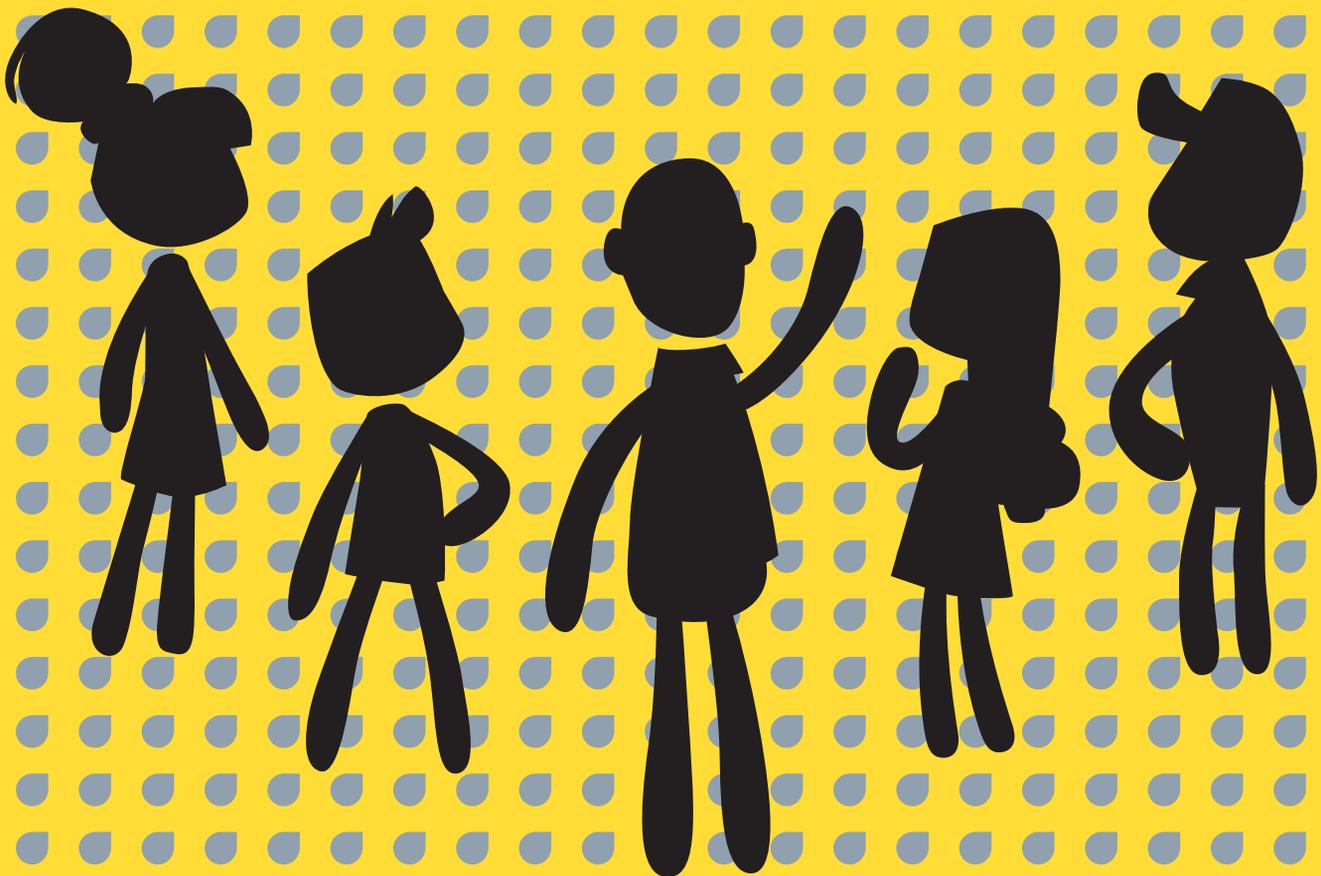
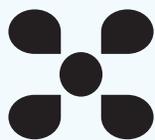


FUTE

FUTURE TEACHING tool



FUTE: HOW TO USE THE MATERIAL

WHY?

The FUTE (Future Teaching) material is the result of a collaborative project among teacher educational institutions and schools in France, Belgium, Wales, Denmark and Finland and Design School Kolding, Denmark.

The FUTE hypothesis is that by involving pupils more extensively in the planning and execution of teaching, and by bringing more meaningful and real-life problem solving into the classroom, pupils will be more engaged and teaching can become more collaborative and interesting. The aim of the project is to transfer design thinking and co-creation methods to the classroom, creating a modern approach to teaching where challenge framing and problem-solving skills, which can boost innovative thinking, are put at the forefront.

With support from the FUTE material broader, interdisciplinary issues like understanding climate change or homelessness can become cross-disciplinary project courses using design thinking and design methods. The purpose would be to help teams of teachers and the pupils to frame a problem and create a solution doing research and analysis and then craft a tangible solution to a problem (e.g. a new playground for the neighbourhood kindergarten where children can learn about climate change or a 'Home in a Backpack' for homeless people).

Such an approach to learning and teaching can be incorporated into an engaging collaborative process that also develops innovation skills.

Some problems within the schools are of a more general nature relating to class management or interactions between the school and the surrounding community. The present Method Collection includes some techniques that can be used as a collaborative approach to framing and understanding the problem in depth suggesting new innovative solutions that commit everyone involved in new ways.

Teaching and learning are, of course, still very much invested in specific subjects or academic areas, but the material can help teachers create a more varied and collaborative approach to the subject by using the methods in this collection.

WHAT IS DESIGN THINKING AND METHODOLOGY?

Over the last 50 years design has changed substantially, from being an activity with the aim of producing physical products – fashion, graphics, interior decors etc. – to becoming an all-round approach to the innovation process. This approach can be used in all kinds of innovation: products, services and experiences, in private companies but also in the public area – what is called a Design Thinking approach.

Design Thinking means creating a relevant or interesting framework or perspective on an issue or problem by "opening it up": asking lots of questions, challenging and possibly reframing it, to discover and identify the real or most interesting problem that needs to be solved. Different visual tools and prototyping tools are then used to research, quickly test and iterate concepts and solutions in the process and to communicate potential solutions.

The design-oriented process and solution combine attention to usability, feasibility and aesthetics.

Design Thinking focusses on doing things, and a design "thinking" process is therefore a very tangible and pragmatic approach to innovation, where insights and results are documented and communicated visually and in a way that is easily understood and shared inside a design team and also outside.

The Design Thinking approach is not a simple five-stage gate process as many Design Thinking maps show, but more like a creative "dance" between different and opposite positions or states that push the innovation process forward from understanding what already exists to developing ideas about what could be and

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will be developed:

- Between finding problems and creating solutions
- Between choosing the framework and dealing with detail
- Between analysis and synthesis
- Between divergent (open) and convergent (closed) thinking
- Between abstract (thinking) and practical/tangible actions
- Between working by yourself and cooperating with others
- Between developing an idea and communicating about it
- Between dealing with aesthetics and with technology and functionality

Design Thinking is complex but fun because it creates the kind of engagement and critical reflection that is needed to truly innovate. If done properly, it is a journey of learning and exploration!

WHO IS THE TARGET?

The FUTE method collection is a set of materials specifically adapted to teachers and children within primary and secondary education in the EU with no previous experience of using design methods.

WHO CREATED AND ASSEMBLED THE FUTE MATERIAL?

The methods in the FUTE method collection is an amalgam of accumulated practices, approaches and methods from design practice, applied anthropology, marketing, creativity and organisation theory, management thinking and various other areas.

The model, description and organisation of the methods are adapted from *The 5C Model*

of Design Methods and Knowledge and the *DSKD Method Collection* developed in 2011 by Associate Professors: S. A. K. Friis and A. K. G. Gelting at Design School Kolding in Denmark.

A new version of the models and the method collections was launched in 2014: *The 6C Model and The Co-Create Collection*. This material is independently authored by Associate Professor S. A. K. Friis and published by U Press in Denmark. The model and Method Collection have been used since 2011 with great success at design schools and universities inside and outside Denmark.

The present FUTE material has been developed by Anne Katrine G. Gelting and Laila Grøn Truelsøen, who both have design backgrounds and are presently working on teaching and development projects at Design School Kolding in Denmark. Thanks also to Illustrator Kristian Kristensen who developed the character illustrations.

Input for the development, choice of methods and examples of how to use the Method Cards come from the Partners of the FUTE project:

France, Reseau Canopé 42:
Atelier Director Arnaud Zohou, designer and teacher Charlotte Delomier and design teacher Apolline Roux,.

Belgium, Hogeschool PXL:
Head of Research at the Centre for Educational Innovation in Educational Sciences Wouter Hustinx, PhD in Educational Sciences Marie Evens and PhD in Educational Sciences Stephanie Lem.

Wales, Cardiff Metropolitan University:
Professor of Education and Associate Dean for Research Gary Beauchamp and PhD student and research assistant Isabelle Adams,.

Finland, University of Turku:
Adjunct Professor Päivi Granö and Lecturer of Craft Education Satu Grönman,

Denmark, University College South Denmark:
Associate Professor Per Holst Hansen and Senior Lecturer Rasmus H. Jensen,

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WHAT DOES THE FUTE MATERIAL INCLUDE?

The FUTE material consists of a series of documents that can be downloaded from a FUTE website, intended to be printed and shared with teaching colleagues and pupils. It comprises five different elements:

A) The document you are reading right now that describes WHY the material was made, WHO has developed the material, WHAT the material contains and HOW it can be used and for what.

B) Two process maps for printing and posting in the classroom that provide an overview of the method categories and the methods and also a process map that can be used as a guide.

C) A collection of 42 method cards to be printed and distributed to pupils or teams, including reflection cards after each step for reflecting upon the process, the methods used and insights gained.

D) Teacher Training material with further explanation, examples and exercises for understanding and learning to use the material with colleagues and pupils.

HOW ARE THE METHODS ORGANISED?

The 42 method cards in the FUTE collection of methods are divided into five categories:

EIGHTEEN PROCESS METHODS that are designed to be used throughout the process. Six methods concentrate on collaboration and the dynamics within the team; six methods are about framing a challenge and evaluating the information and ideas, and six methods focus on communication and visual tracking within the team and on presenting to people outside the team.

Collaboration Methods

01. Team Rules
02. Knowledge and Expertise Map
03. Expectations
04. Do the Opposite
05. Move
06. Flow Writing

Framing Methods

07. Challenge Framing
08. Fact and Inspiration Finding
09. The 'To Do' List
10. Show and Tell
11. Success Criteria Grid
12. Telescoping

Communication Methods

13. Road Map
14. Log Book
15. Data Wall
16. Pecha Kucha
17. Pitching
18. Storytelling

TWELVE METHODS FOR UNDERSTANDING WHAT IS: These methods focus on gathering and visually analysing information and inspiration in order to create learning and insights.

Research Methods

19. Personal Stories
20. Desktop Research
21. The Anthropologist
22. The Photographer
23. The Journalist
24. The Experiment

Analysis Methods

25. Clustering
26. Visualising Data
27. Biography
28. Day Cycle
29. Personas
30. Analytical Diagrams

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TWELVE METHODS FOR CREATING IDEAS ABOUT WHAT COULD BE: After you have completed the research, analysed the information and decided what you want to focus on, you have a base from which you can ideate and create.

Ideation Methods

31. What IF?
32. Inspiration
33. In the Future
34. Multi Perspectives
35. Creative Constraints
36. Brainstorm

Creation Methods

37. Informing by Characters
38. The Muse
39. The Relay
40. Prototyping
41. Video prototyping
42. Role play

HOW TO USE THE FUTE METHOD COLLECTION?

As mentioned earlier, the FUTE material can be used for planning more varied teaching experiences within existing curricula and subjects, involving teams and pupils in co-learning and, most importantly, teaching pupils to work with framing and solving problems or challenges and to develop innovation skills.

The FUTE methods, as proposed here, outline an exact time frame, what kind of material is needed and a specific "how to" step-by-step approach for each method. It is important to understand that these are suggestions only, and the methods can and should be adapted to each team, age group and to specific projects in relation to time frame, materials used and steps taken. When you are intimately familiar with the methods, try to play around with them and adapt them to your needs and preferences.

The Method Collection's 42 methods have different purposes and are placed in different categories to fit into a classic innovation and design process with consecutive phases of research, analysis, ideation and creation. They are intertwined with "pit stops" all along the process for working with collaboration, framing and communication methods (see the FUTE process maps). This way of organising the methods and the sequence might not suit your purposes, and therefore we invite you to reshuffle and change them as much as you need. However, since design methods and Design Thinking may be new to most of you it is necessary to take the time to first understand the Method Collection and then teach the pupils to use the methods progressively and systematically. It is a good idea to select a few methods from each category and try them out first with the pupils.

We suggest two different approaches to introducing the methods when working with a project:

When teaching younger pupils:

- 1) Read through the material.
- 2) If you are doing a project, plan the process, the project or the course, selecting one or two methods from each category (refer to the cases presented later). Plan how you want to work through the phases, if and when you are going to do mini-presentations and how the results will be presented.
- 3) Present the methods that will be used one at a time, help the pupils use the method and be sure to create a tight framing for the use of methods – time spent, results expected and deadlines for mini-presentations and end presentation.
- 4) Start the process!

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When teaching older pupils:

1) Read through the material and examples of how to use the methods.

2) Plan the process, selecting two methods from each category that the pupils have to use (refer to the cases presented later). Plan how you want to work through the phases, if and when you are going to do mini-presentations and how the results will be presented.

3) Present the process and the different phases to the pupils: Research, Analysis, Ideation, Creation and Process Methods.

4) Print out all the method cards for each team.

5) Point out which methods the pupils should use and then make them do the "Road Map" method from the Process Method category and make each team or pupil present their process map on a poster.

6) Help the teams work through the different methods and phases and be sure to make the pupils evaluate the process along the way; re-evaluate their process and collaboration issues using the different Process Methods.

A generic suggestion of methods for a typical innovation project in a team could be the following:

Start by establishing **Team Rules** (method no. 01) and maybe talk about your **Expectations** (method no. 03). Use the **Challenge Frame** (method no. 07) to discuss the focus of your work and **The 'To Do' List** (method no. 09) to plan the work and do the **Road Map** (method no. 13).

Then establish a **Data Wall** (method no. 15) and/or a **Log Book** (method no. 14) using either cardboard and books or digital software and boards to create a shared visual representation of the work that has to be done.

Do the initial research using **Desktop Research** (method no. 20) and maybe **The Anthropologist** (method no. 21).

Analyse the research by using **Clustering** (method no. 25) and maybe **Personas** (method no. 29) or **Analytical Diagrams** (method no. 30).

Take a break and revisit some of the process methods: See how you are doing in the group by looking at your team; maybe you need to revisit the **Team Rules** (method no. 01) and also use the **Do the Opposite** (method no. 04) to be more creative or use **Flow Writing** (method no. 06) to learn what each team member is thinking about the project.

Do a second round of **Challenge Framing** (method no. 07), use **Telescoping** (method no. 12) to reframe the challenge and decide which one you are working with. You may also need to revise the **Road Map** (method no. 13), the **Log Book** (method no. 14) and the **Data Wall** (method no. 15).

Continue with the Ideation Methods, maybe using **Inspiration** (method no. 32) or **Brainstorm** (method no. 36). Subsequently use some process methods like **Telescoping** (method no. 12) to choose which ideas you want to develop further. You may have to establish some **Success Criteria** for the project (method no. 11) to make it easier to choose the right ideas.

The next step is to develop the chosen idea or ideas using some Creation Methods: If you need some inspiration for stimulating the process you could do **The Muse** (method no. 38) and then perhaps **The Relay** (method no. 39) to begin creating solutions and detailing the idea together as a team after which you proceed to **Prototyping** (method no. 40).

Eventually you need to present your idea, and here you can use **Pecha Kucha** (method no. 16) for a short dynamic round of presentation.

In a typical design process one would go through this process several times rather quickly, iterating through phases of collaboration, challenge framing, researching, analysing, ideating, creating and communicating. The methods can be used in that order but again, this is a suggestion, and you must establish how and in what sequence you think the methods can be used in your teaching,

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and which ones are suitable for the age group and learning journey you are on. You need to try different approaches and also allow for trial and error, as having a hands-on experience and allowing for mistakes are vital elements of a design-oriented innovation journey.

As mentioned in the introduction, one of the main goals of introducing Design Thinking in schools is to create an innovative mindset and therefore to teach pupils and teachers to work with **challenge framing and idea development**. Here are some examples of how it can be done starting with different types of motivation:

Projects or courses based on the pupils' perspectives or interests:

Start by making the pupils ask themselves or each other what they are interested in, what they do in their spare time, what they like and what they are good at.

They then formulate problems, issues or challenges and try to understand whether they all face the same challenges and problems. The next step is to develop solution concepts and prototypes.

For example, if there is a keen interest in computer games, what are the challenges: limited time to play, social isolation, lack of physical activity, areas of the body that hurt because of monotonous use of arms and fingers? The solution and the concept presented could be a training programme for gamers or a new piece of furniture. Developing this concept involves doing research into what kind of damage gaming can do to the body, learning about sports training programmes, biology and physiology or the many different subject areas that would be involved in designing, constructing and launching a new piece of gaming furniture on the market: materials, applied geometry, form and aesthetics as well as socio-cultural issues of creating a material object that needs to fit into daily life and a home's interior decor.

Projects or courses based on cross-disciplinary problems or challenges:

Broad concepts like biodiversity or sustainability, immigration, inequality or "peace" but also more specific issues like social media, food waste, stress or lack of areas for children to play in the city could be interesting starting points for a cross-disciplinary course.

Based on these broad concepts the pupils should ask each other how they experience the issue, do research amongst their family and friends and engage in further desktop research on the subject chosen.

On the basis of those results they formulate specific challenges to investigate and work with, for example, "How can young girls be made aware of how social media influences them?" or "how might we create habitat areas for bees and insects in our schoolyard?"

Working with such problem areas would require the pupils to gather knowledge about the functionality and programming of social media, to study the natural habitats for bees and insects and the impact of a lack of biodiversity on humans.

This would create a motivation for investigating certain aspects of for example biology, psychology and computer programming.

To create solutions the pupils would also have to learn how to create a website, design a campaign, build a bee hive or plant flowers that would attract bees and insects and other kinds of subject areas.

Projects or courses based on academic concepts, phenomena or objects:

The methods in the collection can also be used to create a learning experience and a course based on specific academic subjects like history, arts and crafts, home economics and math. For example the teacher of history could ask the pupils to research different wars or revolutionary periods and events in their own country and then create a board game that would illustrate the relationships that lead to the situation.

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Another way of working with the methods in the collection could be in mathematics, where pupils could be asked first to define, research and then plan a holiday making them learn about distance calculation, VAT, use of percentage, time calculation etc

In arts and crafts the pupils could be asked to design a product that would keep people warm in a cold winter. The teacher could take the class to a sledding hill for the next lesson to observe what kind of products are used there and then frame challenges and opportunities for new products that the pupils can then develop and craft.

To give you more inspiration, here are two case studies highlighting two types of challenges. They exemplify specific methods and applications and are derived from ideas and actual experiences collected from the partner schools in the FUTE project.

Challenge 1: Using design method for "making the school a better place"

A large team of teachers and pupils across a school began to plan a project to make their school a nicer place for everybody. They used **Expectations** (method no. 03) for sharing what specific changes they would want the project to bring to their everyday school life: An end to bullying, better physical surroundings, better eating and exercise habits, etc. In a **Challenge Framing workshop** (method no. 07) the problems were reformulated as challenges such as: "How can we improve every classmate's enjoyment of school days?" or "How can we ensure that everyone has a friend?" "How can we make lunch break a calmer experience?" "How can we make it more fun to exercise during school?"

A team of eighth graders was in charge of the project to improve pupils' eating habits. They started by gathering information they already had about the topic using **The Anthropologist** (method no. 21) and **The Journalist** (method no. 23). The next step was using **Clustering**

(method no. 25), to sort the information into three categories: physical space, food and behaviour. They also mapped their insights using **Day Cycle** (method no. 28) to learn how the canteen was used during the day. They used **Personas** (method no. 29) to create four fictional characters who represented different types of pupils in the school, for instance "Thomas," a 16-year-old in his final year of school, who loves fast food and hanging out with friends and "Sarah," a 13-year-old quiet girl, who prefers to chat with her friends and brings her own food to school, etc. This approach allowed the team to identify new possibilities for creating different areas of the canteen for different types of behaviour and also using the canteen outside of the lunch hour for different activities. The team then used **Prototyping** (method no. 40) to create three prototypes, scale models of the new canteen made out of paper, cardboard and small objects. The approach enabled the team to discuss and evaluate the design of the new canteen. Finally, the strongest elements of the three prototypes were combined into one prototype that was presented to several stakeholders such as pupils and teachers.

Challenge 2: Using design methods in arts and crafts teaching

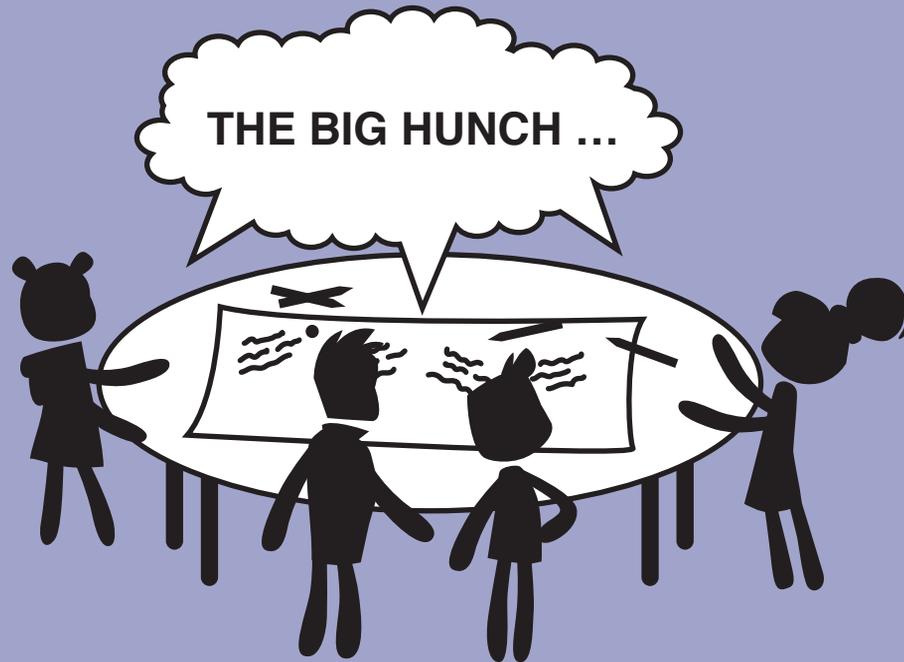
As part of the arts and crafts programme at a nearby secondary school, the staff of a retirement home had invited a class to help redecorate the home's lounge, which the nursing home staff found boring and clinical. The craft teachers and pupils used **Fact and Inspiration Finding** (method no. 08) to plan how they could gather inspiration and knowledge about the needs of the residents and their taste in colours and themes. First they created a process map using **Road Map** (method no. 13). The average age of the residents was over 90, so the pupils had to carefully plan how to initiate a conversation with them about a pleasant lounge environment. As a result of thorough consideration, the pupils used **The Journalist** (method no. 23) and conducted interviews, asking residents about their favourite seasons, colours, landscapes and childhood memories. They also used **The Photographer** (method no. 22) to collect pictures of favourite belongings at the retirement home. The project continued as art workshops with the pupils,

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residents, family and staff using **Multi Perspectives** (method no. 34). Along the way the pupils also used **Challenge Framing** (method no. 07) and **Success Criteria Grid** (method no. 11) to specify that they wanted to create a decoration piece that related to the residents' stories and lives and also clarified what aesthetic criteria it should fulfil.

The arts and crafts teacher felt that the pupils' original design ideas lacked richness and personality, so she gathered the pupils to do **Show and Tell** (method no. 10) during the sketching and designing segment, but also during the testing and making part. As a result the pupils came up with new ideas by sharing their work with others, which allowed the class to evaluate, elaborate, inspire and ideate together.

IDEATION METHOD: 31. WHAT IF?



31. WHAT IF?

Often, when embarking on a development project or study area, we may have some immediate ideas that might be interesting or revealing. This method allows an initial brainstorm where everybody can express their immediate "Gut Feeling", "Hunch" or "Intuition." Let's not forget that even scientists start their work by forming a hypothesis!

Materials needed: Blackboard, cardboard, smartboard or sharable online board e.g. padlet

Time required: 45 minutes.

How?

1) Gather the team at the start of a class or project and create an open-minded, relaxed atmosphere where everybody's thoughts and ideas are encouraged. It might be a good idea to relocate to a cosier place than the classroom or eat fruit or cake while doing this exercise!

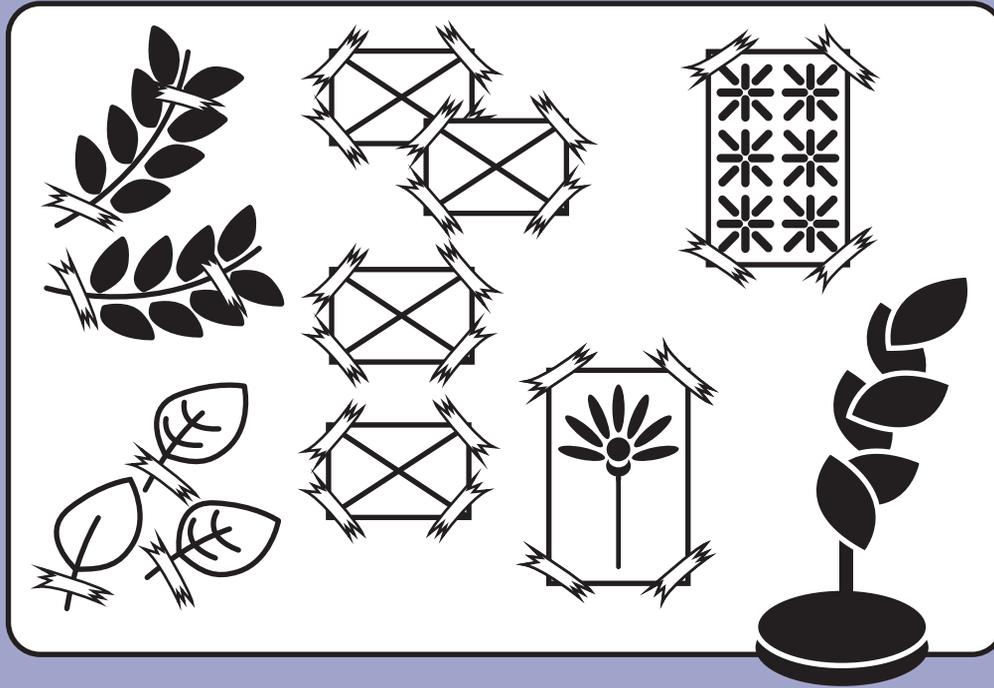
Sit in a circle or on the floor. Be sure to have a shared whiteboard, blackboard or screen to write on for everyone to see.

2) Ask questions like: What do you think of this challenge? What do you expect to learn? What would you like to do with it? Where do you think the interesting challenges are? What kind of project or product do you think we need to develop? Where do you think the important potential is for learning?

3) Appoint a facilitator or take turns with older pupils who take notes and illustrate the suggestions and "hunches." Encourage everyone to express what is in their hearts and minds.

4) Read aloud from the list at the end of the session and see if anything really interesting has come up. Try to transform that into a hypothesis you can research afterwards. If you cannot, be sure to save the ideas for later in some form.

IDEATION METHOD: 32. INSPIRATION



32. INSPIRATION

No man (or woman) is an island – we are all influenced, intrigued and inspired by what others have done before or by things we can find in nature or in the man-made world. Inspiration can come from observing how an egg shell protects the yolk, how other people have solved issues, but you can also be inspired emotionally or aesthetically by looking at vintage posters or autumn leaves. Avoid imitation, do not steal other people's solutions but transform inspiration into new ideas!

Materials needed: Camera, smartphone or notebook or paper and pens.

Time required: 45 minutes–1.5 hours.

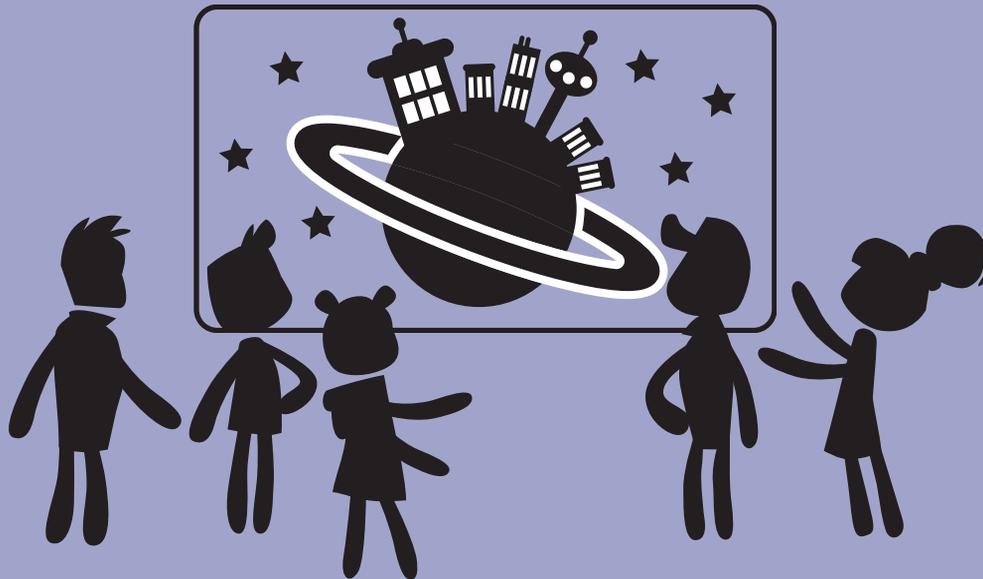
How?

1) Start by brainstorming about what kinds of inspiration you would like: specific functions and solutions in objects, beautiful details, colours or pictures or old photos.

2) Go out and collect items or/and take pictures that you organise on the computer or print out and assemble a large collage of the items you have clustered. You can also collect physical objects and items and cluster them or make an exhibition of them.

3) Evaluate and analyse what you have gathered and try to transform the inspirational material into new ideas. **Avoid imitation by transforming the material!** For example, if you are looking for aesthetic inspiration, transform some autumn leaves first into two-dimensional patterns, collages with newspaper or small sculptures so that you “extract” the essential properties from the inspirational material and use it in a new, innovative or beautiful way in your own project.

IDEATION METHOD: 33. IN THE FUTURE



33. IN THE FUTURE

This method focusses on creating a small number of stories about how we think the future will be and use that to understand, plan, develop or work with a challenge or a theme that is being researched or taught in class.

Materials needed: Paper, glue and pencils or picture editing and layout software, large sheets of paper and post-it notes or sharable online board e.g. padlet.

Time required: 45 minutes.

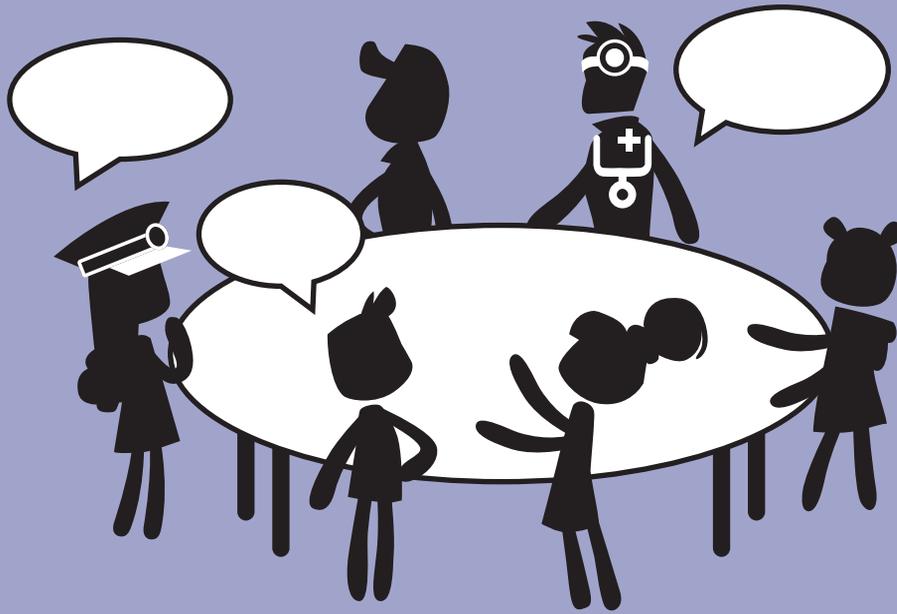
How?

1) Start by doing some research into technological and cultural trends, how society and daily life is changing by using Desktop Research (method no. 20) and Clustering (method no. 25) or some of the other research and analysis methods. Write a series of small “scenarios” or stories of the future depicting what will happen in the future if we follow these trends and changes.

2) Ask yourselves: How might these changes and trends affect the theme, challenge or object we are interested in and working with? How might this create new challenges or opportunities?

3) Note, list the different ideas and insights. You can also write or draw small stories of “Future Fictions,” where the challenge or the theme you are interested in is described in relation to technological and societal change.

IDEATION METHOD: 34. MULTIPLE PERSPECTIVES



34. MULTIPLE PERSPECTIVES

This method is concerned with acquiring ideas, opinions and insights from a group of different people who are experienced or specialists in a specific theme or challenge and using that diversity of knowledge and opinions as inspiration for idea generation. The more diverse the group members are the better!

Materials needed: Pens and paper, recording equipment and camera or smart phone.

Time required: A half to a whole day to prepare, 45 minutes to do the workshop and 1.5 hours to analyse the material. This may be done as homework.

How?

1) Plan an ideation session by scheduling small exercises like collage making, building mock-ups with Play-Doh, LEGO bricks, or drinking straws or answering different questions. You could also plan an activity that is relevant to the theme in some way.

2) Learn who are the people who would have knowledge, experiences or ideas about the challenge you are working with. You might also invite people who have no particular experience but have strong opinions or views on things.

3) Find a location for the session that offers a relaxed and fun atmosphere or decorate your classroom so that it is inviting to be in.

4) Invite the participants and explain carefully beforehand what you intend to do and what you will use the results for.

5) Conduct the workshop encouraging the participants to explain and visualise their experiences, opinions and ideas about the challenge at hand.

6) Gather as many and as varied insights, opinions or ideas as possible.

IDEATION METHOD: 35. CREATIVE CONSTRAINTS



35. CREATIVE CONSTRAINTS

Limitations can actually enhance creativity! When everything is possible and no limits are set it can be difficult to get started on a project or be creative. This method stresses the need to create a stimulating framework or set of "constraints" that will promote the necessary focus and boost creativity.

Materials needed: Paper and pens.

Time required: 45 minutes–1.5 hours.

How?

- 1)** Contemplate the project at hand individually for five minutes and what you would like to happen.
- 2)** Start a shared brainstorm session to come up with ideas for constraints or limitations or rules. Everything is on the table, and the constraints can be about how much time you can spend, how something should look, the materials and colours used, the activities that can be planned or how you work with the project.
- 3)** Evaluate the constraints that suit the project and are also fun and engaging together as a group. Choose a limited amount of constraints that create a framework for the ideation and project work.
- 4)** Proceed with idea generating solutions following the constraints you have imposed.

IDEATION METHOD: 36. BRAINSTORM



36. BRAINSTORM

This is a classic ideation method that can help you develop multiple ideas with other people quickly. The important thing here is to avoid criticism and keep an open mind towards all ideas and suggestions. It is important to have a responsible person as a facilitator to keep the energy and motivation high and to respect the time limit. A fun twist to the exercise is to do an "inverse brainstorm" where ideas for creating really bad solutions or to enhance problems are ideated. This creates lots of fun and laughter and often reveals relevant aspects of an issue. It is also a good warming up exercise!

Materials needed: Pens and paper post-it notes or a shared online digital board e.g. padlet.

Time required: 30 minutes.

How?

1) Appoint a person responsible for keeping time and for collecting/posting all the ideas on a blackboard or piece of paper.

2) Write the challenge down in a place for everyone to see.

3) Respect these rules and explain them to all participants: everybody must speak up, keep ideas coming, the more unusual the better, the more the better. Be playful and encourage one another, and do not criticise each other's ideas. Build on the ideas and listen to one another.

4) Decide on a time frame, 30 minutes max. Then start!

5) Everybody states their ideas, and the facilitator writes them on a shared piece of paper or puts them on post-it notes or on an online digital board for all to see.

6) If the rules are not respected, take a break and get back on track.

IDEATION METHOD – REFLECTION



REFLECTION

There are six methods for doing ideation, creating many ideas and stimulating the process of ideation.

Guide questions for evaluation of the ideation:

Which ideas did you get?

How many ideas did you get?

How will you select the ideas you will develop?

Why did you choose them?

Do they fit with the challenge you have formulated?

What have you learned about the subject or about other things, through ideating a solution?