better connect and understand your users. So, trust the process and use the empathize and the define steps to challenge and adapt or change your own design brief. Use the define step to come up with a real challenge that speaks about the users' need that you want and could address with your design of services, campaigns, strategies, spaces, etc.

3. The design thinking team
Before getting started with the define and ideate steps, make sure you have the right team for the process. As Tim Brown explains (2009), in this process, you should involve "T-shaped" persons. The vertical stroke of the "T" represents the depth of the skills and knowledge of these persons regarding the field they need to contribute to. For instance, are you planning a new fundraising campaign? Make sure that your team includes people that have relevant experience in fundraising. The horizontal stroke of the "T" is the person's openness to collaborate across disciplines. Thus, they should be empathetic, enthusiastic, and curious about other people's fields, experiences, knowledge, and skills, and understand that this diversity could improve the creative process.

4. The beginner mindset
During the whole design thinking process, but most importantly while analyzing your data collected from your users, remain open and curious, and assume nothing about your users, their needs, or their life, in general (Brown, 2009). Even if you feel and think that you know your clients, staff, audience very well - forget everything you know and be curious to learn again and more about them. The design thinking method is itself designed to help you gain new information and surprising insights about your users. Trust it and explore everything with the beginner's mind.

5. Brainstorming rules
According to IDEO (2015), here are some rules you should consider following when running your brainstorming sessions in the ideate step:

- One conversation at a time. This will help people to pay full attention to each idea that is shared in the group.
- Go for quantity. In a one-hour session, you should aim for at least 100 ideas. Select your best ideas and then start building on these ones.

- Build on others' ideas. This takes exercise, but it is possible. Just try to use "and" instead of "but", when you hear a new idea.
- Encourage wild ideas. Don't be afraid to storm out the wildest and craziest ideas - these have the power to give rise to creative leaps, disrupt the monotony, and bring the brainstorming session to the next level.
- Be visual. Draw, map, use post-its, and put them up on the wall. All of these help visualize ideas, explain them and generate new ideas in the creative process.
- Stay on topic. Keep people and the discussion on your session's aim, otherwise, a creative process can easily go beyond the scope of what you try to accomplish.
- Defer judgment. Make everyone feel that they can share everything and that they are allowed to build on others' ideas and that they allow others to build on their ideas.

For this training toolkit, we chose to present **several define and ideate methods** you may use with your own team members, other youth workers, or other organization's staff:

- For the define step, the workshops help participants to learn and experience methods for giving meaning to data and for organizing, evaluating, and selecting relevant information, such as Define success, Point of View Ad, Vision Cone, and Design Guidelines;
- For the ideate step, the learning sessions we propose support participants to try out brainstorming methods, such as Reverse Brainstorming, 6*5*3 Brainstorming, How Might We Brainstorming, 2*2 Matrix, Blue Ocean Tool, and The Theory of Change Canvas.

Through the facilitation methods we propose here, your team members also improve certain **Media and Information Literacy competences**, such as:

- Define informational needs and locate & access information;
- Evaluate information for authority, credibility and purpose;
- Critically analyze and evaluate information and media content;
- Extract & organize pertinent information;
- Synthesize and construct new understanding to make decisions.

Resources:

- IDEO.org, The Field Guide to Human-Centered Design, 2015, available at https://www.designkit.org/.
- Hasso Plattner Institute of Design at Stanford, An Introduction to Design Thinking - Process Guide (not dated), available at https://web.stanford.edu/~mshanks/MichaelShanks/files/509554.pdf.
- Tim Brown, Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation, 2009, available at https://www.amazon.com/Change-Design-Transforms-Organizations-Innovation/dp/0061766089.

Methods and workshop scenarios

Define methods

For the define step, the workshops we propose support participants to learn and practice diverse methods for organizing the data collected in the empathize step, and redefining the design challenge and deciding on the problem statement/point of view the design team decides to take on this challenge. We selected to present four tools in the following two workshop plans: Define Success, Point of View Ad, Vision Cone, and Design Guidelines.

Define Success
It is a method that can be used in different moments of the design thinking process, but here we chose to use it in the Define step, in which it helps the design team make sense, give meaning and organize the information collected through the empathize step. The empathize phase can be very overwhelming as it might lead to a lot of data. Some information collected from the users will be relevant for the project, while some others will not be needed. In order to be able to "download", sort and organize this data, the design team might need to remind themselves why they do this process and what will be successful for their design challenge. The method allows each member of the team to express their point of view of what success means to them, and then the group puts together and agrees on a shared list of factors of success regarding the outcomes of their project. Thus, the team reaches a consensus on what success needs to be achieved, and reminds themselves and clarifies the goal of their work before going back to their users' needs and insights.

Point of View Ad
The Point of View helps you in reframing the design challenge into an actionable problem statement that your team could use in starting the ideation process. Usually, a PoV, as we saw at the beginning of this chapter, takes the form of: USER+NEED+INSIGHT. A PoV expressed as an ad has the advantage of distilling the findings about the type of user you would like to target and putting them in an intriguing format. A want ad accentuates the need, insights and relevant character traits of a specific user. The PoV ad should include a descriptive characterization of your user, followed by "seeks" and a need, plus an intriguing way to express the relevant insight. For example: "High-energy teenager seeks awesome social network. Interests should include issues of societal importance (e.g. how much parents suck and also why being a vegetarian might be cool). Willingness to IM constantly during the school year is a MUST!" (D.School Bootcamp Bootleg, n.d.).

Vision Cone
This tool has a triple role: first, it helps you to organize your findings about the users on a timeline, looking to the past, present, and future regarding their needs, insights, dreams, interests, etc.; second, the tool also allows you to define the success of your project, thinking about how things should look in the future; finally, it makes it easier to choose a point of view on your design challenge, giving you a time perspective on the problem/problems you want and can address. At the practical level, when

you implement this method, use a wall or a flipchart paper sheet and arrange your findings and reflections done during the define step on a timeline, as a vision cone (the past information "cone" converges into the present, while the present diverges into the future "cone" - the vision cone).

Design Guidelines
As D.School explains, design guidelines are a set of "written statements that articulate a strategy for how you will solve your design challenge, independent of a specific solution" (2018, p. 12). You should develop some design directives as these result from your findings, respectively the users' needs and insights. All you need to do is to translate your observations about the needs/insights in terms of solutions, but these should be independent of any *design solution* you might generate in the ideation phase. For example, a young individual might have the need to feel included in the design of a youth service. This need can be translated into a design directive like "involve the user in designing the service" (but it does not say how to do it; this will be a design decision made later in the process). These design guidelines are then used in the ideation process, respectively in the brainstorming sessions.

All these define methods and others that exist there make the design thinking team gain perspective on the process and the outcomes they envision, and take a step back and think before getting into action, into the creative process. The empathize step could be overwhelming with all the information collected from the users. Thus, the design thinking team of your NGO/youth organization should use the define step to make a pause, organize the data, sort the data, select the relevant information, reflect and decide, while asking questions such as:
- What are the key outcomes we want to achieve in designing/redesigning this experience for our users?;
- What are the needs of the users that our organization can and is willing to address?;
- What are the insights about the users that could be relevant in the design of the new service/campaign/strategy?;
- What is the perspective that our organization should take in addressing this specific problem/need of the user?;
- How do these findings influence our initial design challenge? Should we refine or rethink our design challenge?, etc.

Learn more about the above define methods here:
- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods.
  Note: The basic templates of the tools presented in this book may also be found here: https://en.dt-toolbook.com/tools
- Hasso Plattner Institute of Design at Stanford (D.School). (2018). The Design Thinking Bootleg. Available at https://dschool.stanford.edu/s/9wuqfxx68fy8xu67khdiliueusae4i
- Hasso Plattner Institute of Design at Stanford. (n.d). D.School Bootcamp Bootleg. Available at https://dschool.stanford.edu/s/METHODCARDS-v3-slim.pdf

Workshop: Define success or give meaning to your data

Learning objectives:
- Gain knowledge on how to download and organize data collected during the empathize step.
- Be able to use one method of giving meaning to the collected data - Define success method.

Group size: 8-16 participants
Materials: flipchart paper sheets, sticky notes, pens, markers
Time: approx. 1.5 hours

Workshop steps:

1. Introduce to the participants the learning objectives of the workshop, explaining the importance of "downloading" and organizing the data collected through the empathize step before going into the ideation process. Make a short presentation of the Define Success method using the information from above or from the resources provided. For trying out this method, the group will work on the idea of organizing a volunteer recruitment campaign for a specific organization. They could work on this topic from the perspective of their own organization, or you could help them choose another organization - a real or a mock-up one.
2. Split the group into 2-4 teams, and ask them to work on a list of needs and insights about potential volunteers (their users), respectively on a list of factors of success of a volunteer recruitment campaign:
    - Team 1 & Team 3 work on lists of needs and insights of people they would like as volunteers in their organization.
    - Team 2 & Team 4 define success for the volunteer recruitment campaign they have in mind for their organization.
3. Pair up Team 1 with Team 2, respectively Team 3 with Team 4, and ask them to present to each other the results of their work from the previous step. Also, then, they have to decide together how they would organize the needs and insights of their users taking into consideration the success factors they identified. Moreover, they should reflect on the information they might miss about their users in order to be able to reach the success they want with their campaign. In the end, the team pairs present the outcomes of their common work.
4. Debrief the session by asking the participants to think about how the list being created by the pair-team changed their perspective on their own list, being the list of needs and insights or the list of success factors. Also, remind the participants that in this workshop they basically mocked up the empathize step, making the list of the users' needs and insights without really interacting with the users/clients. In a regular design thinking process, they will need to collect data directly from the users, and most probably their lists will be longer, more consistent and complex.

Workshop: Re-define your design challenge or choose your point of view

Learning objectives:

- Learn the essentials about the Define step of the design thinking process.
- Practice and learn through hands-on experience how to use some methods of defining the design challenge, such as PoV, Vision Cone, or Design Guidelines.

Group size: 6-12 participants
Materials: flipchart paper sheets, sticky notes, pens, markers
Time: approx. 1.5 hours

Workshop steps:

1. Introduce to the participants the aim of the workshop: to learn about a couple of methods of defining their problem statement in regards to their design challenge, before jumping into the

ideation process. Make a short presentation of what define step means and of some defining methods, such as PoV ad, Vision Cone, and Design Guidelines, using the information from this chapter or from the resources provided.

2. Split the group into three teams and ask them to come up with a list of needs and insights about a group of users/clients for which they would like to redesign/design a service experience. For instance, if you already implemented the workshops we made available in the Empathize chapter, you may use the results of any of those exercises in this workshop. Or you may ask the participants to develop similar lists of needs and insights about their users for other projects/activities they would like to design.
3. Once each team has its lists of needs and insights, ask them to select which needs/insights they would like to focus their designing challenge by using the following three defining methods:
    - Team 1: Express their design challenge/problem statement as a PoV ad.
    - Team 2: Express their design challenge using the Vision Cone method.
    - Team 3: Express their design challenge as Design Guidelines.
4. The teams present the results of their work and compare the ways in which they express their design challenge and how they framed the problem statement.
5. Ask the participants to go back into their teams and reframe their design challenge/problem statement using a different defining tool.
6. The teams reflect in the group on how these different methods helped them in understanding the needs and the insights of their users, and in choosing the point of view/the perspective they want to take in the ideate step, respectively in the creative process.

Brainstorming methods for ideation

For the ideate step, the learning sessions we propose support participants to try out brainstorming methods, such as Reverse Brainstorming, 6*5*3 Brainstorming, How Might We Brainstorming, 2*2 Matrix

Reverse brainstorming
This brainstorming method tries to help the designing team to come up with solutions to a specific problem by reversing the flow they already know, and playing with the creative power of our mind. Thus, the team brainstorms on the "worst" solutions to a problem or on things that will make the problem worse. In practice, the method makes the team think about aspects of the problem or of the solution that normally they would not take into consideration in a classic brainstorming session. At the same time, at the end of the session, the team has to flip the ideas into possible solutions for their specific problem.

6*5*3 Brainstorming
This is a tool that helps the design team to generate many-many ideas in a very short time while building on each other's ideas. It is designed for a team of six people. Each of them gives the first three ideas/solutions, which are then further developed by the others within five iterations. The method can be adapted to the number of people joining your design thinking team.

How Might We Brainstorming
How Might We Brainstorming tool helps you break down the big design challenge and problem statement/PoV into smaller actionable steps and ask questions that open the solution space. Using

questions that start with “How Might We…”, the design thinking team could explore different aspects of the design challenge or the problem statement/PoV, such as assumptions, analogies, opposite things, tensions, status quo, etc. The team should define 4-5 HMW questions, or even more, and then start brainstorming for each of them - solutions will come out by trying to answer these questions.

2*2 Matrix
It is a visual tool for categorizing and prioritizing ideas helping the design team in the selection process of the solutions that are to be prototyped. The matrix can be easily adapted to any project because you may use any type of meaningful axis attribute to sort and arrange solutions. All you have to do is to draw the two axes and the four quadrants and designate the axes according to the need of your project. You may evaluate the ideas, for instance, in terms of added value for the clients and risks for the organizations, or in terms of costs and benefits, feasibility and impact, etc.

Blue Ocean Tool
New services and products are not all about the users' needs, but also about the competitors. The Blue Ocean Tool helps you in differentiating your service or production from the competition, including the competitive behaviors, and opening up for you new market opportunities. Imagine that your product or service ‘swims’ in *a red ocean*, which is the existing market with strong competition, such as other services offered to young people or undesirable activities the young people are involved in. Your goal is to understand: the factors that might be raised far above the current market standard; the factors that need to be reduced; the factors that should be eliminated; and the factors that the market does not offer yet and need to be created. Then, having all these in mind, brainstorm about *the blue ocean* - the place where you will take your product or service, having no competitors or very few competitors in serving young people's needs.

All these methods and others more used for generating alternative solutions to specific problems could help the NGOs and youth organizations to:

- Improve their creative and design processes for new services, new campaigns, or strategies;
- Democratize the service design process, asking a diverse team to join the creative sessions and contribute to the ideation step;
- Develop a large number of ideas (which are a guarantee for better quality solutions) that could be then prototyped and checked with their clients, audiences, or other relevant stakeholders.

Learn more about these brainstorming methods here:

- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods.
  Note: The basic templates of the tools presented in this book may also be found here: https://en.dt-toolbook.com/tools
- IDEO.org. The Field Guide to Human-Centered Design, 2015, How Might We available at https://www.designkit.org/methods/3
- Elmansy, R. (n.d). Design Thinking Tools: Reverse Brainstorming, available at https://www.designorate.com/design-thinking-tools-reverse-brainstorming/
- Design Thinking Methods Catalogue. (n.d). 6-3-5 Method, available at https://www.designthinking-methods.com/en/3Ideenfindung/6-3-5.html

Workshop: Brainstorming, brainstorming, brainstorming

Learning objectives:

- Gain an understanding of the Ideate step and different brainstorming methods.
- Be able to use specific brainstorming methods, such as Reverse brainstorming, 6*5*3 brainstorming, and HMW brainstorming.

Group size: 6-12 participants
Materials: flipchart paper sheets, sticky notes, pens, markers
Time: approx. 1 hour

Workshop steps:

1. Introduce the participants to the learning objectives of the workshop and make a short introduction of the brainstorming methods they will try out during the workshop, respectively Reverse brainstorming, 6*5*3 brainstorming, and HMW brainstorming. You may also prepare for them a couple of instructions for each of the brainstorming methods.
2. Split the group into three teams and give each team a design brief and a PoV/problem statement they could use for brainstorming. You may also use the results of the previous workshop, respectively the design challenges the teams created there. Starting from the design briefs and the PoVs/problem statements, the teams have to try out different brainstorming methods to generate as many ideas, alternative solutions for their challenges:
    - Team 1 uses Reverse brainstorming
    - Team 2 uses 6*5*3 brainstorming
    - Team 3 uses HMW brainstorming
3. Using post-its, and flipchart papers, the teams organize their ideas into some visual exhibitions of the solutions they came up with, in three different places in the workshop room. The teams visit the exhibition, ask questions, and get inspired for their own creative process.
4. Ask the group to go back into their teams and try out a different brainstorming method from the selected three or another brainstorming method they might be aware of and would like to try. Once they finish the second round of brainstorming, they add new ideas to their exhibition.
5. Introduce to the group the 2*2 Matrix method to organize and sort ideas, in order to be able to select the solutions that could go into the prototype step. Then, ask the teams to implement the 2*2 Matrix method at least twice, on different axes, and to try to select the best three ideas they would like to prototype.
6. Debrief the workshop by asking each team to present the results of their work on using the 2*2 Matrix, and their reflections on the whole creative process they have tried out.

Workshop: Blue Ocean Tool

Learning objectives:

- Acquire knowledge of a more structured tool of brainstorming, Blue Ocean Tool.
- Be able to use the Blue Ocean Tool in a specific context, for developing a new service, product, or project.

Group size: 9-20 participants
Materials: flipchart paper sheets, sticky notes, pens, markers

Time: approx. 1.5 hours

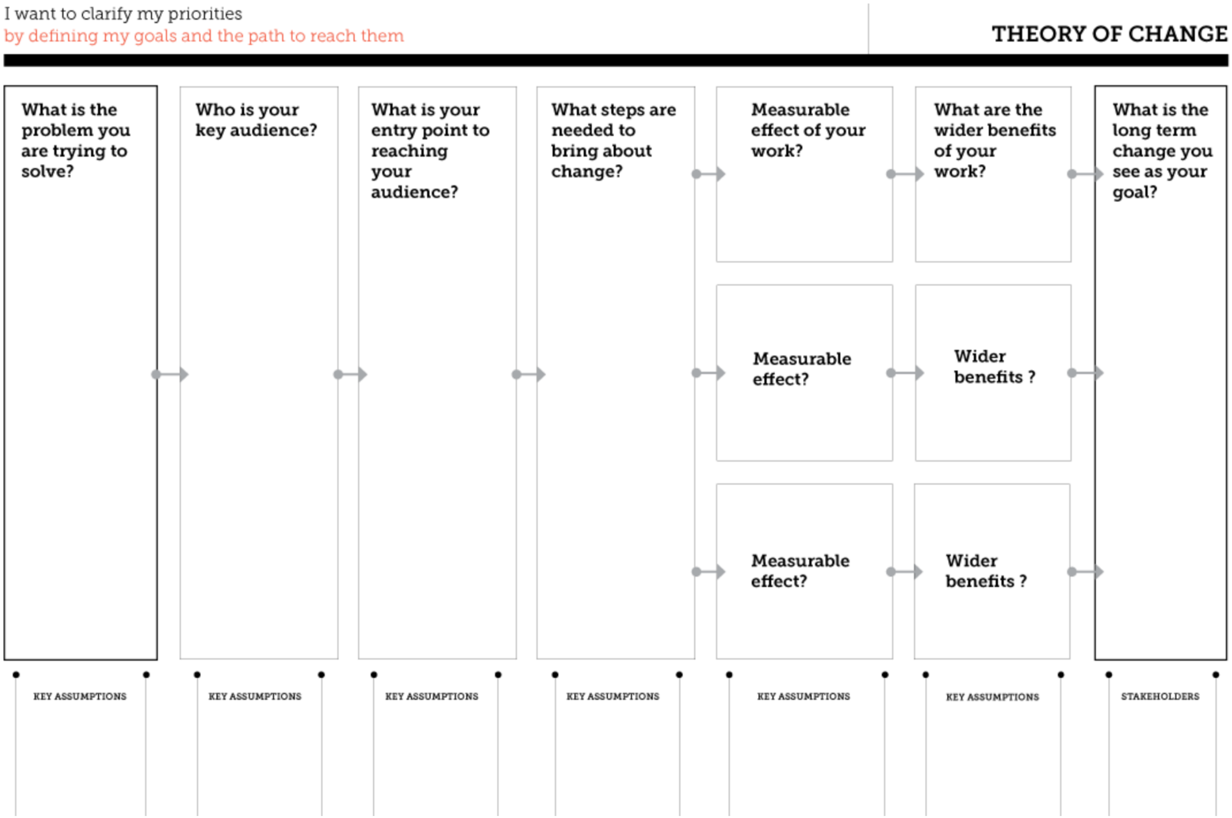
Workshop steps:

1. Introduce to the participants the learning objectives of the sessions and briefly explain how relevant it is to understand the users/clients' needs in a specific context, respectively in a market where they might have already access to similar products, services, or projects like the ones their organizations might plan to develop.
2. Ask the participants to write down on a post-it the idea of a new service or product or project they would like to develop, and invite some of them to share their ideas with the whole group. Using their ideas, try to cluster the group into three or four teams that could work together on a specific idea of a service, product, or project.
3. Then, present the Blue Ocean tool to the participants, explaining to them the difference between the red ocean market and the blue ocean market. Also, introduce the four types of factors they should consider when thinking about how to reach the blue ocean market - the factors that need to be raised, the factors that need to be reduced, the factors that need to be eliminated, and the factors that need to be created in the 'industry' of the product/service or project the organizations might want to develop.
4. Ask the teams to choose a project from their cluster list, and analyze first the red ocean of their idea, and then the four types of factors that could help them reach the blue ocean market.
5. Each team presents their analysis and gets feedback from the group, and then they return to their project to make the final decisions about the features they would like to add to their project, product, or service, or about the aspects they would need to consider, maybe related to marketing and communication or to clients/users' competitive behavior, in order to reach the blue ocean market - the non-competitive market or with few competitors.
6. Final presentations take place, and you debrief the session with the support of the participants reflecting on the benefits and challenges of the Blue Ocean tool used in the ideation step.

The Theory of Change Canvas

The Theory of Change is a method that was developed in the '90s. Since then, it has been intensively used by nonprofit organizations and other government agencies to generate social innovation. Shortly, through this method, youth organizations and other NGOs can envision and draw their roadmap from the problem they identified in their community to the change they want to see that is adopted/implemented.

1. First, the organizations have to define the problem they want to solve.
2. Then, they focus on the change they would like to accomplish and the key stakeholders they have to reach.
3. They start to map backward the process of achieving this long-term goal, by identifying the key audience they want to reach, the entry points for reaching this audience, the practical steps they need to take, and the first measurable results they want to achieve.
4. They also need to think of concrete benefits for their audience, once their initiative is in place and working.
5. Finally, for each of the sections of the canvas, they will need to reflect on the key assumptions that support the actions they want to take, which will also help them to see the potential risks they might face.



The canvas and the instructions on how to use it are available for free download here: https://diytoolkit.org/media/Theory-of-Change-Size-A4.pdf

The NGOs, and youth organizations could use the Theory of Change Canvas in the ideation process to plan their new services for young people or new projects they would like to implement in cooperation with the young people. However, the canvas can also be used as the first prototype of their services or new projects, which they could share with users and stakeholders and receive feedback to improve their impact model.

Learn more about the Theory of Change:

- Nesta. (2014). Development Impact & You. Practical tools to trigger and support social innovation. The Theory of Change. Retrieved from https://diytoolkit.org/tools/theory-of-change/.
- Anderson, A. The Aspen Institute Roundtable on Community Change. (2006). The Community Builder's Approach to Theory of Change. A Practical Guide to Theory Development. Retrieved from https://developmenteducation.ie/media/documents/The_Community_Builders_Approach_to_Theory_of_Change.pdf.

Workshop: How to ideate using the Theory of Change Canvas

Learning objectives:

- Learn how to use the Theory of Change Canvas in the ideate step.
- Be able to identify the social impact the organization wants to generate and find the right ways of reaching that impact.
- Understand how to engage and work with different stakeholders.

Group size: 6-12 participants
Materials needed: flipchart paper sheets, sticky notes, pens, markers
Time: approx. 3 hours

Workshop steps:

1. Introduce to the participants the aim of the workshop: to learn how to map out one of the solutions they could generate in a brainstorming session for a service design, into a clear, comprehensive, and impactful implementation plan by using the Theory of Change Canvas.
2. Split the participants into two-three teams and ask each team to choose an idea they might have for designing a specific service, project, or activity for young people. They could also use ideas they had in the previous workshop on brainstorming methods.
3. Each team brainstorms on the impact they want to have with the solution/idea they chose. They write down all the ideas they come up with about the change they want to see in the group of young people they have in mind, but also about the root problems. Then, they sort out these ideas and decide on the final impact they want to make through their new service/project and on the root problem they are willing to solve.
4. Show and explain to the teams the Theory of Change Canvas by using a concrete project. Encourage them to ask questions to clarify the model and how they could use it for their new service/project.
5. The group goes back into their teams and starts filling in their Theory of Change canvas, adding first the problem they want to solve and the change they want to accomplish as agreed in step 3. Then, they continue with the next sections of the canvas: the audience, the entry points, the steps they need to take, the outputs & outcomes they want to achieve, and the key assumptions they have for each of these areas.
6. Each team presents their canvas and discusses with the other teams all the sections of the canvas.
7. Debrief the workshop by discussing with the participants the usefulness of such an ideation process in designing a new service, project, or activity for young people. Explain to the group that the Theory of Change Canvas could also be used as a first prototype to present to users and collect feedback from them.

Chapter 4
Prototype & Test

By Desislava Asenova, ARC Fund

Prototype and test are the final two stages of the Design Thinking process that often go hand-in-hand and allow gathering feedback on the solution you have already worked on in the previous phases. These are important stages in the DT process since only real interaction with potential users could show if a function or a solution will last. In the following chapter, you will be presented with the two concepts along with some of the most popular methods and tools that you can use when in each of the two stages. The workshop scenarios at the end of the chapter provide you with ready-to-use facilitation instructions that you can practice either with your colleagues or with external participants.

The information and knowledge presented in the following chapter would contribute to users developing skills to critically analyze and evaluate information, which in the case of prototyping and testing is the feedback obtained from the potential users. Based on the insights gathered, readers will be guided in synthesizing and constructing new understandings of the potential users to make decisions about improving the final solution of the design thinking process.

1. "Prototype" and "Test" as phases in the Design Thinking process – idea, purpose, and outcome

When in the phase of *prototyping*, you try to get ideas out of your head and put them in the real world. It gives the opportunity to test early versions of your ideas with target audiences, generating feedback that helps you make decisions and improve your concepts. Anything that takes a physical form could be a prototype – either a flipchart with post-its, or a rough drawing, a role-playing activity, or an object, etc. It is recommended for early-stage prototypes to be simple, inexpensive, and low resolution, in a form that allows them to learn quickly and explore possibilities. The prototype should not be a ready-to-use solution but a tangible scratch of it that represents its features best. It is most successful when all people involved (the design team, users, and others) can experience and interact with the prototype. The feedback received helps to shape successful solutions.

Testing, on the other hand, gives a chance to collect feedback, refine solutions, and continue to learn about the users. It is an interactive mode in which a low-resolution prototype is put in the concrete context of the user's life. To distinguish between prototyping and testing, remember that you should prototype as if you know you are right, but test as if you know you are wrong.

The figure below shows what is important to consider when prototyping and testing.

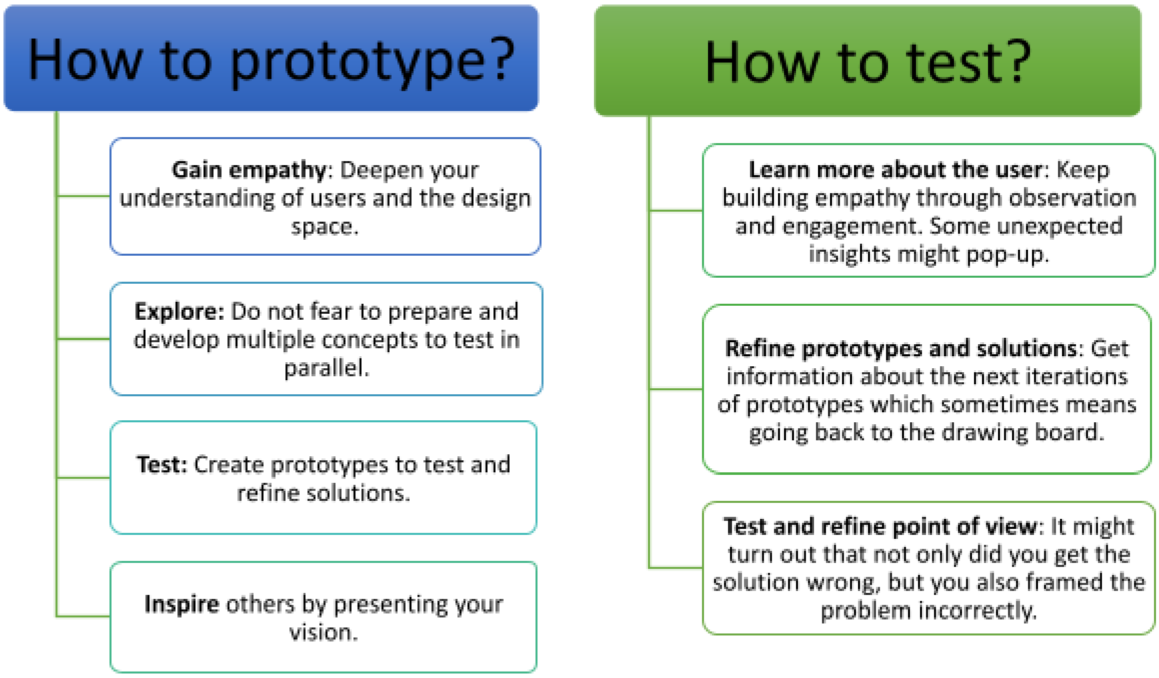


Fig. 1: How to prototype/test. Source: Design Thinking Bootleg

To sum up, the purpose of prototyping and testing is to create quick and rough prototypes and test them with the users to identify key activities and improve ideas through feedback. As an outcome of the two phases, you should end up with a clear notion of your solution along with feedback from audiences to capitalize on and improve ideas for implementation.

2. Prototype: learn rather than test

Once you have a theoretically finished solution it is time to share it with the users whose opinions are valuable for its completion. This is the fast and robust prototyping phase which allows you to make mistakes, identify and correct features and areas that could be improved while deliberating on what is working effectively. Prototyping is an important stage in the design thinking process and the solution development itself since it is always easier to "*use an eraser on the drafting table rather than a wrecking ball on the building site*". What is most important is to present your solution in a form that captures details of how the model/design will work and how people will experience it. You should start with a low-fidelity prototype to see how it goes with your target users and then continue with building a higher-fidelity prototype considering their feedback.

Effective prototyping includes creating a quick and clear representation of your ideas and testing it directly with your target audience to gain feedback that would guide you in refining your ideas to amplify, expand and improve them further.

2.1 Prototyping principles

To take advantage of the prototyping phase you should resist the temptation of spending time and efforts refining towards one direction only. You should rather explore multiple directions keeping in mind the principles below that have been summarised by Tracy Frauzel in Module 4 of the Campaign Accelerator Toolkit.

- ***Keep it simple and scrappy:*** Keep your prototype as simple as possible by using a minimal level of detail. This would allow your audience to focus on the general idea, not on the beautiful details.
- ***Quantity vs Quality:*** Do not focus on creating one perfect prototype but try to make many fast, rough and basic prototypes and get as much input as possible.
- ***Focus on the main idea rather than the details:*** Try to narrow the focus to key ideas and add more details as the idea evolves.
- ***Ask one question at a time:*** Present your ideas in smaller pieces to be able to get clear answers to specific questions.
- ***Show, don't tell:*** At first, watch the user interact with your prototype without explaining your idea in detail. Try to be as specific as possible about language and images and leave the rest to the user. Monitor if your user's reaction and understanding are what you expected and if it is not, try to find out why.
- ***Don't fall in love with first ideas, create alternatives:*** Always be prepared to throw away an idea after testing it. Do not focus on your first idea, because later ones could be better. Be ready to create and explore alternatives.

2.2 Frequently used types of prototypes

In the following lines, we present the most popular variations of a prototype as stated in The Design Thinking Toolbox by Lewrick, Link, and Leifer (2020). They emphasize the importance of the context of the problem statement for choosing a concrete kind of prototype as well as the number of prototypes built. You should also keep in mind the rule that initial ideas of prototypes are usually just simple sketches that get a higher resolution and become more specific over time.

Critical Experience Prototype (CEP) & Critical Function Prototype (CFP)

These early-stage prototypes are applicable in case you would like to learn more about your users and their problems through experiments, especially when critical elements for experience or function are still unclear or need to be questioned. You could use these prototypes when:

- You need to investigate and clarify critical elements with users through little experiments.
- You seek to create an experience that is crucial for the overall design to learn more about your users or to simulate a function that is critical for the overall design.
- You want to provoke emotions in your users that are otherwise not accessible with a simple survey.

The benefits of CEP and CFP are that they contribute to questioning elements of a possible solution in the form of many little experiments (or prototypes) that often yield more findings than one big experiment.

Dark horse prototype

The "Dark horse" prototype gives the opportunity to clarify unusual or unexpected questions and test them in the form of experiments that are carried out in the early phases of a project. For example, with a dark horse prototype, you can test how your user would react to unusual approaches to a solution. The main questions often start with "What if…?" and present a reality that gets-off the well-beaten path and brings your audience out of their comfort zone. It is considered a risky prototype with a certain chance of failure that at the same time helps to generate radical ideas.

Funky prototype

These are more detailed experiments that combine the initial findings and ideas from all previous prototypes (e.g. CEP, CFP, or Dark horse) and aim to remove any remaining uncertainties about the needs of your user and the critical elements to your solution. They are still simple prototypes created in a short period of time from simple materials or based on existing prototypes and solutions. Funky prototypes allow to build and perform experiments that focus on the benefits of the solution, as well as to gain certainty about the solution's critical elements.

Vision prototype
In contrast to the three prototypes presented above, the Vision prototype is the first concept that attempts to solve the identified needs and problems of the user in the form of a vision for the future. It is a rather long-term vision that is expected to be implemented through a series of solutions and that also requires to be tested and verified with the users. The vision prototype bridges the transition from problem exploration to problem solution, describing in a single statement the status aimed for. To be a successful one, the vision should get the attention and interest of the user. It could have a very low resolution and show the solution in a sketch or in a video, with several iterations to refine the vision of the future being recommended.

Functional (System) prototype
This prototype focuses on the implementation of the first steps of the described vision which is the part that can be achieved early on and easily. It could even lead to the creation of a minimum viable product if working on solutions with reduced functionalities. Functional prototypes make the main function of the product tangible and perceptible by using simple means. It is important to check the technical feasibility of the main function and look for possible improvements. Other functionalities can be added later on in the process. Do not be afraid of failure at this step, since it is considered a learning success rather than something to regret.

Solutions in detail ("X is finished")
At this stage of prototyping, you focus on and implement in detail the elements and sub-functions that are essential for the overall function of your solution. The aim is to end up with a system which functions have been specified to their highest degree. It is a crucial step towards a final prototype within which the technical requirements and possible development costs of the solution are estimated. Again, it is important to check and test all sub-functions for their usability which may require several iterations.

Final prototype
This is the concluding phase of prototyping when you put the finishing touches to your solution by reducing all required elements to what is essential. Now it is time to check if the proposed solution matches the originally identified needs and problems of your target audience. When finalizing your solution make sure that only the really necessary functionalities are implemented with no overloaded solutions emerging.

3. Test, get feedback, and refine

Once you are ready with the prototype(s) of your solution, it is time to test them with your audience(s), get their feedback, and refine not only your solution but also your view of the problem and the user.

3.1 Preparation
There are a few questions you should ask yourself as well as a few things you should consider to prepare for testing. First, you need to identify who you are going to test your prototype with, who is

the audience you want to reach and how you are going to find them. Also, you need to think about specific questions that you can ask to open the conversation with your audience and to go deeper. Keep in mind that it is always useful to test in pairs – one person to present the ideas and to ask the questions, and another one to listen and take detailed notes. Each pair tests every prototype and when all are back to the full group, you will be able to make collective decisions about which prototype has been approved. To make the process smoother, experts advise taking extra materials with you when testing so that you can refine the prototype on the fly and get immediate feedback on the improved version.

3.2 Some useful tips

Here is a list of principles and tips that you can follow to ensure successful testing:

- Try to approach people who have free time to talk with you rather than people on the go. Look at places such as cafes, parks, train stations, and malls. Remember to first introduce yourself and explain what is your task/idea and why you are doing this.
- Embrace the beginner mindset, keep an open mind to learning and listen to what your audience has to say. Do not focus too much on promoting your ideas to avoid missing some important insights or receiving biased insights. Observe the users' reactions, be open to any kind of feedback and take detailed notes.
- Balance learning and vision by integrating test outcomes without turning your back to your original vision.
- Once you get feedback from your audience, you can start refining your prototype and then repeat the testing again and again as many times as you want or if needed. Remember that you can integrate feedback and adapt your idea on a continuous basis – even after you launch your solution, you should always be seeking to learn and refine your product or what you are working on to reflect your new understanding of reality.

Through the facilitation methods we propose here, your team members also improve certain **Media and Information Literacy competences**, such as:

- Evaluate information for authority, credibility and purpose;
- Extract & organize pertinent information;
- Synthesize and construct new understanding to make decisions.

Resources:

- Plattner, H. (n.d.). Design Thinking Bootleg.
- Liedka, J. and Ogilvie, T. (2011). Designing for Growth – a design thinking tool kit for managers.
- Frauzel, T. (n.d.). Campaign Accelerator Toolkit, Module 4: Prototype and Test.
- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods. Available at: https://en.dt-toolbook.com/tools.
- Osterwalder, A., Berbarda, G., Smith, A. (2014). Value Proposition Design.

Methods, tools, and workshop scenarios

Prototyping methods

There are various prototyping methods that you can use depending on your needs and capacities. They could be either low-fidelity prototypes (e.g. paper prototypes, storyboards, role plays, etc.) or high-fidelity prototypes (e.g. 3D printing, Wizard of OZ, etc.). Below, we explain some of the methods along with examples.

Paper prototypes
The paper prototyping method allows testing with users' design ideas at a very low cost. Thus, you can fix usability issues early enough without wasting money for implementing something that could not work. You can create, throw away and iterate the prototype multiple times with no need for a software tool to do that. All you need is colored pens/markers, (coloured) paper, some glue, scissors, and some stencils. The list of materials depends on what you are planning to create. Paper prototyping has both its advantages and limitations. On the one hand, it is quick and affordable, while on the other it would not allow conveying visually complex interfaces, or high levels of interactivity. However, it is a great solution to be used in the early stages of the design process when you need to quickly explore a variety of broader ideas or concepts.

Storyboards
Telling stories by using storyboards is a pragmatic way of guiding your audience through user experience. It helps to visualize the user's journey and shows how users would experience a problem or product. The idea of storyboarding is to try to imagine the complete user experience and capture it in a series of images or sketches that create the storyboard. Furthermore, by drawing out your user's experience, you better understand their world, develop empathic understanding, and become able to think in their shoes. All these allow for generating high-level ideation and discussions. However, storyboards are not very suitable for fine-tuning solutions' details, since the drawing method is more macroscopic in nature.

Role Play
Also known as experiential prototyping, role-playing is a fun method of prototyping. You can apply this method to simulate the experience of your audience and to explore and capture their emotions around your solution. The aim of the method is to make your idea tangible enough to generate a response and to enact the scenes or situations you want to improve. To give a real feel of the user environment you may create props, use objects around your workplace (e.g. chairs and desks), use costumes, and also audio simulation by playing a soundtrack that mimics the user's environment. Try to think and be as creative as possible. Observe the behavior and reactions of the participants, this is their feedback.

3D printing
3D printing starts with making a digital model of the solution you want to present to your audience. After printing it in a physical three-dimensional form, you are ready to test your prototype for any functional or design discrepancies. The model can be easily and rapidly modified based on the feedback and again 3D printed and tested.

Wizard of OZ
This method allows creating an illusion of a functional solution by “faking” its functions and thus save time and resources of actually creating it and at the same time give the same effect of a finished product. Like the Wizard of OZ in the story, this method results in mimicking some features of your solution for the sake of prototyping it. Keep in mind that you should have a clear idea of what you are designing and what exactly you would like to test or explore when using the Wizard of OZ method. Then, you need to think of a way of mimicking or faking the interactions. For instance, you can prototype a vending machine without having to build it all, but hide a person inside to deliver purchases. It is recommended to use the Wizard of OZ method when testing interactions of your solution in the later stages of its development since it involves a good amount of time and effort.

Prototyping tools

Below, we briefly summarize four tools for prototyping as listed in the Design Thinking Toolbox (2020). We present two of the tools in detail in the “Workshop scenarios” section below.

Exploration map
You can use the exploration map tool to keep track of and make visible all the experiments and prototypes you have already carried out with regard to developing your solution. The map consists of an experience and a function axis which symbolize both known/existing and new/unexpected behaviors and functions. To estimate if the expected user behavior conforms to real-life experience you may add to the map the feedback you have gathered from the experiments held so far. In the end, the exploration map shows the whole path you have taken to reach your final solution.

Prototype to test
This tool makes it possible to assess whether the implemented ideas have met the needs of the users. It is considered a fundamental concept in design thinking, considering its focus on direct user interaction and feedback. In this phase, the prototype is tested with real users who interact with it and experience it and thus help to identify basic functional requirements and learn more about a feature or experience. The feedback collected gives the opportunity to make decisions on the desirability, feasibility, and practicability of the solution.

Service blueprint
It is a comprehensive tool that contributes to defining and improving the interaction with the user along with solutions’ interfaces. Service blueprint takes into consideration varied IT architectures, data layers, digital customer channels, as well as digital actions, and thus could support tailor-made interactions with customers by employing artificial intelligence. Among the tool’s advantages are easy handling, integration of customer information, detection of different processes, and the opportunity to present them simultaneously.

Minimum viable product (MVP)
MVP allows you to translate user needs into a simple, functional solution and check as quickly as possible in an iterative process whether your solution satisfies those needs and will be successful on the market. MVP is a higher resolution prototype and is the basis for launching a solution on the market. The user feedback you obtain will help you understand how much demand there is for your solution before developing further details and features. This would help you decrease the risk of investing in something that has little demand on the market which in turn will save you time, money, and efforts. Results of the tests also help to decide whether the MVP will be implemented, adapted, or eliminated.

Learn more about the above methods and tools here:

- Dam, R.F. and Siang, T.Y. (2020). Prototyping: Learn Eight Common Methods and Best Practices. Available at: https://www.interaction-design.org/literature/article/prototyping-learn-eight-common-methods-and-best-practices.
- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods. Available at: https://en.dt-toolbook.com/tools.
- Plattner, H. (n.d.). Design Thinking Bootleg.
- Why Design Thinking is the Key to 3D Printing (n.d.). Available at: https://www.shapeways.com/blog/archives/39997-design-thinking-key-3d-printing.html.
- Workshopper (n.d.). Prototyping Phase. Design Thinking Phase 4 - Everything you Need to Know About Prototyping. Available at: https://www.workshopper.com/post/design-thinking-phase-4-everything-you-need-to-know-about-prototyping.

Workshop: Applying "Exploration map" to prototype

Learning objective:

- Learn how to apply the "Exploration map" to prototyping.

Group size: 4-6 people (ideally your design thinking core team)
Materials: a large sheet of paper, post-its notes, pens, markers
Time: 10-45 minutes (depending on the number of prototypes and intensity of discussions)

Workshop steps:
Instructions: First, you need to download an exploration map template from the Internet and print it or scratch your own by hand using a large sheet of paper. You can have an example of a template here: https://en.dt-toolbook.com/exploration-map-en.

1. Use the exploration map template and enter all the experiments you have already carried out. Consider the two axes of the graph and place the experiments in the correct section using the post-its. Each experiment should be put on the map, preferably with a name and an image/visualization of the realized prototype. Please note that in case you have a large number of experiments, it might be helpful to have two parallel exploration maps - you mark the expectations with respect to the results of the experiments on one of the maps, and the reactions from the tests on the other.

2. Discuss the positioning of the experiments within the team and try to evaluate if you have gone beyond your comfort zone. Define the goal for a new experiment based on the results from your previous experiments and observations.
3. After building the prototype and formulating your expectations regarding the results, enter all on the exploration map and position accordingly.
4. Conduct the testing and capture the reaction of the users, keep a record of their insights. Critically discuss the feedback obtained and in case necessary, reposition the experiment on the exploration map. This tool helps stimulate discussion among team members, gives the basis for the planning of new experiments, and helps with the reflection after testing.

Workshop: Applying "Service blueprint" to prototype

Learning objective:

- Learn how to apply the "Service blueprint" to prototyping.

Group size: 3-6 people (including relevant experts)
Materials: a large wall or a whiteboard, a long sheet of paper, pens, power dots and post-its
Time: From 2 to 4 hours, depending on the specific service creation process to be optimised or designed

Workshop steps:
Instructions: You can download the service blueprint template at
https://en.dt-toolbook.com/service-blueprint-en.

1. Stick a long sheet of paper on the wall, draw the lines and sections as visualized in the template, and start filling in the steps and processes with post-its. Begin with the large sections - actions and touch points.
2. Indicate the actual state of existing services and create a rough model for the new processes' design. Use color dots and post-its to identify problems and errors.
3. Together with the whole team come with solutions in order to eliminate possible error sources. Streamline processes and actively shape users' experiences by using videos, images, sketches, and post-its.
4. Distribute the open items either to group work or to work in private. Consider that by working in tandem, the results are achieved faster.
5. Put the partial results of the groups on the service blueprint. After the new service blueprint is sufficiently refined, test, improve and finally implement the individual elements as well as the end-to-end perspective.

Testing tools

In this section, we will briefly present some of the most popular tools for testing as presented in The Design Thinking Toolbox by Lewrick, Link and Leifer (2020).

Testing sheet
In support of the overall aim of the testing phase, the testing sheet helps you learn as much as possible about the needs of the users by observing them interacting with your prototype(s). When preparing the testing sheet you should consider the test sequence you would like to implement and the roles of the involved parties, along with the main questions that should be asked. An advantage

of the tool is that it gives the opportunity to learn a lot in a short period of time and to check if your assumptions and hypotheses are correct. Remember that you need to have the test criteria in advance to know in which cases the hypotheses and assumptions are considered verified. This tool requires two to three people to be involved, not the whole team. What is important is the documentation of the test – either with photos and minutes or short videos – that would serve you to present the results to your team. Keep a close eye on the users and their reactions during the test and do not hesitate to ask for their feedback during the whole process.

Feedback capture grid
The grid allows to capture feedback quickly and to document it in a very simple form. It works best in situations when you need to find out how well an idea solves a previously identified problem of the users. The tool helps gather a profound understanding of whether the problem can be solved and whether the idea is the right solution.

Powerful questions in experience testing
This tool is suitable for gathering more findings by posing the right questions while testing with real users. The test person should interact and experience the prototype as much as possible while being watched by observers who write down the results. To facilitate the testing, you could create a simple test plan in advance including goals, test environment, process, moderation, and test participants.

Solution interview
The solution interview tool is used with advanced (high-resolution) prototypes. What distinguishes this tool from the previous ones is that it is mainly used in the solution space. You can measure the value of the solution for the users and understand their needs, behaviors, and motivations more deeply.

Structure usability testing
This tool makes it possible to observe the interaction between user and prototype in preliminary set test scenarios (tasks) and to check if the solution works effectively, efficiently, and satisfactorily for the users. They perform specific tasks with the prototype under defined and uniform conditions and it is important for you to observe and document the process with video or tracking software. Thanks to the uniform structure, you can test and compare several ideas or variations of your solution on the basis of the same criteria. It is important to have a clear idea in advance about what is to be tested and how it is to be measured.

A/B testing
The A/B testing (also known as "Split test") is a simple tool applicable in cases when you want to test two variants of a prototype simultaneously – either to advance an existing prototype or to test a new variant compared to a basic prototype. It can be used as an individual test or as an expansion of a prototype test. Be clear from the very beginning about what is to be tested and compared.

Learn more about the above tools here:

- Lewrick, M., Link, P., Leifer, L. (2020). The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods. Available at: https://en.dt-toolbook.com/tools

Workshop: Applying “A/B testing” method

Learning objective:

- Learn how to apply the “A/B testing” to testing.

Group size: You need to perform two tests – each with a different group of users. Overall, you need at least 1-2 people per test. If you use tools support, 1 person per test is enough. Without tools support, you need at least 2 people per test.
Materials: prototype to be tested and some additional prototype-related materials that you might use, paper and pen to report the feedback or a testing sheet template for test documentation, online prototype via software and voting tool
Time: 5 - 15 minutes per test, depending on the number of testers and the use of a tool. You also need to consider some time for preparation and follow-up.

Workshop steps:
Instructions: You can download a template of the A/B testing sheet at https://en.dt-toolbook.com/_files/ugd/fc35c6_c9a8e949f8cc48d99ab8b22b1017237a.pdf.

1. Start with an already developed prototype. Take some time to discuss and decide what and how is to be tested about the prototype – it could be a characteristic, a functionality, etc. Also, think of what is the goal of testing, what you want to check.
2. Decide/Plan who is going to be in your test group keeping in mind your desired target group, and what and how you would like to test. Note that it is always better to test on a fresh group of users – people that do not have any past experience with your idea/prototype so that you limit the chance for them to be biased. You will need two groups of testers, one per prototype variant.
3. Decide on two variants (A and B) of the prototype to be compared with each other. Remember that to run a verifiable A/B test you need to make sure the two variants differ with only one or two elements. If you make them completely different, it would be a challenge to compare the results. Also, consider making either qualitative or quantitative tests. If you use the qualitative A/B test, the prototype variants are tested against one another with all users seeing both variants – A and B. For the quantitative A/B test, the user group is divided – X% test variant A and Y% test variant B.
4. Run the test with the test groups you have identified in Step 2. Depending on what your prototype is (digital, or physical, e.g. a platform, a physical product/subject) you can either use digital split testing tools (such as Google Website Optimizer, Optimizely, Google Analytics, etc.) or the A/B testing sheet.
5. Collect, evaluate and analyze the results of the test.
6. Based on the results from the first test round, select the preferred variant and use it to improve the prototype.
7. Now that you have the improved prototype, repeat the tests with the new (improved) variants or perform another test for validation. Remember that A/B testing is not a single action but an ongoing process. Find the optimal combination of elements and do not be afraid to turn it upside down while running another test so that you end up with the optimal variant of your prototype.

Workshop: Applying “Testing sheet” for testing

Learning objective:

- Learn how to apply the “Testing sheet” to testing.

Group size: 2-3 people - one person takes notes and documents the findings, another person performs the test and if necessary one more person observes the process
Materials: notepad and pen, camera, prototype to be tested, some prototyping material to be able to refine the prototype immediately, and a template for test documentation
Time: 10 - 30 minutes per test for low-resolution prototypes, and over a few weeks with high-resolution prototypes

Workshop steps:
Instructions: You can download a template of the testing sheet at https://en.dt-toolbook.com/testing-sheet-en.

1. You start planning the test with the prototype already being built.
    a. First, think about a place to run the test. It is best for the test to be performed in the context of the problem on site on the user’s premises.
    b. Second, define the test criteria prior to the test. Think and agree about criteria for a thesis to be considered verified.
    c. Third, plan the sequence and assignment of roles and identify key questions of the test.
    d. Last, but not least, distribute roles among group members - who asks the questions, who takes notes and who observers.
2. Run the test and observe the user closely during the process. Ask questions to gain feedback which will constitute the basis for further decisions on the development of the prototype. The person responsible for taking notes writes down the most important insights and quotes.
3. Document the test with taking photos or making short videos of the most important statements, but always ask for permission. Summarise the main findings and learnings.

Workshop: Applying “Feedback capture grid” for testing

Learning objective:

- Learn how to apply the “Feedback capture grid” to testing.

Group size: at least 2 people - tester 1 who interviews, observes, and demonstrated the prototype, and tester 2 who documents the results and asks further questions if necessary.
Materials: a visualization of the prototype as an MVP or digital prototype, along with one printed or drawn A3 size feedback capture grid per tester and interview, post-its and pens
Time: approx. 1 hour for 2-3 tests

Workshop steps:
Instruction: You can download a template of the feedback capture grid at www.dt-toolbook.com/feedback-grid-en.

1. Have the grid template printed out or drawn on a sheet of paper.
2. Begin the test by allowing the tester to see and experience the prototype.
3. Ask the tester to think aloud and share insights on the prototype. Write down the thoughts in the grid either directly or by using post-its. Follow the template and write in the upper left field what the user/tester liked, on the right - what he might not like so much, in the lower-left field note the questions asked along with new ideas that emerged either from the user/tester or by yourselves while observing.
4. Ask “Why?” questions to have a clear idea of the answers of the tester. Pay attention to body language, emotions and overall initial reactions.
5. Collect the feedback capture grids from the various interviews and work out similarities or major differences together with the design thinking team; they can be used for the further development of ideas and prototypes.

Chapter 5
Essentials of storytelling

By Vedat Sevincer, Norsensus Mediaforum

If you are reading this toolkit, we assume you already heard how stories are essential in our both private and organizational life. Yet, while holding your workshop with other youth workers, colleagues, or youths, it is vital to have a common understanding and mindset about why we should care about storytelling as an integral part of our communication and organizational strategy. For that, this chapter will provide you with the first arguments that can help you convince your colleagues or other youth workers about the importance of storytelling. Afterward, we will have a short introduction to the basics of good storytelling skills.

Through the facilitation methods we propose here, your team members also improve certain **Media and Information Literacy competences**, such as:

- Extract & organize pertinent information;
- Synthesize and construct new understanding to make decisions.

A scientific explanation of why we are so hooked by stories

One of the common mistakes about adopting the trending methods such as storytelling is the lack of questioning about why it has become so popular and if it has an established ground for its popularity, or if it is just another overmarketed hype. The people we hold the workshop for can ask these questions. To answer them and prepare the mindset about storytelling, we have to know why storytelling is such a catch in many areas. First, let's start with its scientific ground:

It is often cited by many storytellers and marketers that stories make people pay attention and they are memorable. This often-repeated quote has several scientific grounds. Here we will share two of them, which you can use in your workshop while explaining the "biological" ground for why stories always work.

1. Heider and Simmel (1944) - it is a story experiment: Back in the 1940s, psychologists Fritz Heider and Marianne Simmel made a simple animated film. Heider and Simmel used it in an experiment: (https://www.youtube.com/watch?v=n9TWwG4SFWQ) They asked people to watch the film and describe what they saw happening. What Heider and Simmel discovered is that many people who watched this abstract film of simple shapes roaming around reported they see a story unfold. In those simple shapes, viewers saw characters with emotions, conflict, plot, and resolution. Even if there was no clear pilot or story, Heider and Simmel's test subjects saw a story that they created on their own. This experiment suggested how our brain is wired for putting patterns in story format.

2. Oxytocin and stories: Another interesting study about why we love stories is by Neuroscientist Paul Zak on neuroscience and storytelling. In short, stories produce a chemical called oxytocin, which leads to connection and emotional stimulation.

Zak and his team have identified oxytocin as the neurochemical responsible for empathy and narrative transportation. His lab pioneered the behavioral study of oxytocin and has proven that when the brain synthesizes oxytocin, people are more trustworthy, generous, charitable, and compassionate, according to the article published by Zak P.J. on the Berkeley University website.

When people watch a well-structured story in the lab—and they both maintain attention to the story and release oxytocin—nearly all of these individuals donate a portion of their earnings from the experiment when they were asked to donate after the experiment. They did this even though they didn't have to.

But it turned out that not all stories have the same effect. When the viewers saw a flat structured story with no clear character, conflict, and character, unlike in the previous story, they began tuning out and did not offer much in the way of donations to charity.

This evidence supports the view that a well-structured engaging story enhances emotions, trust, and the urge to act such as donating or helping others.

How to tell a good story?

You might ask how a good story as mentioned in the experiment is told. The answer is relatively universal. Every engaging story has a universal structure, called the dramatic arc. It starts with something new and surprising, and increases tension with difficulties that the characters must overcome, often because of some failure or crisis in their past, and then leads to a climax where the characters must look deep inside themselves to overcome the looming crisis, and once this transformation occurs, the story resolves itself. If we need to make a simplified list of these elements, we can come up with the following five elements for creating a good story:

1. Character: Stories need a good guy and a bad guy. Questions to ask yourself about this might include: What's the core enemy of my target group? Is it dangerous? Social problem? Unfulfilled dreams? Bad education?
2. Setting: The setting is the location of the action. It helps a reader to better visualize the story and feel connected to the plot!
3. Plot: What are the major events in the story? Identify what will be your starting point, your inciting incident, your rising action, your turning points, your climax, your falling action, and your final resolution.
4. Conflict: Conflict is how the friction between the enemy and hero manifests. The obstacles you or your character encountered on your way to success or failure, whether they were problems with your local community or with the daily struggle of life. If the hero has no struggle, then it's a lame story. How many perspectives are featured?
5. Resolution: The solution to the conflict is the way the action is resolved. It is important that the resolution fit the rest of the story in tone and creativity and solve all parts of the conflict.

Your story can be in many forms, text, social media post, video, animation, etc, but this universal structure applies to all kinds of stories.

Common techniques of storytelling

As we mentioned earlier, following dramatic arc elements can help us to tell good stories. Yet there is no one structure or technique to bring these elements together. In this part we will be familiar with five different story structuring techniques, which you can use with your workshop audience in different storytelling activities:

1. Monomyth (Heroes Journey): the hero's journey, or the monomyth, is the common template of stories that involve a hero who goes on an adventure, is victorious in a decisive crisis and comes home changed or transformed. The story starts with a setting scene, an introduction of characters, and the plot develops over time. The hero meets a challenge on the way, which turns into the climax conflict point of the story. The hero returns home with a lesson learned and transformed. The technique is very suitable to share wisdom, transformation, impact, and journey stories at the personal and organizational levels. Most of the classic stories in both tales and films have a monomyth template.

2. In Medias Res: While monomyth stories craft the opening scenes for detailing the environment and set up where the story takes place and characters, in medias res drops the audience right into the middle of the action, letting the other elements of the story unfold as the beginning of the story progresses. It is basically beginning your story in the heat of the action, before starting over at the beginning to explain how you got there. There are many examples from both literature and cinema. Hamlet is a good example of this, in which the play starts with the shocking death of the father. This technique is very relevant for grabbing attention from the start and keeping an audience craving resolution. In that sense, it can be a useful technique to develop stories for platforms and groups where the attention span is very low such as social media.

3. False start: In this playful technique, we begin to tell a seemingly predictable story, before unexpectedly disrupting it and beginning it over again. You lure your audience into a false sense of security, and then shock them by turning the tables. For example, you start telling a predictable success story, where everyone expects how you turned into a successful person step by step, all of a sudden you twist the story by saying how you messed up and failed terribly. Then from there, you continue your story holding the audience's attention. It's a powerful technique to capture the audience into paying closer attention to your message. It's ideal for talking about the things that you learned from a failure experience.
The techniques are not limited to these three and you can learn more about other techniques on the link in the resources section at the end of the chapter.

Why and how storytelling is important for our organizational and professional life

Your group has learned why storytelling is a big deal and how to tell stories by using some universal templates. Now you can take the mission to make everyone in your organization or your workshop group a storyteller. For this, we can talk about why storytelling is relevant for any individual, organization, or business.

As we have discussed earlier, stories connect with the target audience and establish an emotional bond. This important connection is of the utmost importance for NGOs and those who work for social causes. It is important not only to collect donations but also to tell why you do what you do, and disseminate the important inspiring stories that can encourage people to involve more. It can be used as an important element of your communication and branding but also a vehicle for teambuilding and communication inside your organization. For this, making storytelling part of the organization's culture is vital. Some of the steps to do it include having storytelling workshops with your team disregarding whether they are communicators or youth workers or volunteers.

It's helpful to start practicing storytelling within your team meetings to have the mindset in the team to make storytelling the core of your communication, structure, crisis management, public relations, and more.

Resources:

- Rabiger, M. (2017). *Developing story ideas: The power and purpose of storytelling*.New York: Routledge.
- 8 classic storytelling techniques for engaging presentations, https://www.sparkol.com/en/blog/8-classic-storytelling-techniques-for-engaging-presentations
- Story Archetypes: How to Recognize the 7 Basic Plots, Master Class (2017)
- Hutchens, D. (2015). Circle of the 9 muses: A storytelling field guide for innovators and meaning makers. Hoboken, NJ: John Wiley & Sons.
- STORR, W. (2021). SCIENCE OF STORYTELLING: Why stories make us human and how to tell them better. S.l.: HARRY N ABRAMS.
- Mellon, N.; Mellon, N. (2003). The art of storytelling. Cambridge, MA: Yellow Moon Press.
- Zak, P. J. *How stories change the brain*. Greater Good. Retrieved February 2, 2021, from https://greatergood.berkeley.edu/article/item/how_stories_change_brain
- Norsensus Mediaforum, Common Storytelling techniques examples.

Workshops - Experience and learn about storytelling

The workshop scenarios here will first help your participants to understand the importance of storytelling and then learn about the principles of forming good stories disregarding the purpose.

Workshop: Establishing the ground or wiring the brain for stories

Learning objectives:

- Learning about the importance of storytelling.
- Learning about elements of a good story.

Group size: No limit

Materials needed: video-projector, flipchart paper, markers
Time: approx. 1.5 hours

Workshop steps:

1. Ask participants if they heard about the six-word story format. It is a short story format as its name suggests and attributed to Hemingway. While these quick stories don't have the classic beginning, middle, and end of a traditional storyline, they have a subject and verb that give the reader a sense of action. You can use these examples:
    a. "For sale: baby shoes. Never worn."
    b. "Thirteenth birthday, I laughed and cried."
    c. "Google: how to inflate a liferaft!"

    You can also use other examples from http://www.sixwordstories.net/.
2. Ask the participants what they understand from these six-word stories. Explain how they can be an effective method to practice being more economical with words. Explain to them how six-word stories are structured by using the guideline from this link: https://www.masterclass.com/articles/how-to-write-an-unforgettable-six-word-story#how-to-write-a-sixword-story.
3. Ask them to create their six-word stories to introduce themselves (if it is a new group who does not know each other), or you can give them the freedom to choose any other story they would like to share if the group members already know each other. Let them share their six-word stories. Discuss together how it went, and what kind of challenges they had to narrow their stories into six words. Then ask the group how we fill out the rest of the words in this six-word story and make a meaningful story.
4. To support the experience, you will reconstitute the Heider and Simmel experiment. Tell the participants, they will see a video (https://www.youtube.com/watch?v=76p64j3H1Ng) and take note of what they see there. Then, they will share what they have written. Ask the participants to share their common interpretations of the film and start a discussion about why we see even geometrical shapes in the story format. Here you will present the science of why stories work and why they are a crucial part of communication-based on the theories we discussed in the beginning.
5. Afterward discuss how they interpreted the video, by assigning characters to shapes, conflict, a plot, setting, and resolution. By basing on this example, explain the universal framework and elements of a good story.
6. Ask them to go back to their six-word story and turn it into a short story having all these elements.
7. Let them present their stories and give feedback.

Workshop: Storytelling Techniques

Learning objectives:

- Learning about different storytelling templates and techniques.
- Practicing these techniques to deliver a story.

Group size: 12-20 participants
Materials needed: video-projector, laptops/PCs, flipchart paper, markers
Time: approx. 1.5 hours

Workshop steps:

1. Tell the participants that this session will be about different techniques of storytelling format they learned in the first workshop. For this, the participants will be divided into groups of three and they will be asked to identify a common bedtime story in their group, from their childhood. The teams will have to reconstruct from their memories the story and present it in a visual way, identifying story elements.
2. Based on the stories presented by the teams, describe and give examples of the following storytelling techniques: The monomyth or the hero's journey; In media res story; False start story. For example, you could draw the images from sparkol.com on flipcharts and use that as a reference when explaining the techniques. For each technique, use concrete examples from literature, films, and other sources of media. You can use the example we collected for you in this link of Common Storytelling Technique Examples.
3. Write the techniques on different pieces of paper in order to be able to make a technique lottery. Keep the participants in the same group and let them draw one technique. Using the technique that they withdraw, the groups will rewrite the story.
4. Let the groups present their new form stories. All members of the group need to be involved in the presentation. The presentations could be oral, written, sketched, etc. Gather everyone and ask them to sit as an audience and the groups present their stories. Each group should have two minutes for performance, and then each group receives feedback, and you can direct the audience for reflection on the technique used, the advantages and disadvantages, etc.

Chapter 6
Personal and organizational storytelling

By Karin Wouda, Awesome People

Storytelling for both external and internal communication

To build up your personal or organizational brand or to show how you or your organization is making a difference, we are advocating in this toolkit that storytelling can be useful. It can also be just as important to use for your internal communication within your organization. Organizational storytelling helps connect employees/volunteers to a purpose. And by consistently presenting information in story form, team members will feel more connected to one another and more dedicated to your company's mission (Dagenhard 2019). As mentioned in the previous chapter, storytelling stimulates oxytocin which leads to connection and makes us feel something towards the person telling the story. The famous quote by Maya Angelou demonstrates the importance of creating emotions. “People will forget what you said, people will forget what you did but people will never forget how you made them feel”. Gabrielle Dolan points out in her book *Stories for work: The essential guide to organizational storytelling* the fact that organizational stories – work or non-work related – need to be authentic – they must be true. They also need to be purposeful – must be linked to a business outcome (Dolan, 2017). She says stories can show how others benefited from your product/service or demonstrate your values and that your story can address any potential concerns the client may have.

Personal stories can be used for both personal and organizational storytelling just as organizational stories can be used for both organizational and personal storytelling. In this chapter, we will focus mostly on organizational storytelling using both organizational and personal stories. Research suggests that sharing experiences through narrative builds trust, cultivates norms, transfers tacit knowledge, facilitates unlearning, and generates emotional connections (Sole & Wilson). So, your organizational stories can help build trust and credibility and also influence your audience into making a decision. Furthermore, stories can aid in focusing listeners on key messages. The purpose of organizational storytelling is for us to draw something valuable from the story. The reason we tell stories in internal communication is for example so we can advance our work, we can align people, and bring people in the organization together. That is why we can use both personal and organizational stories in organizational storytelling, just as long as we can draw some meaning, learning, or knowledge from them.

Begin with the essentials

To align either clients/customers or your staff into the purpose of your organization it is of course vital that you first have been thinking through your organization’s vision and mission and discussing what values are important because it is from this you will build up your core stories. The core stories are the especially valuable stories—that are so important they need to be shared over and over. Be on the lookout for these stories, collect new ones, and find opportunities to tell them over and over so that you can be purposeful about shaping your organizational system. The core stories according to David Hutchens (2015) are stories of Identity (Who), stories of Vision (What), stories of Values (How), and stories of Change and learning.

- **Identity stories** answer who we are when we are at our best. Here you need to think about what stories reflect the identity of your organization? Your team or function? Your individual leadership? (And how about your family? Your childhood?). What are the origins of your organization, your team, and you? What was true at the beginning that is still true today? What are the events, conversations, and turning points—big or small—that say something about who you are?
- **Vision stories** answer where we are going and who we can be in the desired future.
- **Values stories** will show what the values you have chosen for your organization look like. In what unique ways does "specific value" come to life at this organization? It is about how people in the organization accomplish the mission.
- In the **Change and learning stories,** the key element is the wisdom that is drawn out at the end. It can be about a mistake you or someone else learned from.

Gabrielle Dolan compresses the main organizational stories into four categories: Triumph, Tragedy, Tension, and Transition which she explains through the story wheel (Dolan, 2017).

- The **Triumph stories** are about achievement – the moments in your career and personal life that you are especially proud of. She divides the Triumph stories into your triumphs, others you have helped, or when you have been part of a team or a community.
- **Tragedy stories** can be about tragic circumstances made to you or by you, while others can be about regret.
- **Tension stories** are conflict-driven by your values, loyalties, or obligations. Dolan points out that these stories should not only be about the decision you made but also about your inner struggles and the internal or external tension the event caused (Dolan, 2018).
- **Transition stories** are about key transitions in your life – they can be chosen by you or forced upon you.

Find more information on the four categories in Dolan's book *Stories for work: The essential guide to organizational storytelling* and the article *The four types of stories you need in business.*

Resources:

- Dagenhard, Carrie (2019). Why Organizational Storytelling Needs to Be an Integral Part of Your Brand Vision. Skyword. Retrieved from https://www.skyword.com/contentstandard/why-organizational-storytelling-needs-to-be-an-integral-part-of-your-brand-vision/
- Dolan, Gabrielle (2017).*Stories for work: The essential guide to organizational storytelling*. Wiley.
- Dolan, Gabrielle (2018). *The four types of stories you need in business*. Management Magazine vol 53 , No 1. Malaysian Institute of Management.
- Hutchens, David (2015). *Circle of the 9 muses: A storytelling field guide for innovators and meaning makers*. Wiley.
- Sole, Deborah & Wilson Gray, Daniel "Storytelling in Organizations: *The power and traps of using stories to share knowledge in organizations*", Learning Innovation Laboratory (LILA), Harvard University, retrieved from LILA Harvard University Website http://www.providersedge.com/docs/km_articles/Storytelling_in_Organizations.pdf

Workshop scenarios - Collect and present organizational stories

If you want to work with stories in your organizations, you should work strategically with collecting stories. In this chapter, we will inspire you through a few workshop scenarios on how to bring storytelling to your organization by identifying core stories and using story circles, collecting stories using the visual timeline and the story wheel, and how to build up your story using the storyboard canvas developed by David Hutchens.

Through the facilitation methods we propose here, your team members also improve certain **Media and Information Literacy competences**, such as:

- Define informational needs and locate & access information;
- Evaluate information for authority, credibility, and purpose;
- Critically analyze and evaluate information and media content;
- Extract & organize pertinent information.

Workshop: Share your core stories in a story circle

Learning objective:

- Learn about developing core stories for the organization and share them in a story circle.

Group size: 6-12 participants
Materials: core stories sheets with support questions and lines to write headlines of stories, pens, computer/digital device
Time: approx. 1.5 hours

Workshop steps (adapted from David Hutchens Circle of the 9 muses):

1. Tell the participants to spend a few minutes identifying some of their core stories. They don't need to construct formal stories out of them. They just need to write down some brief memories, giving each one a title. Tell them to consider stories at the individual, team, and organizational levels and to go for quantity!
2. You can support the participants by giving them sheets with support questions:

   Stories of Identity
   - How did you or your team/project/organization begin? (Keep in mind that every new team or project is a new origin story.)
   - What was true and valuable at the beginning that is still central to who you are today?
   - Think of a time that you or your team/project/organization was operating at its best. What happened?

Stories of future Vision

- What was a time when you saw the desired future action achieved in another organization? In another industry?
- When did someone display an action or characteristic that is now needed all across the organization?
- Tell a future story: Imagine that you have achieved your future. What are customers saying? How is your company different? What kind of innovation have you produced? What have you learned? How does the world look different? How does it feel?

Stories of Values

- What was a time when you (or someone else) lived or embodied what is most important to you?
- If you have a statement of values for your organization or team, take a fresh look at them. This is a high-leverage starting point for your storytelling.
- What are some times when you saw each of the values being lived in especially remarkable ways?

Stories of Change and learning

- When was a time that you or the team/organization blew it?
- When was a time that you changed thoughts, beliefs, and behaviors to accomplish something that was hard?
- When did you do something that didn't work . . . and now you are doing something different and getting better results?

3. Then you tell them to pick just one of the stories they identified to tell the others in a story circle.
4. Find, or create a third space as David Hutchens calls a space which is separated from the typical so not a typical meeting-space like a conference room but more relaxed such as outdoor, in a retreat or just recreate a known space into something else placing chairs in a circle, put on some nice background music, bring a table with snacks and drinks.
5. Set some rules for the story circle such as don't disagree with the storyteller, thank the storyteller, talk like yourself, etc. Find more information on story circle and different adaptations in David Hutchens book *Circle of the 9 muses: A storytelling field guide for innovators and meaning makers.*
6. Divide the participants into 3-5 people groups. Then let each participant share their story
7. After everyone has shared their story, be sure to capture them in a digital story bank for the organization such as in Google Drive or another document sharing program. To save your own stories you can use programs such as Evernote and tag different stories with identifiers so you easily can find them when you need them.

Workshop: Collect stories using the visual timeline and the story wheel

Learning objective:

- Be able to collect stories for organizational and personal purposes using the visual timeline and the story wheel.

Group size: 6-12 participants
Materials: flipchart papers, markers, tape, flipchart with the story wheel, computers

Time: approx. 1.5 hours

Workshop steps:

1. Introduce the participants to the aim of the session: to be able to collect stories for organizational and personal purposes using the visual timeline and the story wheel. Ask participants to choose if they want to focus on personal stories or organizational stories.
2. Give participants a flipchart paper and markers, and ask them to draw a line at the bottom of the horizontal side of the paper, this will be the timeline. At the end of the line, they put today and the beginning starts with when the organization was founded or when you were born in a personal timeline.
3. Tell participants to draw a visual timeline with bad events going down and good events going up. This is filtered through emotions. This is done relatively fast and intuitive, tell them to let their hand lead.
4. Then let them go back to the line and add images and icons which bring their story deeper into the different events and bring the timeline to life for others.
5. Now identify what kind of stories are showing on the timeline.
6. Present the story wheel by showing the prepared flipchart of the story wheel and explain that there are four types of stories we focus on in the story wheel: Stories of triumph, tragedy, tension, and transition. Explain each type and let them identify what kind of stories are shown on the timeline.
7. Ask the participants to put sticky notes on the different events with a headline and if it is a tragedy, transition, triumph, or tension story.
8. Let each participant present their visual timeline for the others.
9. After the presentation, each participant writes down in a document on their computer the different stories they collected during the exercise and organizes them according to the story wheel divisions. This would give the participants a good start on their collection of stories, either organizational or personal. If the organization has a story bank, the stories can be added there.

Workshop: Take your story to the Storyboard!

Learning objective:

- Be able to use a storyboard when crafting your story.

Group size: 6-12 participants
Materials: storyboard canvas, pens
Time: approx. 1.5 hours

Workshop steps (adapted from the storytelling leader storyboard instruction sheet www.storytellingleader.com):

1. Give each participant some sticky notes and a Storyboard canvas printed out in two A4 and put together. (You can download one example here: https://www.storytellingleader.com/canvas)
2. Tell participants that they should identify a story that they want to tell with impact. For example, they can take one story from the story wheel or from their core stories worked on in previous exercises. If they want, they can also think of a totally different story they want to tell.

3. Ask the participants to write the title of their story at the top. Tell them that this is only for them, they won't say the title when they tell their story. Giving their story a title will ensure it lives in their mind's "story bank" of archived memories.
4. **"So There I Was..."** Tell the participants to begin their story with a time and place marker. "Last week I was at the airport, going through security, when ..." Tell them that their story will create a strong empathy connection with their audience if it is about a person so tell them to provide them a single protagonist. They can tell the person's name if they can.
5. **"We Wanted... But..."**Tell them that conflict is the engine that moves stories forward. Tell them that their first challenge will be to find the conflict in their story. This might be a "traditional" conflict, like a disagreement between people. But it may also be that somebody wanted something, but there was an obstacle that prevented them from having it. Tell them to resist the temptation to have multiple conflicts; there should only be one conflict that drives their story.
6. **"So we... And then..."** So what happened next? Tell them that if they've set up their protagonist and conflict correctly, this part will be easy to complete. Remind them that a lot of people put in way too much detail here! They should keep it brief. Ask them what is the minimum amount of information that will move their story forward? They will be surprised how much they don't need here.
   Pro tip: Is there an action or behavior they would like for their audience to learn from this story and repeat? Make sure they see that behavior in this part of the story!
7. **"Until Finally..."** Tell them that their audience is now leaning forward, waiting for a satisfying conclusion. What was different at the end of the story? A lot of people have questions about how to balance data and storytelling. Tell the participants that if they have data, this can be a great place to bring it in: "...and we saved $20,000."
8. **"And Now We Know... And That's Why..."** The focus of the Story Canvas is storytelling for influence. We are telling our story because we want something to happen. Tell participants that this box is an essential part of their influence story! What do they want people to know, believe, or do as a result of this story? Tell them not to trust their audience to come to this conclusion on their own. They won't. They have to say it with their words. They can consider filling in this part of the Canvas first, and then going back and constructing the story. Once they have clarity on why they are telling their story, it will help them make decisions on how they construct all of the other elements.
9. **"I / We Felt..."** In the lower left of the canvas template, you'll see a pool full of emotion words. There are arrows pointing to all of the other boxes on the Canvas. Neuroscience shows that people need these emotion words so they know what the story feels like. Without these words, people won't be able to interpret your story. So ask participants to drop simple emotion words all throughout their story. "We were mad." "I was surprised." "My participant was confused."
10. **Bring it to life by telling it!** The work isn't done until you've activated your story by telling it to someone. You can either put the participants in pairs or create a story circle. Tell them not to read their story from the Story Canvas! That will create an awkward telling. The purpose of the Canvas is to get clarity on the structure. Now that they have that, they simply tell the story in their own words. It should not sound like a performance. It should just sound like they are talking. Ask them to reflect afterward: What worked? What were some parts that didn't go over as they expected? Ask them to revise, and then tell it again if possible.

Chapter 7
Storytelling for communication, PR, fundraising, and marketing

By Karin Wouda & Fredrik Wouda, Awesome People

Why storytelling is more effective than numbers and facts in communication

As pointed out in other chapters, storytelling does what statistics and facts very rarely can achieve: It makes people feel. When we hear stories, our brains process complex information differently compared to merely hearing facts and figures. Organizational psychologist Peg Neuhauser found that learning which stems from a well-told story is remembered more accurately, and for far longer than learning derived from facts and figures. Similarly, psychologist Jerome Bruner's research suggests that facts are 20 times more likely to be remembered if they're part of a story. (Vanessa Boris, 2017). These are some reasons why storytelling is more effective than numbers and facts and why it should be used for communication, PR, fundraising, and marketing.

Numbers and facts often miss the passion behind the work that is done, especially in non-profit organizations and Cheryl Clarke suggests in "Storytelling for grantseekers" (2009) that it is precisely this passion that the storytelling approach puts back into the grant-writing process. Telling a story is powerful. Writing a grant proposal is the telling of a powerful story. Clarke believes that creative storytelling can be woven into the traditional proposal narrative form which she goes into depth in "Storytelling for grantseekers", we suggest also that stories can be used in grant proposals with powerful emotional stories with the single human protagonist being the most effective one.

Using story archetypes for branding stories

As David Hutchens suggests in "Circle of the 9 muses" (2015), story archetypes can be used to clarify the voice of your brand. Since archetype stories such as Star Wars or Harry Potter are so engaging, it is clearly something to look into when working with branding stories. Archetypes are deep, timeless patterns of identity that all human beings respond to and they can hold deep meaning. David Hutchens presents 16 archetypes for identifying a brand voice: The Caregiver, the Companion, the Creator, the Everyman, the Genie, the Hero, the Innocent, the Jester, the Lover, the Mentor, the Prophet, the Rebel, the Ruler, the Seeker, the Storyteller, the Wizard. For each archetype, he has also some descriptive details consisting of personal and organizational examples (real and fictitious), the quest the specific archetype wants to accomplish, the specific response to the dragon (strength and growth), the gift to bring back which is the heart of your value, your offer and also the shadow-side - your weaknesses. Stories that incorporate archetypes are more effective than stories that don't due to the fact that archetypes make extremely strong characters who make bold choices, and those are irresistible story elements.

Using storytelling in fundraising and marketing campaigns

There are a lot of elements that make a fundraising appeal or a marketing campaign work. The most important aspect is what message or messages you are trying to communicate and how. That is why a compelling story can be of importance. It is also important to have a plan when using storytelling in fundraising and marketing campaigns and that the stories are fulfilling their purpose. Does for example your story clearly show a problem? Does it clearly define a solution? Does it clearly give people a reason to care? Furthermore, it is important for fundraising messaging to establish urgency. Vanessa Chase Lockshin from the Storytelling non-profit explains that she wants the following key question in fundraising appeals to be answered "Why does donating today matter? She says *"Realistically a donor could give any day of the year, so my task is to give them a true, compelling reason for donating today"* (https://www.thestorytellingnonprofit.com). Examples of urgency can be a deadline, demand for services/programs, trends, or an event happening in the news cycle that directly ties into your work.

What is also important to have in mind when developing stories for fundraising and marketing campaigns is to have a beginning, middle, and end so the story is structured and easy to follow. To make it more emotional it can be improved by memorable characters to care about, an interesting setting, and a compelling plot with conflict resolution (Lockshin 2016).

Resources:

- Boris, Vanessa (2017). What Makes Storytelling So Effective For Learning? Harvard Business Publishing Blog.
- Hutchens, David (2015). Circle of the 9 muses: A storytelling field guide for innovators and meaning makers. Wiley.
- Lockshin Chase, Vanessa (2016). The storytelling non-profit: A practical guide to telling stories that raise money and awareness.
- Lockshin Chase, Vanessa. Craft compelling key messages for fundraising appeals, www.thestorytellingnonprofit.com.
- Clarke. A, Cheryl (2009). Storytelling for grantseekers: A guide for creative nonprofit fundraising.

Workshop scenarios - Discover ways of using storytelling in your PR and communication

If you want to work with stories in your organizations, you should work strategically with collecting stories. In this chapter, we will go deeper into the topic of using storytelling for external communication and inspire you through a few workshop scenarios on how you also can use storytelling in your PR and communication by using archetypes for branding stories, some short methods to develop emotional stories for raising awareness and grant seeking and how to work strategically with your organization's PR and communication strategy by using a storytelling plan.

Through the facilitation methods we propose here, your team members also improve certain **Media and Information Literacy competences** such as:

- Define informational needs and locate & access information;
- Evaluate information for authority, credibility, and purpose;
- Critically analyze and evaluate information and media content;
- Extract & organize pertinent information.

Workshop: Get to know your organization's archetypes

Learning objective:

- Learn how to use archetypes for branding stories.

Group size: 6-12 participants
Materials: A document that describes the 16 archetypes as they are described in "Circle of the 9 muses: A storytelling field guide for innovators and meaning makers" by David Hutchens, a set of blank index cards (or large sticky notes that are approximately the size of an index card).
Time: approx. 1 hour

Workshop steps (adapted from David Hutchens, "Circle of the 9 Muses"):

1. Invite the participants to think broadly about the brand of their organization—recognizing that the brand is much more than just the logo and tagline of the organization and its services, but rather it is the full range of stories and experiences that their audience/participants associate with their brand.
2. Spend a few minutes explaining what an archetype is. Then give the participants the document with the 16 archetypes.
3. Divide the participants into smaller groups or in pairs.
4. Each participant should spend a few minutes individually reviewing the archetypes on the handout. Tell each person to identify three archetypes that best represent the brand of the organization and tell them to lay them on the table in order of importance. That is, which archetype is the primary character of the brand? Which one is secondary? Which is the tertiary archetype?
5. Tell them to write their three archetypes on sticky notes or index cards.
6. Present the cards by having the first participant visually lay the sticky notes or cards on the table, in sequence. Participants should explain why they chose the primary archetype and then the secondary and tertiary types. They are free to expound on this a bit and provide their reasons, examples, and stories. Repeat until all members have presented their archetypes.
7. Analyze and discuss what just happened. You may wish to use these questions or come up with some of your own: Which archetype(s) came up most consistently? What did you hear that you expected to hear? What did you hear that surprised you? Look at the "Gift" or need state that your primary archetypes offer to your customers. Does this give you any new ways of thinking about the value that you deliver? Look at the "Responses to the Dragon" and at "The Shadow Side." How well do these match your experiences? What stories do you have that support this?

8. Look at your communications that describe your offering. (Perhaps these are marketing materials or the “About Us” page of your website.) Is the current language consistent with the archetypal identity you identified? How might you update the way you describe your offering so that it better connects to archetypal images?

Workshop: Emotional stories for raising awareness and grant seeking

Learning objective:

- Learn about three methods of developing emotional stories for raising awareness and grant seeking.

Group size: 6-12 participants
Materials: pens, papers, sticky notes, digital devices
Time: approx. 1.5 hours

Workshop steps (adapted from Vanessa Chase Lockshins, “The storytelling non-profit”):

1. The first method is when you collect stories internally for instance a staff member about a program or a project they run and to collect a story about someone who has participated in that program or project. Instead of only asking them to tell a story they should practice collecting more interesting and emotional stories. Divide participants into pairs and let them ask each other the following questions:
    a. Tell me what problem this organization/program/project/service addresses?
    b. Can you tell me about a specific person who has used this program?
    c. What was their life like before they began working with you?
    d. Do you remember the first time you met them? What was their emotional state like?
    e. Now that this person has gone through this program, what is their life like? What is their outlook for the future?

    Write down each other’s stories and discuss how this story can be used for raising awareness and grant seeking.
2. The second method is to lead with a question. Ask participants to come up with a question to catch the audience’s attention. They can accomplish this by tapping into their audience’s hopes and fears. Let the participants continue in pairs and practice this by writing down lead questions on sticky notes and evaluating together if they bring emotions.
    As an example: What if summer jobs are only for rich kids with connections? This year the municipality decided to cut the budget for the yearly summer jobs for young people. For Ayla and Mahmoud, this means harder times to get that first connection and network and the opportunity to build up their experience and competencies which a first summer job from the municipality provides.
3. The third method is to lead with a quote. Tell participants that we want to connect with our audience as quickly as possible, the best way to do this is to use a quote from your story’s protagonist as the first line. Tell participants to go through stories, either from their own story bank (in the next workshop they will learn how to develop a story bank) if they have one or stories from other organizations/companies, and ask them to find a quote from a story that will tap into the emotion of the person’s conflict or a quote that captures the person’s essence. Tell them to write these down and then take turns to present their quotes verbally and again evaluate together if they bring emotions. One example of this is MILagers partner in Sweden who collected stories of racism, xenophobia, and discrimination from young people to raise awareness about the topic. In the campaign on Facebook and Instagram where the stories were presented, they used a quote from the story in big images, and then the whole story

could be read below the image. The quotes were deliberately chosen to directly tap into the person's conflict and draw attention. You can find an example of the posts here: https://www.facebook.com/AwesomePeopleSE/posts/4301178056617070

Workshop: Story strategy

Learning objective:

- Learn how to make a storytelling plan for your organization's PR and communication strategy.

Group size: 6-12 participants
Materials: sticky notes, pens, digital devices, paper
Time: approx. 1.5 hours

Workshop steps (adapted from Vanessa Chase Lockshins, "The storytelling non-profit") :

1. First of all the participants need to set the goals for their storytelling plan. Let the participants answer the question "What does your organization want to accomplish by telling stories? Tell them to put their answer on sticky notes and put them on a whiteboard so they are visible to everyone.
2. Go through each goal and make it S.M.A.R.T. Ask participants to fill in how the goal can be specific, measurable, attainable, realistic, and timebound.
3. Then it is time to craft key messages. In this scenario, we will connect it with fundraising and then your message needs to answer the question "Why does this organization need money". The answer to this question should be donor-centered, inspiring, and mission-driven. Additional questions to consider: What are the top three needs you will be raising money for? What do you want people to know about these three needs? Over what period of time will you be talking about these needs? What do you want your audience to think, feel, and do after reading the story? Let the participants come up with 1-3 key messages.
4. The next step is to collect stories that will bring out the key messages. For this, tell the participants they need to have some tools in place to collect stories. Let the participants create a story-collection form online, they can use Google Forms or Survey Monkey. They can put in the following information in the form and adapt as they feel suitable.
   a. The story submitter's name
   b. Who is the story about?
   c. That person's relationship to the organization (participant, volunteer, etc.)
   d. What is the story about?
   e. Would the person be willing to be interviewed?
   f. Would the person be willing to have their photo taken? (If you want the story to be visual, the picture of the person telling the story makes it more reliable)
5. To collect stories internally in the organization they can also produce an e-mail about story requests. Be sure they let the readers know what kind of stories they're looking for, where these stories will be shared and when they need them.
6. Tell the participants that with these measures they are creating a story bank. A story bank is a collection of stories that they can pull from at any time. Tell them to create an Excel Spreadsheet or a folder system to organize their stories. You can also show them this video on how to organize stories using the digital tool Trello: https://www.youtube.com/watch?v=53ckE6UIRxY

7. Finally, they need to create their story plan template. They can write the plan on paper or in a digital document where they put the months of the year in the first column, the message(s) in the second column, and stories in the third column. Now they are ready with their storytelling strategy!

Chapter 8
The power of storytelling in advocacy campaigns

By Vedat Sevincer, Norsensus Mediaforum

This chapter will provide you with fundamental tools and tips on how storytelling can be used for effective advocacy campaigns. Additionally, your team members will improve certain **Media and Information Literacy competences**, such as:

- Extract & organize pertinent information;
- Use ICT/digital skills for information processing and for generating own content;
- Communicate decisions, ideas, opinions and new understanding using appropriate ICT;
- Synthesize and construct new understanding to make decisions.

Advocacy and storytelling

As we have seen scientifically that people naturally think in stories; they elicit greater empathy than facts and statistics, have power to influence beliefs, beyond other forms of communication and motivate those who hear them take positive action. A good example is from an experiment about a health information campaign. In the experiment, a group of women was shown either a film about a family's experiences with cancer screenings or a film in which doctors explained the science behind why cancer screenings are important. Women who viewed the film featuring the women's experiences were more likely to have improved attitudes toward cancer screenings. (Murphy et al, 2013).

Components of good advocacy storytelling

Considering all these features and as shown in this example, stories are a useful tool for advocacy campaigns. Yet you may ask how advocacy storytelling is made and if there is any key formula that can help. Jessie Austin and Emma Connell examined in 2018 and 2019 published literature about advocacy using narrative storytelling approaches to determine what the key components of effective advocacy storytelling are. Accordingly, they came up with several suggestions:

- Transportation, in which audience members are absorbed by the story;
- Relatability, in which audience members can see themselves in the story;
- Emotionality, in which audience members feel for and empathize with the storyteller;
- Subtility, a story's ability to persuade the audience is most effective when the storyteller's persuasive intent is subtle. It means that the audience does not feel manipulated, and have space for putting the pieces together.

Based on the same research, they came up with additional core components of effective advocacy stories:

- “Advocacy Stories are Focused”: Effective advocacy stories focus on key messages that are aligned with the advocate’s goals and tailored to the audience. The advocates also connect those key messages to moments in their story as a means of demonstrating the message’s power and importance.
- “Advocacy Stories Point to the Positive”: Effective advocacy stories focus on positive change: either the positive change advocates have experienced in themselves, or positive change they hope to see in the world (which the audience can become a part of).
- “Advocacy Stories are Crafted”: Effective advocacy stories are carefully honed to be specific to their audience and context, use language that makes the story come alive, and include attention-grabbing and memorable “hooks.”
- “Advocacy Stories are Framed”: Effective advocacy stories use “framing statements” to shape how the audience perceives and responds to the story, and both frame and reframe the story to specific audiences and situations, so that the story—and the storyteller—aren’t misunderstood or dismissed.
- “Advocacy Stories are Practiced”: Effective advocacy storytellers are practiced, so they can strike a balance between using their natural speaking style, being genuine, and being confident. (Austin & Connel, 2019, pp 12-13)

If we need to operationalize these components, we can conclude that any social marketing or advocacy campaign will serve at least one of the following goals:
- To educate a specific audience about the issue;
- To motivate a specific audience to care about the issue;
- To mobilize a specific audience to act upon the issue in a particular direction.

Resources:

- Shapiro, J. (2016). *Lawyers, liars, and the art of storytelling: Using stories to advocate, influence, and persuade*. Chicago, IL: ABA Publishing, American Bar Association.
- Storytelling for Advocacy Guide: How to Tell Your Story by Eight Right Movement https://www.eatrightwashington.org/documents/Policy/2017/Advocacy%20storytelling%202017.pdf.
- Capecci, J., & Cage, T. (2019). *Living proof: Telling your story to make a difference*. Minneapolis, MN: Granville Circle Press.
- Callhub storytelling guide for advocacy- https://callhub.io/nonprofit-storytelling/
- Gregory, S., & Gábriel, P.(2005). Video for change, a guide for advocacy and activism. London: Pluto Press in association with Witness.
- Jessie Austin and Emma Connell (2019) Evaluating Personal Narrative Storytelling for Advocacy: A Literature Review Prepared for Living Proof Advocacy, https://www.wilder.org/sites/default/files/imports/LivingProofAdvocacy_LiteratureReview_11-19.pdf.
- Murphy, S. T., Frank, L. B., Chatterjee, J. S., & Baezconde-Gabanati, L. (2013). Narrative versus non narrative: The role of identification, transportation, and emotion in reducing health disparities. Journal of Communication, 63, 116-137.
- Digital Storytellers, Story Canvas.

Workshops - Practice and learn about advocacy storytelling

In this section, we have two workshop scenarios where your participants can learn some practical tools and important principles for developing their advocacy storytelling campaigns.

Workshop: Prototype your story!

Learning objectives:

- Learn about the importance of prototyping in developing a communication/advocacy campaign.
- Be able to use storytelling tools, such as story-map and storyboard.

Group size: 15-20 participants
Materials needed: video-projector, flipchart paper, markers, printed story-maps and storyboards, sheets of paper A4 or A5
Time: approx. 2 hours

Workshop steps:

1. Select and write down on sheets of paper four problems/"bad behaviors" that the participants would like to solve or change through advocacy campaigns (educating, motivating, or inspiring young people to act on these problems/behaviors), such as:
   a. high number of people refusing to recycle;
   b. high number of homeless people on the streets;
   c. increasing discriminating speeches/undignified stereotypes about young people with migrant/refugee background;
   d. high number of young people dropping out of school;
   e. high number of young people addicted to drugs or gambling, etc.
2. Ask in a forum how the participants usually decide on the stories/messages they use in their campaigns. Then, tell them that during the workshop they will practice using the design thinking process in prototyping their messages before launching any advocacy campaign. If they already have done a workshop from design thinking chapters in our toolkit, this will help in the learning process, and support other participants. Introduce them to the steps of the design thinking process and the basic principles, based on the design thinking chapters. Tell them that during the workshop they will experience the prototyping step of the process.
3. Split the group into four teams, and give each team one of the problems/"bad behaviors" you selected during the preparation phase. Express the problem from a clear point of view (see the PoV structure from the design thinking resources mentioned above). Also, give each team three printed Story-maps, and ask each team to develop three different stories they could use to: educate young people about the problem or to motivate/move them into action to solve the problem or change the behavior of the audience.

4. Pair the teams and ask them to present to each other the three stories they developed. Each team should ask the other team questions about the stories and provide feedback and relevant input, imagining they are the real audience of that message. Based on the questions and on feedback and input received from the "audience" (the other team), each team selects one of the stories they want to further develop.
5. Give each team a printed Storyboard and ask them to develop now the story they chose from the three ideas they received feedback on. Once they have finished, the team goes back to the pair of teams and presents the new idea to the other team and receives feedback and inputs.
6. Finally, each team refines the story and presents the idea to the whole group.
7. Conclude the session by reflecting with the participants on the process of prototyping: where they started, how the story changed in the process, why it changed, what they appreciated or disliked when receiving feedback and inputs from the "audience", how and why the prototyping process could be useful in developing messages for their campaigns, and how they would prototype their messages before starting a real campaign.

Workshop: Plan your storytelling campaigns with Story Canvas

Learning objectives:

- Learn about a new planning tool specially designed for storytelling online campaigns.
- Be able to use the Story Canvas developed by Digital Storytellers.

Group size: 15-20 participants
Materials needed: video-projector, flipchart paper, markers, printed Story Canvas for five teams or for all the participants
Time: approx. 1.5 hours

Workshop steps:

1. Read and learn about the Story Canvas developed by Digital Storytellers; Prepare a short presentation of one-two slides for introducing the Story Canvas to the participants (as the starting point of your presentation, you could use the template we prepared based on the Digital Storytellers' resources, available at this link); Print out the Story Canvas.
2. Introduce to the participants the new planning tool specially designed by Digital Storytellers for online storytelling campaigns. We advise you to select one successful advocacy online campaign and present the canvas by providing examples from this specific campaign you chose. Ask the participants' questions referring to certain aspects from the canvas, insist on the importance of keeping the right order on following the canvas sections, when developing the plan for a storytelling campaign, talk about any advantages the participants see in using the canvas or about any fears/obstacles they could see in implementing it.
3. Split the group into five teams and give each team one of the following topics to work on and plan an online storytelling campaign using the Story Canvas:
    a. A video story project to raise awareness about the environmental disaster caused by an oil company in Amazon villages in Brazil;
    b. A video story to recruit volunteers for cleaning/ taking care of dogs at a dog shelter in your city;
    c. A video story for fundraising to open a youth center for young people at risk;
    d. A video story project for promoting the dialogue between young native people and young migrants & refugees;
    e. A video story project to educate young people on teenage pregnancy risks.

4. Explain to the participants that the video is the final result of their planning; the story for the video - the core of the Story Canvas - is the last section they need to fill in, after they manage to fill out all the other sections of the canvas. Thus, ask the participants to follow the canvas and design the video idea/the story only at the end.
5. Each team presents to the whole group the campaign they planned and the story they designed, once they answered all the canvas' sections.
6. Give feedback to the teams on the campaigns they planned and on how they used the canvas. Reflect with the participants on the biggest challenges they had while planning their campaigns, and how the process affected the story they chose to use in the campaign. Also, mention to the participants that now, to further develop their video story, they could use the Storyboard, for writing and imagining their story.

Chapter 9
Using storytelling in designing services

By Desislava Asenova, ARC Fund

The role of storytelling in the design thinking process

Stories are claimed to be an essential tool in the design thinking process. Telling a story is among the best ways for design thinkers to develop a deep and emotional understanding of the motivations and needs of the people they are designing for. Furthermore, storytelling is the easiest way for users to tell about the events they went through, the challenges they faced in a certain situation, and the lessons they have learned. By crafting stories, you can better understand what users want from a solution, and by reflecting on their feedback, formulate a solution that addresses their needs. You can also use the insights collected to tell a story about who your users are, what they need, and how you are planning to provide that. The story will make it easy for your team to empathize with the users and ensure that the solution they come to matches the story.

In the present chapter, we focus on how the storytelling approach could be used in the design thinking process for building empathy and for prototyping. Apart from the theoretical part, we also provide you with a few workshop scenarios so that you can practice some methods and tools with your team.

By going through the theory and practice sections you and your team have the opportunity to gain and improve some of the **Media and information competences** among which:

- Critically analyze and evaluate information and media content;
- Use ICT/digital skills for information processing and for generating own content;
- Synthesize and construct new understanding to make decisions.

Storytelling for building Empathy

To have a successful design thinking process you should first engage and empathize with your audience to learn their needs, their pain points, and their joys. This is why empathy is a fundamental principle of Design Thinking. And storytelling is one of the most common approaches for building empathy. It serves as the right tool to help gain a shared understanding of users' needs and motivations and see the world from their point of view through their stories. It allows creating a sense of connection and trust and thus being in tune with others' needs which in turn results in designing better solutions to address those needs.
No matter if you tell stories or seek out stories to improve understanding, according to Colman, G. (2016) there are a few key characteristics of a story you should consider to ensure fostering empathy:

1. *Make a story not a presentation of unnecessary facts and figures*. People prefer stories with characters and emotional tie-ins that make them experience the main character.
2. *Use sensory details and images in your stories*. This would help grabbing and keeping your audience's attention and make them get a realistic experience.
3. *Add jokes and metaphors*. Building empathy does not always require telling epic heroes' stories. It could be a short story that still creates shared understanding. You can always use jokes, anecdotes, archetypes, or metaphors to add storytelling aspects to your work and thus help people quickly and easily understand and care about the problem you are presenting.

The great philosopher Aristotle has also contributed to identifying elements of good storytelling. Although they have been initially written and valid for good theatre, nowadays Aristotle's writings are widely used in storytelling and to increase empathy. They help design thinkers empathize with the people they are designing for by asking the right questions which in turn results in understanding and telling the best stories about the users' needs, motivations, and problems.

The seven elements of storytelling as described by Aristotle are the following:

1. *Plot*: The plot describes what the characters are doing, what they are trying to accomplish, how they have changed either from good to bad or vice versa. It tells about the struggles and how people try to improve aspects of their lives.
2. *Character*: To obtain the necessary feedback to use in the design thinking process, insights on character's needs, motivations, and emotions are necessary. It is important to know who your users are, to know their traits and personalities, their backgrounds and aspirations. Thus, you would be able to gain an empathic understanding of the people for whom you are designing a solution.
3. *Theme*: The story's theme tells the audience the overarching challenge that needs to be overcome or the end goal of the design thinking process. It could make it clear why you are undertaking the project, as well as why the people you are studying are doing what they are doing.
4. *Dialogue*: It is a two-way process – pay attention to how the observer (who is usually yourself) speaks to the people being observed. Listen to what your audience is saying, how they are saying it, what their emotions are. Remember that people usually convey more in what they do not say, rather than what they vocalize. Also, pay attention to your tone when communicating. A superior or condescending one could put a limit on how much you can learn from your audience.
5. *Melody/Chorus*: Try to create a story that has a pleasant "melody" or a chorus that represents your emotions and convictions. Storytelling has the power to stir emotion and motivate us to find a solution.
6. *Décor*: It refers to the setting, the physical environment in which your characters (users) act. The interaction between the characters and the set tells a lot about their behaviour and motivations. You should also pay attention to the opportunities and obstacles that are present in your users' environment.
7. *Spectacle*: This is one of the powerful features of your story that would leave a trace in your audience and make them not only remember it but also generate discussions and ideas. Think of adding a plot twist to your story or presenting any unexpected insights about your users to ensure your story drives your design thinking process forward.

When prototyping meets storytelling

The prototype phase plays a key role in the design presentations, user testing, and validation processes. It is the stage when the design team would produce potential solutions to be tested to understand which is the best one from the user perspective. However, to some extent, prototyping lacks the ability to communicate the important aspect of "why" a particular solution is necessary to be developed. Storytelling serves as a valuable tool in such cases, helping to facilitate a tacit and unarticulated understanding within the team and to provide necessary context about the prototype without losing sight of the overall objective. It could also be used to build two-way communication with users to validate the efficiency of the solution.

Mark Zeh, a former designer at IDEO (one of the pioneers in design thinking), views the use of storytelling in combination with prototyping as the keys that make Design Thinking work well. He assumes prototypes as something you can engage physically and a tool that helps you communicate and test ideas. According to Zeh, prototypes could be compared to props used by actors to help the audience better grasp the story they share. It is something that allows for the story to be acted out. He compares prototypes to words and assumes that a prototype is a more effective communication tool than words for aspects of the story.
Having your in-complete prototype ready, you need to wrap up your core concepts into a story that tells what you have now and what your goals for your solution are. You can share the whole experience of developing your prototype in this story and walk people through the process - what research you did, how you did it, what you found out, what you decided to provide as a solution, and so on. There are a few elements that you need to consider in that case:

- *Setting context:* This is claimed to be the most critical component when it comes to telling your story. Here you should set the scene and explain why your idea matters to your audience. You describe the whole process from coming up with the idea for your solution to developing it. Try to provide a catchy answer to the question "Why should my audience care?", keeping in mind that different groups of people require a different context. When setting the context use the minimum information needed to avoid distracting from the important points. Furthermore, always keep in mind that the narrative around your prototype should be chosen accordingly to reflect real world situations of your actual users.
- *Showing the solution*: After setting the context it is time to show your solution that could be anything from a conceptual discussion to high fidelity design (your prototype). What should lead you in this step is that it is important to always refer your story back to the context you have set, reinforcing why this is solving the problem and thus showing your audience that they are going to help you create something heading in the right direction. The level of detail when presenting your solution/prototype depends on your audience and the goal of your story.
- *Defining success*: To make it possible for your audience and your design team to determine if their efforts have been worth it, it is crucial to define what success is in your case. Thus, people will be able to conceptualize and take ownership of what is important in your project and determine the best way to "win the game". Also, defining success codifies a shared goal across the team and a feeling of togetherness for the results of the project.

In the end, the story in design thinking, and respectively in the prototyping phase, should be about emotion. Not that much about only building characters and plot, but conveying and eliciting emotions through clarity, understanding and intention. When you are clear on the emotions you aim to provoke, understand the people who are going to engage with your solution and are intentional with your approach, then it is highly probable that the story writes itself.

Examples of practices and malpractices

Here we present some food for thought for when you decide on the narrative for your prototype. Namely, a few dyadic pairs of practice and malpractice that would guide you in the process of developing your story and make you imagine the pitfalls that you should try to avoid.

"I Have a Dream" speech vs. Telling Fairy Tales

A good practice to follow when you choose the plot for your story is to hold an "*I Have a Dream*" speech by using your prototype in a way to show the difference between the status quo ("what is") and the desirable state in the future ("what could be"). In that case, the narrative concludes with a call for action to implement the idea presented and use the prototype as a visual aid to provide living examples and speak your audience's language. You, as a storyteller, should aim for picking up your listeners in the world they live in and take them on a promising journey to a bright future. In such cases, you can also apply the storytelling technique "*Sparklines*" for which you can read more in the "Storytelling techniques and approaches" chapter of the Storytelling Handbook for Young Activists developed within the MILagers project.

Malpractice for choosing the plot that contrasts the "*I Have a Dream*" speech is the "*Telling Fairy Tales*". You should pay close attention to how close your story is to reflecting a real-world situation in the listener's experience. Your listeners may tolerate discussions over a still unfinished prototype, but they would rarely tolerate any deviations from real life in your story. Avoid fictional stories and be as close to reality as possible.

You should also avoid situations where your user confuses your prototype with the finished product since it would lead to underestimating the necessary effort to finalise the development of the solution. This would in turn lead to risking getting less constructive feedback and building false expectations among listeners which in turn could result in disappointing them. To sum up, you should keep the context as close to reality as possible and be careful that your prototype is not misunderstood or misused with the final solution.

"Elevator Pitch" vs. Sledgehammer to Crack a Nut

The level of detail in your story is also of great importance to the success of the whole process. By having too many details in your story you risk to bore or confuse your audience. To choose the level of detail for your story, you can use the "*Elevator Pitch*" approach which means to include only the central details that are crucial to understanding the key idea in as little time as an elevator pitch. You should present your prototype in the story as lean and light as possible to gather quick feedback and at the same time as rich as necessary so that your audience can see your idea.

On the contrary, malpractice to determine the level of detail in your story is the "*Using Sledgehammer to Crack a Nut*" approach. It finds expression in the risk of developing a minimum viable story that includes only the core aspects required to show how your solution creates value for your audience, investing too much effort in technical gold-plating of your solution or ideas that are not yet well thought through. What is important for your storytelling is to present your ideas concisely enough which sometimes could mean giving just one precise sentence rather than talking long.

Crafting the Story Together vs. Take It or Leave It/ Premature Closure

Another crucial factor is how you, as a storyteller, engage and interact with your audience. A good practice could be the "*Craft the Story Together*" approach. It is expressed in using prototypes to attract your potential users, keep them interested by showing progress on a continuous basis, and obtaining feedback on the current state of the prototype. Try to make your prototype a common object of work to craft and co-create a story together with your audience.

"*Take It or Leave It*" is a malpractice approach to engage with your audience. It is about developing a prototype of your idea in isolation and then pushing it involuntarily to your user with the result varying from exciting and horrifying to your user. An example of another practice that you should try to avoid is "Premature Closure" which means jumping to conclusions too early about what is to be built which increases the probability of ending up with a non-satisfying product.

Resources:

- Brenner, M. (2020). How Great Leaders Use Storytelling to Activate Empathy in Their Teams. Available at: https://marketinginsidergroup.com/marketing-strategy/how-great-leaders-use-storytelling-to-activate-empathy-in-their-teams/
- Ciriello, R. F., Richter, A. and Schwabe, G. (2017). When Prototyping Meets Storytelling: Practices and Malpractices in Innovating Software Firms. Available at: https://www.zora.uzh.ch/id/eprint/135653/1/ICSE17-SEIP-55-PrototypingStorytelling-CRC.pdf
- Colman, G. (2016). The Power of Storytelling: How to Build Empathy with the Right Narrative. Available at: https://zapier.com/blog/power-of-empathy/
- Dam, R. F. and Siang, T. Y. (2020). The Power of Stories in Building Empathy. Available at: https://www.interaction-design.org/literature/article/the-power-of-stories-in-building-empathy
- Elmansy, R. (n.d.). The Role of Storytelling in the Design Process. Available at: https://www.designorate.com/the-role-of-storytelling-in-the-design-process/
- McAllister, C. (2015). How Design Thinking Uses Story and Prototyping. Available at: https://www.disruptorleague.com/blog/2015/10/19/how-design-thinking-uses-story-and-prototyping/
- McAllister, C. (n.d.). TEI041: Using Story & Prototyping in Design Thinking Framework – with Designer Mark Zeh. Available at: https://productmasterynow.com/blog/tei041-using-story-prototyping-in-a-design-thinking-framework-with-designer-mark-zeh/
- Ushigome, Y. (2020). Storyweaving: How to Merge Prototyping with Storytelling to Develop Future-Proof Designs. Available at: https://medium.com/takram-stories/storyweaving-how-to-merge-prototyping-with-storytelling-to-develop-future-proof-designs-740383ce8db0
- Weaver, J. (2019). What is storytelling in design? Available at: https://uxdesign.cc/what-is-storytelling-in-design-fe3a6e94cc46

Methods and workshop scenarios

Storytelling tools and methods to be used in the Empathize phase of the Design Thinking process

As already discussed, stories are a powerful tool to inspire action. However, do you know how to incorporate stories into the Design Thinking process to make it successful? Here we present two methods of storytelling you can use in the Empathise phase of the Design Thinking process.

Testimonials (collecting stories from users)
Communicating with your audience is one of the best ways to understand them. If your aim is to develop personal strong connections between users and your solution and to build trust, testimonials could be a useful tool. Testimonials are similar to a referral or a recommendation with the difference that testimonials typically address a challenge or objective that was present and then describe the process that was undertaken to implement a solution and improve the overall picture. A well-constructed testimonial tells a story of a challenge and pathway to result. Collecting testimonials helps learning from your users' experiences with your solution.

From personas to user stories
User stories are a valuable way to estimate the functionality of your solution from the perspective of the user. In case you do not know who your users are and what problem you want to solve for them then writing the right story would be a real challenge. However, to take advantage of this tool, you need to know how to discover the right stories, when to write them and in what details.

The *first step* in the "From personas to user stories" method is to create personas. They encompass the needs, motivations, values, expectations and goals of users and contribute to developing user-centered solutions. Personas are fictional characters that represent your ideal users. Your personas need to be as real as possible and therefore need to be given some elements/characteristics such as name, photo/picture, age, gender, interests, behaviors, goal, etc. Since it is impossible to create a Persona for every single user of your solution, you can create 3-5 Personas that represent the most common characters from your audience. To distinguish your characters, you may select a primary persona which is the one you are mainly designing your solution for.

Remember that user personas highlight who your users are, while user stories examine what they do. Most often, user stories are 1-2 sentences that describe a Persona completing a task to accomplish a specific goal. Most often, a typical user story utilizes the following structure:
"As a *<user persona>* I want *<goal>* so that *<benefit>*."

After you create your solution-specific personas, you move to deriving epics from the personas' goals. You use your personas' goals to identify your solution's functionality (epics) by asking yourself what your solution should do to address the personas' problems or to lead to the desired benefits. Keep the epics rough and sketchy at this stage. Then, you decompose the identified epics into smaller user stories. You should derive your user stories from the epics step by step rather than detailing all of them at once.

Prior to finalizing the stories, you should ensure that each user story is clear, feasible and testable. To keep your epics and user stories centered around your personas, you may consider putting hard copies posted on the wall. Thus, you will always be able to refer to the posters to remind you of who you are building your solution for.

Learn more about the above methods and tools here:

- EK TEAM (2018). Personas to Products: Writing Persona-Driven Epics and User Stories. Available at: https://enterprise-knowledge.com/personas-to-products-writing-persona-driven-epics-and-user-stories/
- Function1 (n.d.). User-Centered Design: User Personas vs. User Stories. Available at: https://www.function1.com/2015/07/user-centered-design-user-personas-vs-user-stories
- Katz, L. (2020). How to Obtain (or Write) Powerful Testimonials. Available at: https://www.clearvoice.com/blog/what-is-a-testimonial/
- Neesha (n.d.). 4 Testimonial Storytelling Video Tips. Available at: https://www.causevox.com/blog/testimonial-storytelling/
- Pichler, R. (2019). From personas to user stories. Available at: https://www.romanpichler.com/blog/personas-epics-user-stories/

Workshop: Applying the Personas method to understand the user's needs

Learning objective:

- Learn how to use the personas method to identify your audience's needs.

Group size: your design team
Materials: markers, pens, post-its, flipchart paper, photos/magazine clippings, glue
Time: approx. 1 hour

Workshop steps:
Instructions: Discuss with your team which type of persona (a potential user) relates to your problem statement. Keep in mind that you should create a separate persona for each problem statement you have identified. Have a flipchart paper in front of you or hang it on a wall so that you can make a canvas and visualize the results of each step below.

1. Start describing your persona by giving it a name, gender, and age. If you consider it necessary, add other attributes as well - e.g. social milieu, hobbies, etc. Put the information on the flipchart paper - either on post-its or directly on the paper.
2. Discuss what is the task (job) your potential user does and where he/she could be helped. Write it down on the flipchart paper.
3. Describe the user's interaction with your solution in the context of the problem statement. Provide answers to the questions - Where does the user make use of your solution? What happens before and after the interaction? How does the user do the interaction/usage? - and put them on the flipchart paper.

4. Identify and write down the major difficulties/problems and frustrations your potential user experiences. These could be either unsolved problems or difficulties the user has with existing products and offers.
5. Think of the gains (possibilities, benefits) your user has or might have and add them to the canva on the flipchart paper.
6. Visualize your user by drawing a sketch or using photos or magazine clippings that are close to your user character. You can make a mood board like the ones designers use for inspiration.
7. To complete your user persona, discuss in your team who (e.g. family, stakeholders, etc.) and what general trends (e.g. market trends, technology trends, etc.) have an influence on your persona. Add this info to the flipchart paper to get the completed profile of your potential user.

Workshop: Applying the User Story method to define your potential user goals and gains

Learning objective:

- Learn how to use the user story method to identify your audience goals and gains that relate to your design.

Group size: your design team
Materials: markers, pens, post-its, flipchart paper
Time: approx. 1 hour, in case the group has already developed the persona from the previous workshop plan. If not, consider some more time for developing the persona who will be the subject of the user stories.

Workshop steps:
Instructions: To begin the user story you first need to define your Persona (consult the workshop plan above). After you have defined your persona, you can start examining in detail what its goals and gains related to your design are and thus build your user story.

1. For building user stories you need to have your user persona developed. Consult the previous workshop plan above to understand how to create your user persona. If you consider necessary, carry out some additional research through interviews or observations, to gain more empirical evidence about the goals, motivations and needs of your audience.
2. Once you have a clear notion of who your user is, what he/she wants and needs and why, you are ready to write down your user stories. Keep in mind that they should be simple and concise and at the same time easy to understand. Create your user story from the perspective of your user, using the following structure:

   As [persona], I want [What?/A need], so that [Why?/A benefit].

   Keep in mind that it is useful to be as concrete as possible about your persona. For example, if your persona is a young girl, do not just write "As a young girl, I want ...", but add more details and be as descriptive as possible – "As a young girl in the last year of studying at high-school, I want...". The answer to the "What?" question (the need) should be described with a verb.

3. For this step, you can divide your team into two or three groups and give them 10 minutes to come up with their user stories. Give 2-3 minutes to each member of the groups to write down on a sticky-note two to three suggestions for a user story.
4. Then, the stories are discussed within the groups and three stories are chosen to be presented in front of the other groups. Each group has 2-3 minutes to present its stories, and then discuss them with all the participants.
5. In the end, each participant gives a vote for the story they find the most relevant to the persona. The user story that gains the most votes wins. In case you end up with two stories with equal votes on the top of the list, make another round of voting to choose the winner.
6. Write down the chosen user story on a flipchart paper and put it on the wall so that you can refer to it when needed.

Storytelling tools and methods to be used in the Prototype phase of the Design Thinking process

Storyboard

One of the ways to present your idea in the early prototyping phase is by using storyboards. They allow presenting a sequence of events using images, drawings, and collages. And you do not even need to be good at drawing. All you need is a pen and paper, your imagination and an idea of the story you would like to present. One of the advantages of storyboarding is that it is probably the cheapest way to present your solution to your audience.

The goal of storyboards is to illustrate user experience and interaction in their context in order to inspire discussions about weaknesses and opportunities for improvement of your solution. Through storyboards, you can visualise your user's perspective and gain valuable feedback. You will be surprised by how much you can learn by simply presenting your audience with images describing your idea.

You should keep in mind that in order to design a storyboard you first need to familiarise with your user and their environment. Furthermore, for your users to understand your storyboard and to be able to give feedback, first it must be properly presented.

Nowadays, creating a storyboard is more than easy with all the storyboard templates that are available for free on the Internet. Also, you can read more about storyboarding and find a direct link to download one in Chapter 6 of this toolkit.

Pitching

Pitching in design thinking is the primary way to communicate your idea to different types of audiences (from funders to potential users), to show how it works, why it counts, and who it benefits. It would help you clarify the key elements of your idea and refine the way you talk about them. You create a pitch to convince people to support your cause.

Here are a few tips for creating and presenting catchy pitches:

1. Be passionate when presenting your mission and solution. Send a message of commitment.
2. Try to identify a list of "frequently asked questions" including things you expect to be asked about and have answers to those questions. This will help you appear confident and help earn the respect of your audience.

3. Be as authentic and honest as possible. If you are not sure how to ask any question, it is always better to explain that you do not have the answer now but will get back to them later instead of answering a question unprepared or disingenuously.
4. Practice your pitch in advance. Repetition will make you feel comfortable and appear confident when communicating your pitch to your audience.

Learn more about the above methods and tools here:

- Storyboard (n.d.). Available at: https://www.designthinking-methods.com/en/4Prototypen/storyboard.html
- IDEO.org (2015). The Field Guide to Human-Centered Design.
- Fowler, C. (2019). Pitching your Prototype. Available at: https://startups.microsoft.com/en-us/blog/pitching-prototype

Workshop: Using a storyboard to prototype

Learning objective:

- Learn how to create a quick, low-resolution storyboard to visualize your idea from start to finish and refine it.

Group size: your design team
Materials: markers, pen, post-its, paper
Time: approx. 1 hour

Workshop steps:

1. To start, you need to decide what part of your idea/solution you want to storyboard. It is not necessary to storyboard your whole idea, you can focus on a specific feature or a specific activity that you want feedback on. Together with the rest of the participants, agree on what you need to learn and make sure it shows up in your narrative. Write down the main moments of your story that you want to visualise on the storyboard.
2. Spend up to 30-45 minutes drawing how your idea works. Use the post-its and markers to sketch out your story in the form of low-fidelity drawings with words underneath to explain your idea. Stick the post-its (your screens) on paper following the sequence of the scenes in your story. If you decide to have characters in your story pay attention to their appearance and try to convey tone - is the character playful, serious, formal. This will help your audience better imagine the plot.
   Note: If you prefer, you can use a graphic tool (e.g. Visio, PowerPoint, Photoshop, Illustrator, etc.) instead of drawing your storyboard by hand. Also, you can print a ready-made storyboard template from the Internet and put your post-its or draw directly there. It is up to you to choose the most convenient way for you.
3. Do not pay too much attention to your drawing abilities. In the end, your storyboard should not be a masterpiece of art but a clear path that helps you think through your concept.
4. When the team is done with the drawings, talk through the storyboard to check if everything is clear and if it conveys the right idea. In case needed, refine some parts by redrawing the post-its or removing/adding new ones. In the end, you should have a storyboard ready for testing with your audience.

Workshop: Creating pitching for prototyping

Learning objective:

- Learn how to create a pitch in a presentation mode to communicate your idea to different audiences.

Group size: your design team
Materials: pens/markers, post-its, flipchart paper
Time: approx. 2 hours

Workshop steps:
Instructions: Your pitch could take any format - a pamphlet, a website, a book, or a presentation. Sometimes, using a combination of a few formats is also possible. If you decide, you can ask for the help of a graphic designer or a writer. Below, we present a workshop structure for building a pitch in a presentation mode, using post-its as your slide screens that you put on flipchart paper in the sequence you would like them to appear in your presentation. If you decide, you can implement the steps below on a computer, using relevant tools, for example, PowerPoint.

1. Start with defining your mission which is your dream state, your long-term goal that you are striving to achieve, and that defines what is the value you create for your users. Keep it short since it should take less than a minute to articulate it to your audience. Talk about your context, what makes your solution different, and offer any call to action you are making. Write your mission down on a post-it note and put it on the flipchart paper. It is the key opening slide for your pitch deck.
2. Again, use post-it notes to write down the problem you are solving and the solution you have built to address it, including any unique properties and competitive advantages. Add the post-its to the flipchart paper, these will be the second and third slides of your pitch presentation.
3. If you and your team have any previous relevant experience or knowledge to show your audience why you are the right people to solve the problem, share it on a post-it note and add it to the flipchart paper.
4. Identify your audience. Since every audience has a different focus, you should tailor the right message to yours when creating your pitch. Keep in mind the roles and background of the people you are going to be presenting to. Identify what they want and expect to be addressed and emphasize it in your pitch. Add your audience targeted message to a post-it note and put it on the flipchart paper.
5. Think of how and when to present your prototype in your pitch. Demonstrate how you are solving the problem of your audience by incorporating prototypes into your presentation. It could be either a demo version, a short video or you can even give your audience the opportunity to experience and interact with your prototype on their own.
6. The last component of your pitch is your ask. Most often it is a call to action to use or buy your solution, or to raise money to further develop your prototype into a fully-fledged one. Here you need to articulate what you want and what you are going to do with the results of what you are asking. Write it down on a post-it note and add it to the flipchart paper. End your pitch with a Thank you slide.
7. The whole team goes through the pitch again to check its sequence and make improvements if necessary. Once you have your pitch on paper you can try transforming it into different digital formats.
   Note: When presenting your pitch to your audience make sure to have a team member writing down the feedback you receive at any time of the presentation.

Chapter 10
Immersive Storytelling

This chapter will provide you with the start package for exploring and practicing the magical world of immersive storytelling, as we see in AR, VR and interactive video formats. In addition to learning the basics of immersive storytelling, your team members will also improve certain **Media and Information Literacy competences**, such as:

- Extract & organize pertinent information;
- Use ICT/digital skills for information processing and for generating own content.

What is immersive storytelling and how it is relevant to your work with young people

Immersive storytelling is one of the hyped concepts many organizations are experimenting with. But like the majority of those hyped terms, there are very few people who really can answer how relevant it is and how It can be used for your work with youth and as a part of your organizational engagement.

For this, please bear us to be firstly on the same page and have an official introduction to this very exciting form of storytelling, before we talk about how we are going to use it in our work practically.

As we discussed in the other chapters, a storyteller's ultimate goal is to fully engage or "immerse" the audience in their story. That is why we have been always looking for new ways to tell our stories more engagingly to attract the attention of our audience. Immersive storytelling is an outcome of this attempt and it has become more popular these days with the help of new technological advancements such as AR and VR. What makes "immersive storytelling" different from what we call "classic" or "linear" storytelling is that we are mostly used to all kinds of mainstream stories.

In short, the audience of the stories you create has an active role and can interact and influence what happens in your story and when at a certain level. This interaction can be in many different forms such as interacting with other characters, experience the story from different perspectives and have a more diverse experience in the Story. We can see examples of immersive storytelling in many forms thanks to todays' immersive technologies. They can be in the form of 360 video, interactive videos, AR, and VR.

Then you may ask why and how it is relevant for your work with your colleagues or young people. First of all, it is a wonderful opportunity for your team, other youth workers and also for young people to learn new digital skills and to create new types of content. Also we can make use of immersive storytelling to provide more engaging communication opportunities for whom your organization or young people are communicating with. Immersive and interactive stories have the potential to trigger a psychological state of narrative engagement, the feeling of empowerment over what you tell as a story. In this sense, there are many potential ways to navigate in your organization and with young people.

Immersive storytelling in different forms and uses

As immersive storytelling tools become more accessible and popular, it is used by journalists, film makers, advertising agencies and social media leaders. Here are some of the good examples from different fields:

UN refugee crisis project (2015): This story example is unique as it has a social purpose. In 2015, the UN partnered with Unicef Jordan, Samsung and Vrse.works to create a virtual reality experience that would transport the world's top decision-makers to a Syrian refugee camp, so that they could experience the situation first hand. Their goal was to "connect donors with Syrians affected by the war and inspire world leaders to make bold commitments".

Black Mirror: Bandersnatch: Black Mirror: Bandersnatch is a 2018 interactive film in the science fiction anthology series Black Mirror.
In Bandersnatch, viewers make decisions for the main character, the young programmer Stefan Butler, who is adapting a fantasy gamebook into a video game in 1984. Other characters include: MohanThakur and Colin Ritman , who work at a video game company, Stefan's father Peter , and Stefan's therapist, Dr. Haynes.

The Wait Germany: At the University of California, Berkeley's Graduate School of Journalism, two students experimented with 360-degree video as a way to explore the emerging medium and its potential to create empathy. Their master's project, The Wait (https://thewaitgermany.com/), explores the refugee crisis in Europe by focusing on the lives and challenges immigrants face in Germany waiting for asylum. This new-media project includes text, animation, interviews, and 360-degree video.

The Door: Together with Plan International Sweden Ivar Studio developed a concept to let you enter a refugee camp through a portal – using AR. By putting a blue door in the middle of Sergel's Square in Stockholm they gave passers-by the opportunity of entering
this doorway and a digital AR portal straight to a refugee camp in Nyarugusu,
Tanzania – to bring the issue of children rights into people's attention on a regular day.

Pokémon Go: Pokémon Go, a game that quickly captured everyone's attention and given them a reason to go out into nature, walk around, and catch Pokémon. The game is one of the best examples of augmented reality storytelling and uses GPS to mark your location and move your in-game avatar, while your smartphone camera is used to show Pokémon in the real world.

These examples can be used to make your learners understand different forms and use of immersive storytelling. As immersive storytelling is a quite emerging and experimental field, it is an intellectual challenge to make a comprehensive frame. Yet the workshops in the following section can help you to activate your group in this field.

Resources:

- Metaverse Guide
- Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms - Kelly McErlean

- Nash, Kate. 2014. “What is Interactivity for? The Social Dimension of Web Documentary Participation.”
- Tell Interactive Stories with Augmented Reality — Anyone can do it in minutes
- A Total Beginner’s Guide to Twine 2.1 - http://www.adamhammond.com/twineguide
- How To Make An Interactive Video Without Leaving Your Kitchen: a Q&A with eko’s Lauren Gerber- https://blog.helloeko.com/how-to-make-an-interactive-video-without-leaving-your-kitchen-a-q-a-with-ekos-lauren-gerber-acd315ae84f

Workshops - Experience and learn about immersive storytelling

There are so many ways to create immersive stories, but we will present to you some more accessible and practical youth work examples and forms. They can be a good introduction to understand immersive storytelling structure through a more accessible medium, practice it and reflect on it to unveil potential for youth work or organizational communication.

Workshop: Thinking non-linear - designing an interactive story

Learning objectives:
- Learning about interactive story format.
- Learning about interactive videos.

Group size: 12-20 participants
Materials needed: video-projector, laptops/PCs, flipchart paper, markers
Time: approx. 1.5 hours

Workshop steps:
1. Ask the participants what they know about “interactive storytelling” and how they would make a story interactive. Discuss the suggestions the participants provide. Give the example of Black Mirror: Bandersnatch interactive movie, and show them one or two interactive video examples from the cases we provided earlier or from interlude.fm (https://helloeko.com/tmw/101?autoplay=true). Then, talk about the structural differences from traditional storytelling by using the following link: https://www.wyzowl.com/what-is-interactive-video/.
2. Show the participants the following social campaign videos :
    a. Sandy Hook Promise: Gun violence warning signs: https://www.youtube.com/watch?v=9qyD7vjVfLI ;
    b. Holding difficult conversations: youth work: https://www.youtube.com/watch?v=SM1q-CjSI3Y.

3. Then, divide the group into teams of 3-4 people and ask them to choose one of the two videos and write down/draw how they can turn it into an interactive video. Give each team a flipchart paper and ask them to use it to prepare the plan of turning that video into an interactive video format.
4. Ask each team to present their interactive story plan and provide them with direct feedback.

Workshop: Creating an interactive video

This workshop can be used as a follow-up to the first workshop or applied as a standalone workshop.

Learning objectives:
- Learning to create interactive videos with Eko Studio.

Group size: 12-20 participants
Materials needed: laptops/PCs, flipchart paper, markers
Time: approx. 2 hours

Workshop steps:
1. Show the participants examples of interactive videos and discuss how they are different from regular videos.
2. Show the group how they can open a free account on https://studio.eko.com/, which they will use to create their interactive videos. Show them how they can use the platform to create an interactive video by presenting the following tutorial: https://video.helloeko.com/v/Mekp1A.
3. Ask the participants to form teams of 3-4 and decide on one-minute interactive video campaign idea, which they would like to work on (they could choose any civic/social topics they are interested in). Ask them to write a short story for filming by using Twinery application (https://twinery.org/). Ask them to share the link to their stories and present the stories.
4. Ask the group to go back and draw the story scenes of their video story on a flipchart paper, film it accordingly, and combine into an interactive film on interlude.fm.
5. Let the teams present their work and then facilitate the feedback given by the rest of the group regarding the technical and content aspects of the videos they made.

Workshop: Creating your AR story

Learning objectives:
- Learning to create AR stories with Metaverse Studio.
- Learning AR narrative and storyboarding.

Group size: any
Materials needed: laptops/PCs, flipchart paper, markers
Time: approx. 2.5 hours

Workshop steps:
1. Ask the group if they heard about AR storytelling. Then give them some AR examples mentioned in the theory part of this chapter or from this link for further clarification.

2. Show the group how they can open a free account on Metaverse - https://studio.gometa.io/, which they will use to create their AR stories. Show them how they can use the platform to create an AR story by presenting the following tutorial and examples: https://studio.gometa.io/learn. Afterward, let the participants explore the platform to understand the tutorial better.
3. Ask the participants to form teams of 2-3 and decide 3 scenes AR story idea, which they would like to work on (they could choose any civic/social topics they are interested in or any fun topic). Ask them to write a short story pitch.
4. Ask the group to go back and create the scenes of their AR story on Metaverse.
5. Let the teams present their work and then facilitate the feedback given by the rest of the group regarding the technical and content aspects of the stories they made. If you are working with a very big group, you can facilitate this session by choosing a few stories and letting them share online with the whole group to collect online feedback by matching groups.