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# **DESIGN THINKING** **HANDBOOK**

*FOR PRIVATE SECTOR ENGAGEMENT*

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Oxfam is a global movement of millions of people who share in the belief that, in a world rich in resources, poverty is not inevitable. We are all focused upon the same single aim: to end world poverty.

Oxfam India and Oxfam Great Britain are two of the 20 affiliates that together make up the confederation of Oxfam International. Our vision: We believe in helping people today to cope with poverty. We also believe in rooting out the causes of poverty for tomorrow. We believe that to achieve this lasting change, influencing the powerful is just as important as planting seeds or drilling wells. We won't live with poverty, and we know that if everyone plays their part, we don't have to.

Our global network: Oxfam International Oxfam GB and Oxfam India are independent organizations, affiliated to Oxfam International, a global confederation of 20 independent national Oxfams. We share a single strategic plan, 'The Power of People Against Poverty' and we work together to build a fairer, safer world.

# ACKNOWLEDGEMENTS

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The handbook is inspired by the success of the Learning Lab workshop, held in January 2019 in New Delhi, which was made possible by the efforts of Lindsay McColl (Oxfam Great Britain), Marie Busck (Oxfam Ibis) and Pooja Adhikari (Oxfam India). Oxfam would also like to acknowledge the contributions of the following people who participated in the

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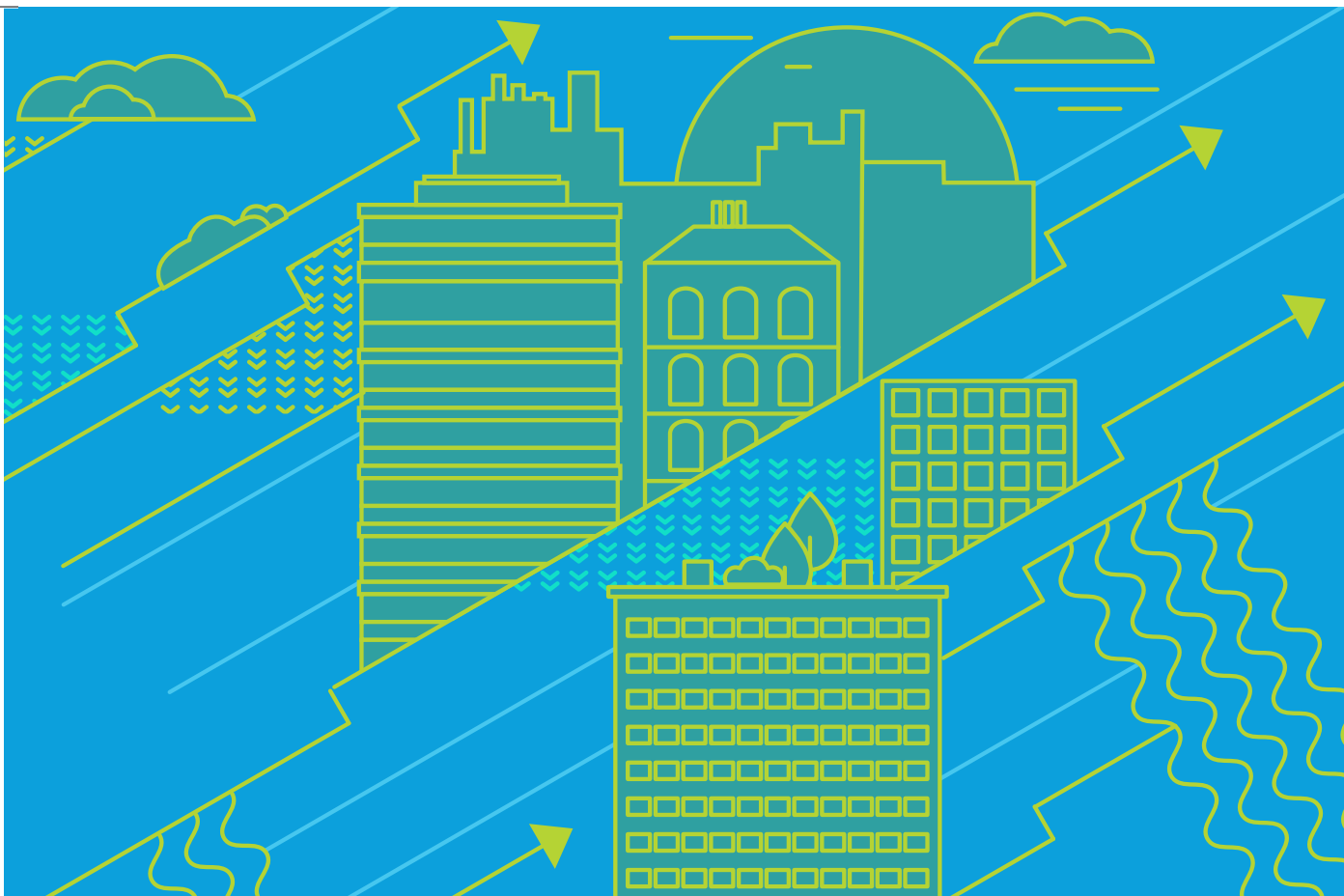




# GLOBAL GOALS TO LOCAL IMPACT.

Oxfam India and Oxfam Great Britain, with support from the European Union, have embarked on a project to contribute to Indian civil society's ability to be independent agents of change in making the country's growth inclusive and sustainable. It aims to do so by strengthening civil society's capacity to engage with business and foster multi-stakeholder dialogue on the role of the private sector in sustainable development.

In January 2019, Oxfam organized an immersive five-day Learning Lab where civil society organizations



(CSOs) from across India and Europe used design-thinking as a means to tackle social challenges linked to businesses and the private sector. The objective of the Lab was to provide participants different approaches, tools, skills and networks needed to reframe, plan and drive strategies for effective private sector engagement on key developmental challenges.

The Learning Lab was conceptualized using design-thinking methodology to identify the roles and responsibilities of the private sector in sustainable

development. With every participant as a learner and a teacher, the emphasis was on learning-by-doing, through group activities for building models of change.

This handbook is designed to provide guidance to civil society actors and organizations on developing effective private sector engagement strategies. With enhanced abilities, CSOs will be better placed to influence private sector response and accountability on issues of sustainable and inclusive development. As part of the Global Goals to Local Impact project, Oxfam will organize

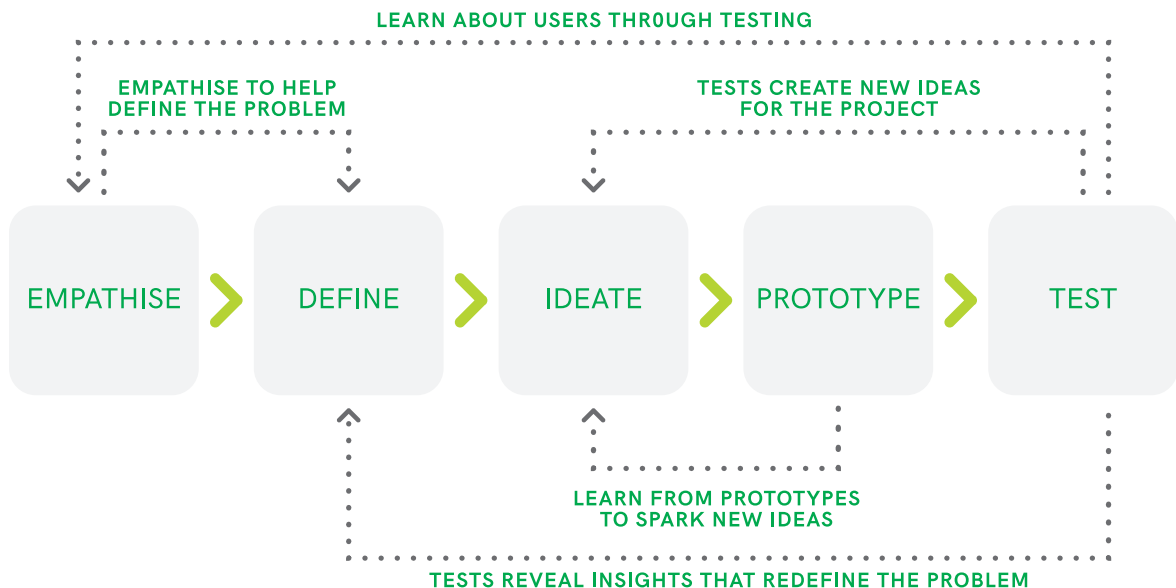
specialized mentoring sessions for CSOs, develop audio-visual learning modules, and facilitate exchange of knowledge, experience and expertise between CSOs in India and Europe on issues concerning sustainable development and responsible business.

To get involved, please visit:  
[www.responsiblebiz.org/globalgoals](http://www.responsiblebiz.org/globalgoals).

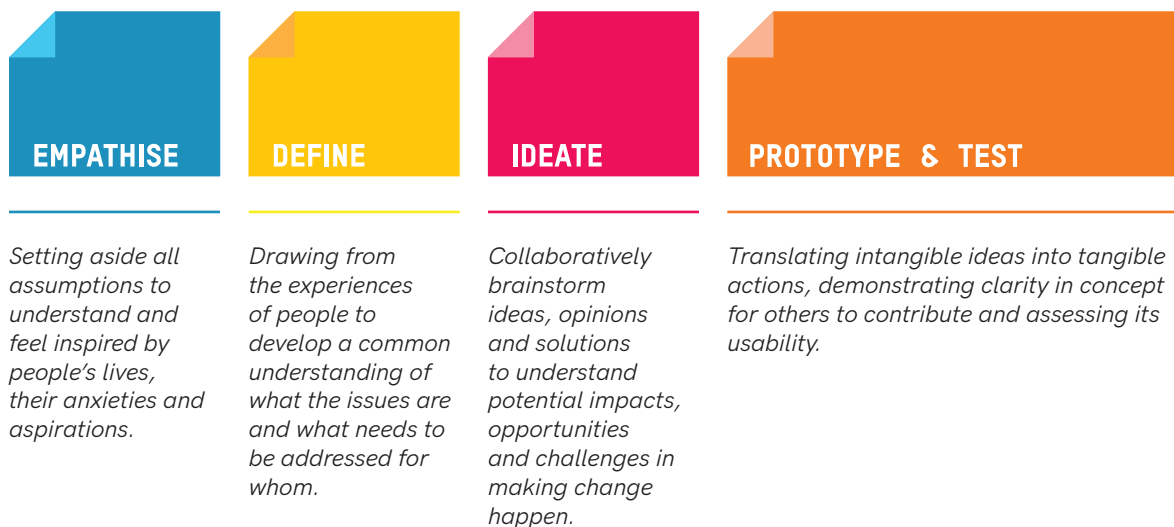
# INTRODUCTION TO DESIGN THINKING

Engaging the private sector on issues of sustainable development and human rights is multi-faceted and complex. It is indeed a daunting challenge for many civil society organizations for whom the private sector has traditionally been outside the sphere of engagement. The limited interactions there may have been largely vacillated between direct confrontations or fundraising for projects. However, there lies a vast reservoir of untapped possibilities for civil society to adopt innovative approaches to influence private sector action for sustainable and inclusive development.

Moving away from the traditional pedagogy of top-down capacity building approaches, the Learning Lab, which was conceived using the design-thinking methodology puts users—civil society actors and organizations working to address wicked developmental challenges—at the heart of the process. By building on the knowledge and experiences of affected communities, the process encourages inclusivity, allowing a shared understanding to evolve, and imbibes practical learning that has the potential to be embedded among participants.



DESIGN THINKING OR HUMAN-CENTRED DESIGN IS A POWERFUL APPROACH TO CONVERT INSIGHTS AROUND PEOPLE'S EVERYDAY EXPERIENCES INTO HIGH IMPACT INNOVATIONS. PEOPLE ARE AT THE HEART OF ALL EXPLORATIONS AND JOURNEYS. IT IS CHARACTERISED BY **OPENNESS, COLLABORATION, CURIOSITY AND RESILIENCE TO TRY, FAIL, LEARN AND TRY AGAIN.** THE HIGHLY ITERATIVE AND NON-LINEAR PROCESS TRAVERSES THROUGH FUNDAMENTALLY FIVE STAGES OF DESIGN THINKING:



**THESE FIVE PHASES ITERATED SEVERAL TIMES OVER, WITH REFINEMENTS AT EACH ITERATION, WILL EVENTUALLY LEAD TO A SOLUTION THAT IS RELEVANT TO PEOPLE'S LIVES AND HELPS ACHIEVE THE IMPACT OUTCOME YOU WERE LOOKING FOR.**

# GROUND RULES FOR DESIGN THINKING

## *ALWAYS START WITH THE USERS*

For whom is it for? Understanding the needs and desires of the end users will reveal the dynamics of their relations with others in positions of power and influence. Mapping those tangents can provide fresh insights into where, when and how change may happen.

## *MAKE IT VISUAL*

Working visually builds a better shared understanding of the bigger picture, and helps gain clarity on complex topics.

## *NEVER FLY SOLO*

Gather different insights and perspectives by working together. Connecting with others not just at work, but also outside of it (experts, extreme users, non-users etc.) enables uncovering hidden opportunities and identifying hurdles.

## *SHARE STORIES AND EXPERIENCES*

Stories based on lived experiences help teams make sense of complex realities. Good stories have valuable lessons. Good stories stick. Good stories spread.

## *KEEP THINGS SIMPLE*

Just start. Never try build 'a final product'. Avoid features that do not add value or solve real needs.

## *START SMALL AND LEARN*

Every little iteration or test provides a wealth of useful insights and learnings. Reality is often different from assumptions.

## *EMBRACE UNCERTAINTY*

Except for change, there is no certainty in business. Accept this and harness opportunities from uncertainty.





## HOW TO USE THIS HANDBOOK

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This handbook is a compilation of tools and methods on how to define, design and develop ideas that can lead to innovative solutions to better address challenges at hand. Its emphasis is on the process for innovative thinking and designing for problem solving, rather than the solutions themselves.

This handbook is structured according to the different stages of the design-thinking process—from empathy and ideation, to prototyping and testing—and the ways of working at each of the stages. It is intentionally kept open-ended to accommodate the wide-ranging issues and challenges that development practitioners may face in their particular areas of work vis-à-vis the private sector.

The tools and trackers included in the handbook are meant for use as reference to gauge and assess progress, identify gaps and limitations,

and develop learnings to better respond to future challenges. The iterative process—two steps front, one step back, and so on—forces practitioners to critically assess their assumptions, biases and ideas on what works at every step of the problem solving design.

The process and the accompanying tools and activities are derived and collated from hundreds of similar resources that are currently being used by practitioners across the world. The curated tools presented in this handbook have also been tried and tested in workshops involving diverse civil society practitioners from India and Europe, which have yielded innovative and out-of-the-box solutions. Yet, not all of the tools and ways of working may be useful in all situations. Practitioners will ultimately have to use their judgement to see what works best when.

# 01

## EMPATHY

*THIS STAGE WILL HELP YOU SET UP YOUR DEVELOPMENT CHALLENGE, CONNECTING WITH THOSE FOR WHOM YOU ARE DESIGNING THE SOLUTION, THEIR NEEDS AND OBJECTIVES, AND THE CONTEXT WITHIN WHICH THE CHANGE NEEDS TO OCCUR.*

////////////////////////////////////

All innovations must have a purpose—to address and solve an existing challenge or an obstacle in order to improve the lives of those most affected by it. For a successful innovation, it is imperative to understand the needs, desires and motivations of those for whom it is designed. Empathy thus becomes the cornerstone of any successful design project. The extent to which a designer understands and empathizes with the users ultimately determines the outcome of the design.

Empathy can be defined as the action of understanding, being aware of, being sensitive to the experience of another without having

experienced them personally. It describes the ability to put oneself in another person's shoes, to truly see the world through their eyes in a given situation.

In the context of design for social justice and development, empathy begins by spending time getting to know the users-- asking questions that target root causes of a problem and identifying the opportunities that a new change could bring about.



## THINGS TO KEEP IN MIND

- SET ASIDE YOUR ASSUMPTIONS AND SUSPEND YOUR OWN VIEW OF THE WORLD AROUND YOU IN ORDER TO TRULY SEE IT THROUGH THE EYES OF THE USERS.
- LISTEN, DON'T JUDGE!

## ACTIVITY #1: EMPATHY MAP

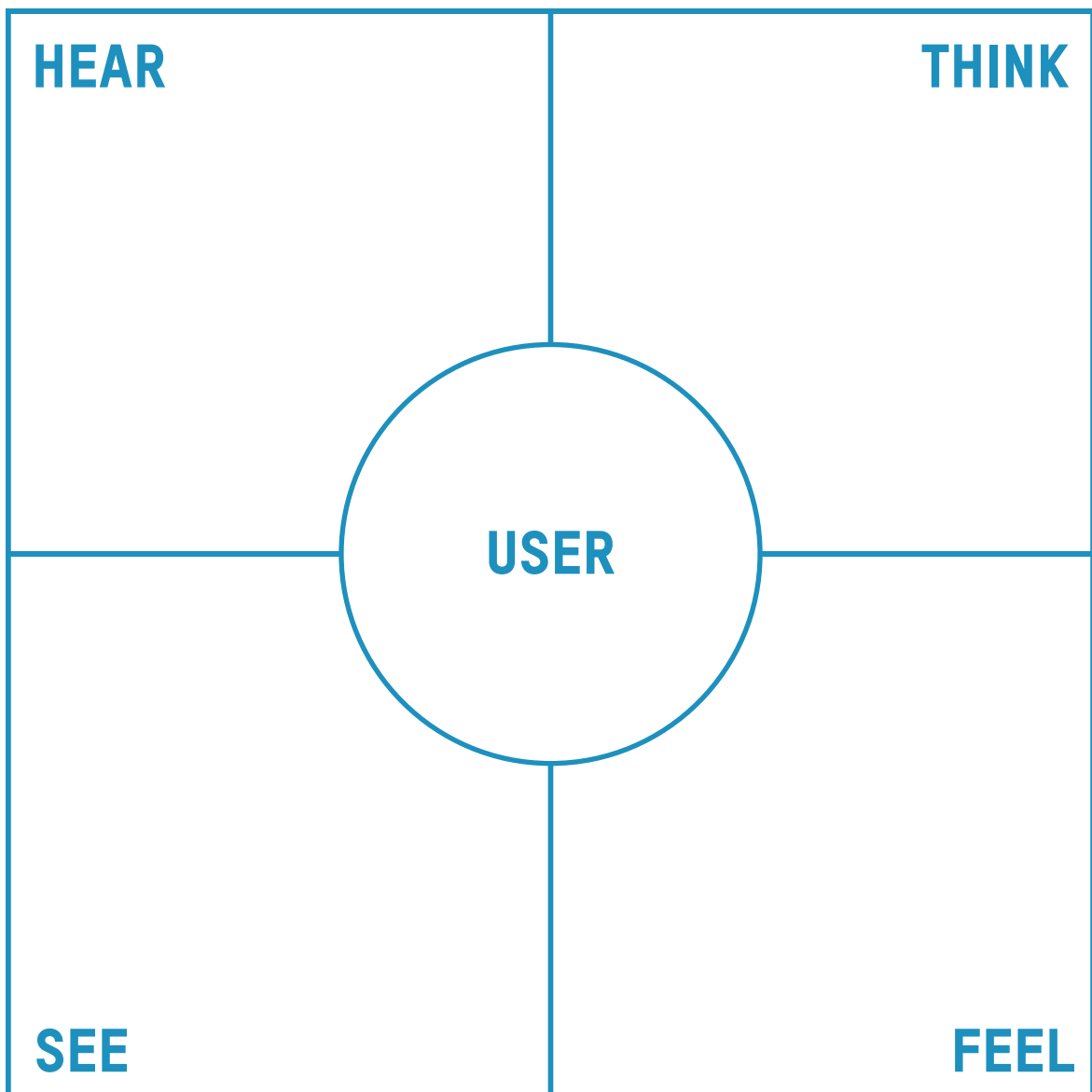
An empathy map is a collaborative visualization used to articulate what we know about a particular type of user. It helps in distilling and categorizing knowledge of the user into one place, and create a shared understanding of their needs. It is a quick, digestible way to illustrate user attitudes and behaviors. Once created, it should act as a source of truth throughout a project and protect it from bias or unfounded assumptions.

### EXAMPLE: HUMAN RIGHTS DEFENDERS

<b>HEAR</b> WESTERN PUPPET ANTI-NATIONAL SELF SERVING ATTENTION SEEKING TROUBLE MAKER BLOODY LIBERAL VESTED INTERESTS TRAITOR USELESS ARREST THEM! GO AWAY! ANTI-DEVELOPMENT TERRORIST SYMPATHIZER	<b>THINK</b> ISSUES NEED TO BE MAINSTREAMED LAWS NEED TO BE STRENGTHENED PEOPLE DON'T CARE ENOUGH SAFETY OF FRIENDS & FAMILY JUDICIARY IS COMPLICIT INTERNATIONAL PRESSURE IS NOT WORKING NHRC IS INEFFECTIVE
PHYSICAL&VERBAL ATTACKS HRDS ARRESTED ON FALSE CHARGES KILLING & DISAPPEARANCES INADEQUATE REPORTING IN MEDIA GRATITUDE AMONGST VILLAGERS PEOPLE UNAWARE OF STRUGGLES INACTION BY STATE PROTESTS <b>SEE</b>	EXHAUSTED FEARFUL GUILTY PROUD DETERMINED INSECURE SOLIDARITY DEMOTIVATED UNSAFE SCARED HOPEFUL COMBATIVE <b>FEEL</b>

<sup>1</sup> (Nielsen Norman Group; available at <https://www.nngroup.com/articles/empathy-mapping/>)

## ACTIVITY #1: EMPATHY MAP



## ACTIVITY #2: CONTEXT MAP

Developmental challenges do not exist in vacuums—they occur within specific contexts. To understand the true nature of a problem, it must be located within a context shaped by various factors, trends and influences. Social, economic, environmental, technological and cultural factors shape the nature, scope and form of the issue at hand.

### EXAMPLE

### ISSUE/PROBLEM: EXTRACTIVE/MINING INDUSTRY

#### POLITICAL CLIMATE

Nationalist Government  
Crony Capitalism  
Corruption  
Favours High Economic Growth  
Crumbling Rule Of Law  
Impunity  
Left Wing Extremism  
Human Rights Violations In Tribal Areas

#### ECONOMIC CLIMATE

Unemployment  
Declining GDP Rate  
Concentration Of Wealth  
Rising Inequality  
Decreasing Subsidies  
Inflation  
Weakening Currency

#### ENVIRONMENTAL TRENDS

Global Warming  
Deteriorating Air Quality  
Decreasing Bio Diversity  
Toxic Waste Dumping  
Earth Day Observance  
Decreasing Usage Of Plastics

#### TECHNOLOGICAL TRENDS

Restrictions On Technology Transfer  
Domestic Production Of Electric Vehicles  
Internet Of Things  
Accurate Exploration Tools



#### SOCIO-CULTURAL TRENDS

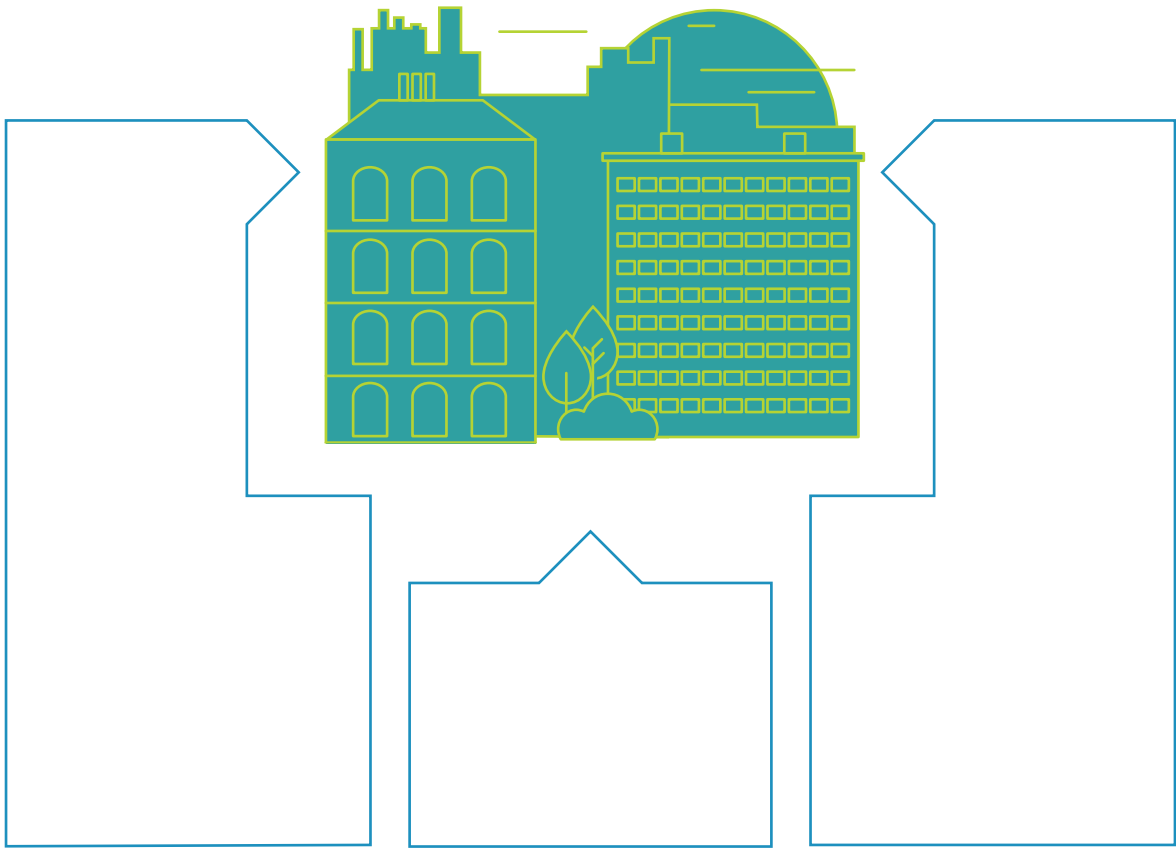
Young Demography  
Increased Levels Of Education  
Greater Environmental Awareness  
Enthusiasm For Development  
Increasing Polarization  
Disregard For Indigenous Ways Of Life

#### EXTERNAL FACTORS

Elections In The Usa  
Conflict In West Asia  
Chinese Obor Initiatives  
Paris Agreement On Climate Change

<sup>1</sup> MobLab, Campaign Accelerator Resources; available at <https://mobilisationlab.org/wp-content/uploads/2019/03/CA-define-final.pdf>

**ACTIVITY #2: CONTEXT MAP** 



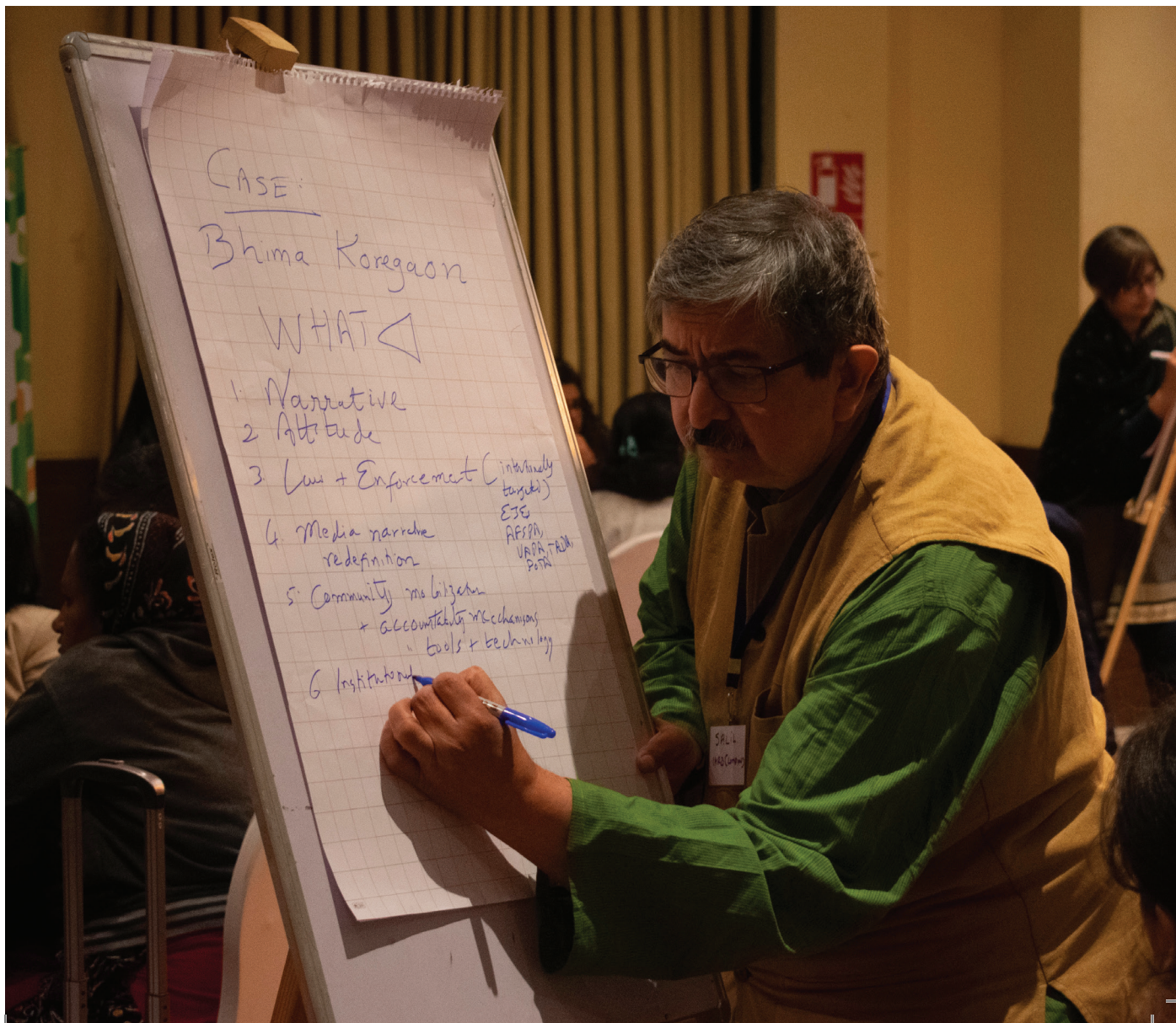
# 02

## DEFINE

*THIS STAGE WILL HELP YOU TO GATHER THE ANALYSIS FROM THE PREVIOUS STAGE AND SYNTHESIZE THE INSIGHTS TO NARROW DOWN THE FOCUS OF THE CHALLENGE. IT WILL REVEAL THE SPECIFIC PROBLEM STATEMENT, THE VARIOUS STAKEHOLDERS INVOLVED THEREIN AND IDENTIFY THE OPPORTUNITIES FOR INFLUENCING CHANGE.*

The previous stage of Empathy in the Design Thinking process revealed a plethora of problems around a larger issue and generated key pointers around them—why, what, where and when. In the second stage, Define, the movement is towards distilling and developing a clearer idea of the problem that designers will try to solve for the user. In other words, the Define stage converts the broader Empathy stage into an actionable problem statement to produce a definitive design challenge.

This stage is critical in understanding the goal of the design project. It articulates the design problem and provides a clear-cut objective to work towards. Indeed, the problem statement that emerges from this stage acts as the northern star throughout the design process—it gives clarity to the aim of the project and provides the basis for kick-starting the next Ideation stage.



## ACTIVITY #1: EXPLORING THE PROBLEM 1

Development challenges exist within wider contexts of political, economic, socio-cultural and other trends and climates. At the same time, specific development problems have their own internal forces that shape and define them. By exploring the problem from within, designers are better positioned to sift through the various strands of the issue, to differentiate between the causes of the problem and its effects. Both factors require different tactics and strategies to address them.

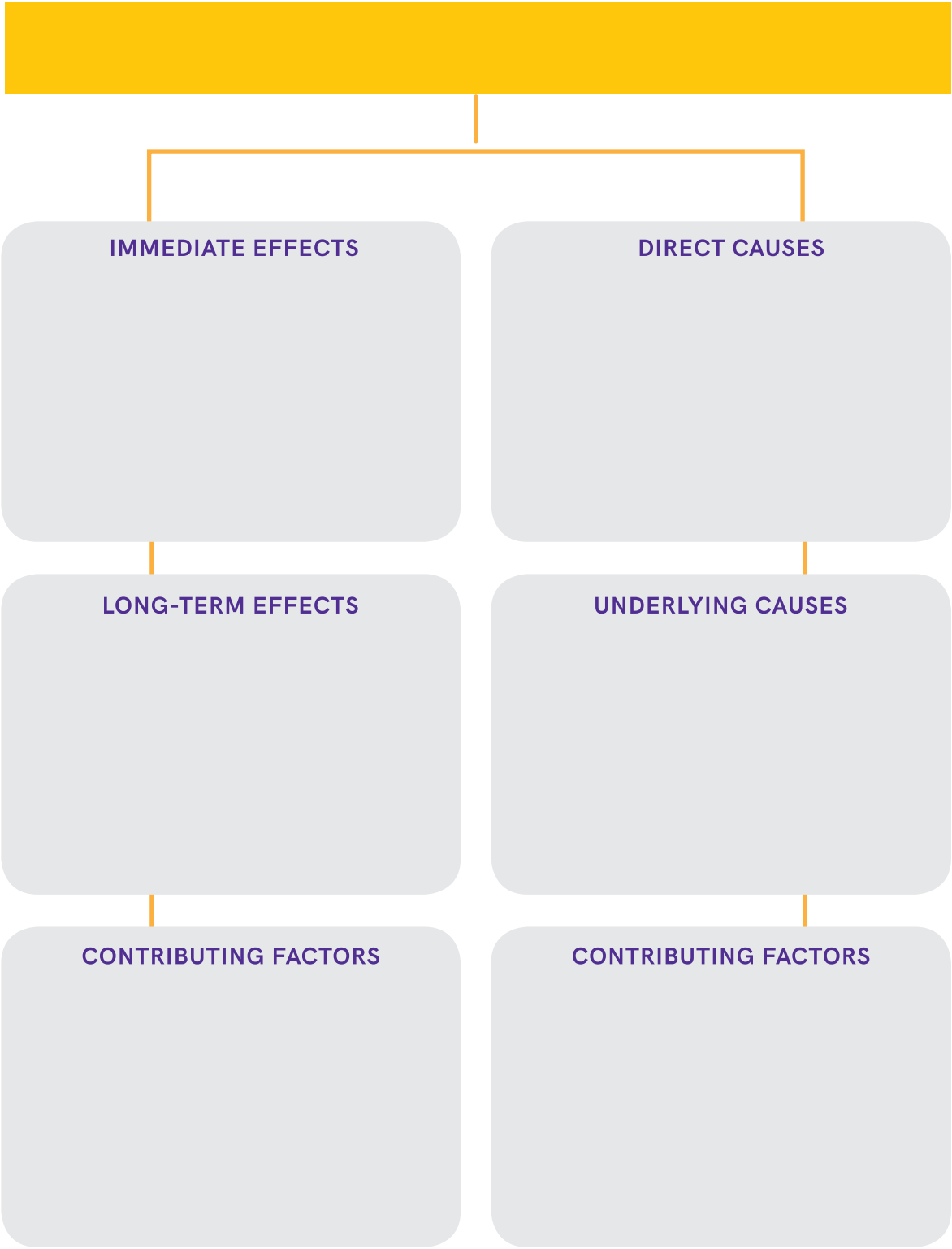
### EXAMPLE

### ISSUE/PROBLEM: EXPLOITATION OF FEMALE GARMENT FACTORY WORKERS



<sup>1</sup> MobLab, Campaign Accelerator Resources; available at <https://mobilisationlab.org/wp-content/uploads/2019/03/CA-define-final.pdf>

**ACTIVITY #1: EXPLORING THE PROBLEM** //////////////////////////////////



## ACTIVITY #2: FIVE WHYS

1

What is the root cause of a problem? Often there is not one simple answer. The bigger the problem, the more likely its causes will be multiple and widespread, many of which may be subterranean and hidden.

The Five-Whys tool helps in thinking a problem through its obvious and obscure causes. Sakichi Toyoda, a Japanese inventor and founder of Toyota automobiles, developed this tool in the 1930s. Once the root cause has been identified, it provides focus for channelling the designer's problem-solving efforts. It can be used to analyse new problems and highlight the gaps in existing ones.

### EXAMPLE

**INCREASING CASES OF SEVERE GASTROENTERITIS, WHICH CAN BE FATAL AMONGST CHILDREN AND THE ELDERLY.**

WHY?

01

**THE SOURCE OF WATER SUPPLY FOR THE COMMUNITY IS POLLUTED.**

WHY?

02

**THE LARGEST FACTORY IN THE DISTRICT IS DUMPING ITS LIQUID WASTE IN THE LAKE.**

WHY?

03

**THE FACTORY MANAGEMENT CAN GET AWAY WITH IMPUNITY FOR ITS ILLEGAL PRACTICES AND ENVIRONMENTAL VIOLATIONS.**

WHY?

04

**THE STATE AUTHORITIES, INCLUDING THE POLICE AND LOCAL POLITICIANS, IGNORE THE FACTORY'S VIOLATIONS.**

WHY?

05

**THE COMPANY WHICH OWNS THE FACTORY IS A MAJOR CONTRIBUTOR TO LOCAL ELECTION CAMPAIGNS AND ALSO INVESTS IN THE REGION THROUGH ITS CSR UNDERTAKINGS.**

<sup>1</sup> Ideo.Org, Design Kit; available at <http://www.designkit.org/methods/66>

ACTIVITY #2: FIVE WHYS



THE PROBLEM

WHY?01

WHY?02

WHY?03

WHY?04

WHY?05

## PROBLEM STATEMENT

A problem statement identifies the gap between the current state (problem) and the desired change (goal). It frames the problem in a way that is actionable for designers. Because if there is no problem, there is no solution and thus no need for innovation! Framing a problem statement prioritizes the user and the purpose they desire to accomplish. It is informed by delving into and uncovering deep-rooted desires and needs of those for whom the solution is designed for—the purpose

behind the empathy stage in design-thinking. A problem statement also rallies different members of a problem-solving team, each with their different ideas of the possible solution, around one common point of departure from where ideation can begin. Indeed, framing the problem statement links the empathy stage with the ideation stage of design-thinking.

## THINGS TO KEEP IN MIND

- **THE END-USER AND THEIR NEEDS MUST BE AT THE FRONT AND CENTRE OF THE PROBLEM STATEMENT. INSTEAD OF DEVELOPING A PROBLEM STATEMENT WHICH BEGINS WITH “WE NEED TO...”, REFRAME IT AS “FARMERS NEED...”.**
- **THE PROBLEM STATEMENT SHOULD BE BROAD ENOUGH TO ALLOW ROOM FOR INNOVATION AND CREATIVITY, WITHOUT RESTRICTING IT TO ANY PARTICULAR SOLUTION OR TECHNICAL REQUIREMENTS.**
- **DESPITE KEEPING IT BROAD, THE PROBLEM STATEMENT SHOULD PROVIDE A DEFINITE DIRECTION. AVOID TRYING TO ADDRESS TOO MANY USER NEEDS WITHIN ONE PROBLEM STATEMENT.**

## EXAMPLE

### USER

Cotton farmers of Vidarbha region.

### NEED

Protective gear that can be worn throughout the day.

## INSIGHT

The user regularly sprays pesticides for insect-free harvest of cotton crops. However, due to hot and humid climate of the region, the user often forgoes protective gear which is uncomfortable and reduces mobility, and therefore are not able to cover as much ground as s/he needs to. As a result, the user ends up inhaling toxins that leads to severe illness and in some cases, fatalities.

<sup>1</sup> Innotain.me; available at <https://www.innotain.me/tutorial/design-thinking-define>

**PROBLEM STATEMENT**

**USER**

**NEED**

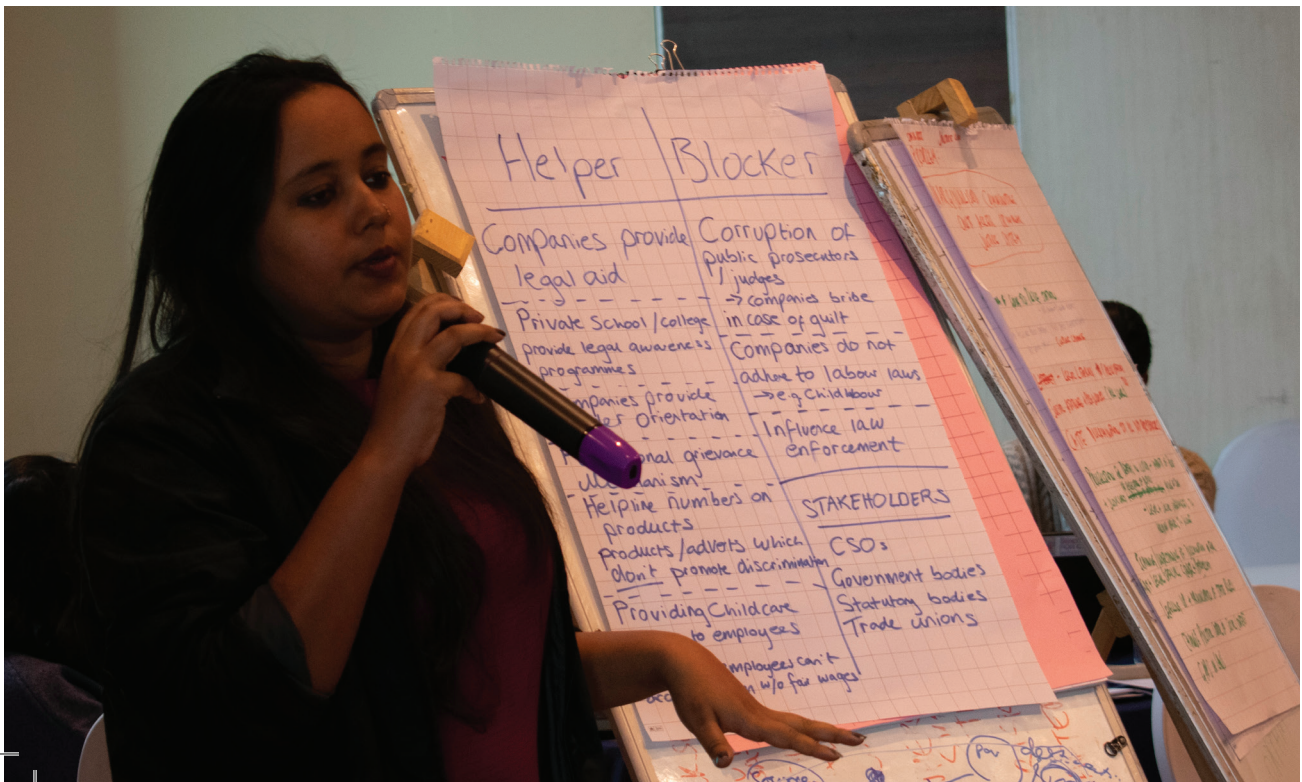
**INSIGHT**

**PROBLEM STATEMENT**

..... **NEEDS TO** .....  
(USER) (USER'S NEED)

**BECAUSE** .....  
(INSIGHT)

Each group member, individually, identifies as many relevant actors or stakeholders connected to the particular development problem. Each stakeholder is written on a single sticky note and pasted on the common chart paper. When all probable stakeholders have been listed, each member explains the relevance of the stakeholders they have identified to others in the group.



## POWER MAPPING

Different actors have varying interests and capacities for affecting change. Before devising strategies for influencing, designers need to categorize various stakeholders according to their influence and interest for making change happen. Power mapping allows designers to identify where opportunities for change may lie and allocate resources, both human and otherwise, where impact may be most. For most CSOs and practitioners, resources are limited—time, funds and human resources. Prioritizing where to invest energies and efforts ensures most efficient utilization of limited resources.

Based on the previous Stakeholder Analysis, each group member rearranges the sticky notes denoting the specific stakeholders they had identified onto the power-mapping matrix. The placement of each stakeholder is determined by their levels of influence (high, medium and low) on the vertical axis and interest (blockers, floaters and champions) on the horizontal axis. After the first round of rearranging the stakeholders, group members discuss amongst themselves the particular position of each stakeholder until there is consensus within the group.

## POWER MAPPING GRID

INFLUENCE	HIGH INFLUENCE			
	MEDIUM INFLUENCE			
	LOW INFLUENCE			
		BLOCKER	FLOATER	CHAMPION

The page features a decorative background of lightbulb icons. At the top, there are two rows of icons: the first row contains eight small, stylized lightbulbs, and the second row contains ten standard lightbulbs. Below these, there are several more rows of standard lightbulbs, some of which are partially cut off by the edges of the page. At the bottom, there are two rows of lightbulbs, with the bottom row containing only the top half of each bulb, suggesting they are below the visible area.

# 03

## IDEATE

*THIS STAGE WILL HELP IN GENERATING AND DEVELOPING IDEAS THAT RESPOND TO THE SPECIFIC PROBLEM STATEMENT. AT THE END OF THIS STAGE, YOU WILL HAVE A FEW IDEAS WITH ENOUGH DETAIL THAT YOU CAN BE TESTED TO FURTHER FINE-TUNE THE SOLUTION.*

For every innovative endeavour, most of the initial ideas will not end up working. But it is only through the process of constant idea creation that designers arrive at something that is radical and transformative.

Simply put, ideation is the process of generating broad sets of ideas on a given topic. Some of these ideas will go on to be potential solutions for development challenges, while the majority of them will end up in the reject

pile. The main aim of ideation is to uncover and explore new innovative possibilities to address existing problems. This stage represents a key transitional step from learning about the users and their problems, to coming up with solutions. It encourages problem-solvers to question the obvious and redefine existing solutions, approaches and beliefs. The ultimate objective is to innovate in ways that you never thought possible!

## THINGS TO KEEP IN MIND

- **FOCUS ON QUANTITY RATHER THAN QUALITY. GET AS MANY IDEAS OUT AS POSSIBLE, WITHOUT CRITICALLY ASSESSING THEIR VIABILITY, FEASIBILITY OR USABILITY.**
- **THINK BIG AND ENCOURAGE WILD IDEAS BY KEEPING JUDGEMENTS AT BAY.**
- **LISTEN TO OTHER PEOPLE'S IDEAS AND BUILD ON THEM BY SAYING, "YES, AND..."**

While ideation focuses on generating as many ideas as possible, it is important to steer the process in the right direction and not stray too far from the development challenge at hand. The outputs from the previous stages of design thinking help in defining the contours of the ideation stage. During empathy and define stages, a clear picture of the users and their needs is drawn and a problem statement is derived. In the next step of ideation, the problem statement is further broken down to create 'How Might We...' statements, which are probing questions to initiate ideation.

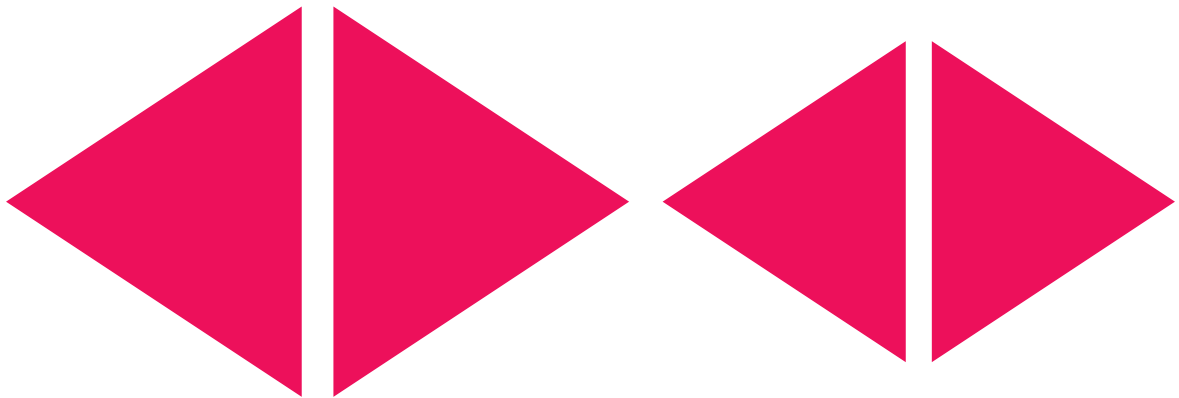
## HOW MIGHT WE...

In preparation for the ideation stage, the 'how might we' methodology helps in breaking down the problem statement in smaller actionable segments. It helps in framing the problem statement as an opportunity rather than an obstacle. The phrase 'how might we...' suggests that a solution is possible, but does not say what that solution might be. It gives enough focus to guide ideas enough freedom to think innovatively.



## THINGS TO KEEP IN MIND

- BEGIN WITH THE PROBLEM STATEMENT—REPHRASE IT BY ADDING ‘HOW MIGHT WE?’ AT THE BEGINNING.
- BREAK UP THE LARGER PROBLEM STATEMENT INTO THREE TO FIVE SMALLER ACTIONABLE QUESTIONS.
- KEEP IT BROAD—THE ‘HOW MIGHT WE’ QUESTION SHOULD BE BROAD ENOUGH TO GENERATE A NUMBER OF POSSIBLE SOLUTIONS.
- KEEP IT NARROW—IT SHOULD BE NARROW ENOUGH TO FOCUS ON THE STARTING POINT FOR BRAINSTORMING.



IDEA GENERATION

IDEA EVALUATION

IDEA DEVELOPMENT

IDEA CONCRETIZATION

**IDEA GENERATION:** IDEAS ARE THE LINK BETWEEN PROBLEMS AND THEIR POTENTIAL SOLUTIONS. TO MOVE FROM ONE POINT TO THE OTHER, A LARGE NUMBER OF IDEAS ARE NEEDED TO EXPLORE POSSIBILITIES HITHERTO UNEXAMINED.

## ACTIVITY #1: BRAINSTORMING ////////////////////////////////////

Brainstorming helps designers to generate ideas by looking at a problem or opportunity from a range of perspectives. This allows new ideas to emerge, as well as strengthens the existing ones. To use the tool effectively, the starting point (problem, opportunity, concept idea or existing proposition) should be clearly laid out.

Participants begin individually by writing ideas on sticky notes and pasting it on a common chart paper. Each sticky note contains only one idea. Again, the objective at this point is to generate as many ideas as possible, while completely disregarding their feasibility, viability and usability. These questions are resolved in later steps of the process. After everyone has added multiple ideas to the common pool, each member spends one minute to explain their ideas to the rest of the group.



**IDEA EVALUATION:**  
NOT ALL IDEAS ARE EQUALLY APPEALING, VIABLE OR MAY TRULY ADDRESS THE NEEDS OF THE USERS. IN THE NEXT STEP OF IDEATION, THE VAST SET OF IDEAS ARE SIFTED, SORTED AND EVALUATED TO ARRIVE AT THOSE THAT HAVE THE GREATEST POTENTIAL FOR ACTION.



## ACTIVITY #2: DOT VOTING

It is an easy and simple method to select which ideas to take forward into the next step of development.

Not all ideas generated after a brainstorming exercise are of equal worth. Only a select few ideas, which are more promising and appeal to larger number of people, can be taken forward to the next step of development. To evaluate which ideas are picked up and which get dropped off, group members express their preference through voting. Each member has one vote for the idea they think best answers the problem statement. The top-three ideas with most number of votes move on to the idea development phase.

**IDEA DEVELOPMENT:** FROM THE SEVERAL IDEAS EVALUATED IN THE PREVIOUS STEP, THE IDEAS THAT HAVE GARNERED GREATER ENTHUSIASM AMONG DESIGNERS ARE TAKEN TO THE NEXT STEP FOR FURTHER DEVELOPING THEM. IT IS ANOTHER PHASE OF OPENING UP AND BUILDING ON THE IDEAS THAT WERE SELECTED TO MAKE THEM STRONGER.

## ACTIVITY #3: P.O.W.E.R. TOOL

1

P.O.W.E.R. tool can be used to systematically interrogate and build an idea. It works by collectively identifying the best elements of an idea and ways of strengthening it while spelling out its weaker elements and how to overcome them.

P.O.W.E.R stands for:

**[P]ositives**-- What is good about the idea? Why might it succeed? Praise your idea!

**[O]bjections/Obstacles**-- What are the flaws? Why might it fail? Be super critical!

**[W]hat else**-- What's missing? What is unclear?

**[E]nhancements**-- How might the positives become even stronger? Review and build on them.

**[R]emedies**-- How might the objections or obstacles be overcome? Review and improve your idea.



**IDEA CONCRETIZATION:** IN THE FINAL STEP OF IDEATION, IDEAS THAT WERE DEVELOPED IN THE PREVIOUS STEP ARE NARROWED DOWN FURTHER. THE FINAL SET OF IDEAS ARE SELECTED TO TURN INTO FULLER SOLUTIONS THAT CAN BE PROTOTYPED AND TESTED IN THE LAST STAGE OF DESIGN THINKING.

<sup>1</sup> MobLab, Campaign Accelerator Resources; available at <https://mobilisationlab.org/wp-content/uploads/2019/03/CA-create-final.pdf>

## ACTIVITY #4: TEMPLATING

Presenting ideas to others outside the group forces us to give further clarity to our thoughts by spelling out its key elements, its uniqueness and the first iteration of what it may look like. Templating is a helpful exercise in co-creation where ideas are concretized through an objective critical feedback from others who may not be biased to the idea.

In developing a template, include some standard elements, such as the title or headline of the idea and a short summary. Then decide what are the key elements of the idea, such as-- why do you think this idea will succeed; how does it help bring about change; how is the idea different from others?



<sup>1</sup> MobLab, Campaign Accelerator Resources; available at <https://mobilisationlab.org/wp-content/uploads/2019/03/CA-create-final.pdf>

# 04-05

## PROTOTYPE AND TEST

*THIS STAGE WILL HELP  
IN CREATING QUICK AND  
ROUGH PROTOTYPES  
OF THE SOLUTIONS AND  
TEST WITH USERS AND  
ALLIES TO DETERMINE  
THEIR EFFECTIVENESS  
AND IMPROVE FURTHER  
THROUGH FEEDBACK.*

Prototyping enables designers and problem-solvers to test early versions of ideas with target users. Effective prototyping generates feedback that helps in improving and fine-tuning the solutions. It is about converting conceptual ideas into practical solutions. If ideas are tested and feedback is received from users throughout the planning and implementation process, then it is more likely for the strategies and tactics to succeed.

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**MAKE:** PROTOTYPES ARE NOT FINAL REPRESENTATIONS OF THE SOLUTION AND CAN TAKE MANY FORMS. THEY CAN BE QUICK AND SIMPLE AND YOU CAN BECOME MORE DETAILED AS THE IDEA EVOLVES.

**TEST:** PROTOTYPES ARE VEHICLES FOR FEEDBACK FROM END-USERS. IT IS IMPORTANT TO GET HONEST AND OBJECTIVE FEEDBACK FROM OTHERS TO CRITICALLY ASSESS THE SOLUTION AND IDENTIFY

**LEARN:** FAILURE IS AN ACCEPTED AND ESSENTIAL PART OF THE HUMAN-CENTRED DESIGN PROCESS. LEARNING FROM EXPERIMENTATION AND PROTOTYPING INCREASES THE LIKELIHOOD THAT THE END RESULT WILL BE A SUCCESS.

**ITERATE:** ITERATION IS AN IMPORTANT PRACTICE IN THIS LEARNING, ALLOWING YOU TO EXPLORE AND EVOLVE THE SOLUTION.

**REPEAT:** REPEATING THE PROCESS OF PROTOTYPING ENABLES FINE-TUNING THE SOLUTION THAT WILL ULTIMATELY BRING ABOUT THE INTENDED CHANGE IN THE LIVES OF THE USERS.

## THINGS TO KEEP IN MIND

- **KEEP IT SIMPLE AND SCRAPPY:** PROTOTYPE WHAT YOU NEED WITH MINIMUM LEVEL OF DETAIL. SIMPLE PROTOTYPES MAKE PEOPLE FOCUS ON THE GENERAL IDEA. BEAUTIFUL PROTOTYPES WITH A LOT OF DETAIL MAKE PEOPLE FOCUS ON THE DETAILS.
- **QUANTITY VS QUALITY:** IT IS BETTER TO MAKE MANY PROTOTYPES AND GET A LOT OF INPUT, RATHER THAN OF FOCUSING ON MAKING ONE PERFECT PROTOTYPE.
- **FOCUS ON KEY IDEAS:** SINCE IT IS A PROTOTYPE AND NOT A FINAL PRODUCT, DETAILS CAN BE ADDED LATER THEN THE IDEA FURTHER EVOLVES FROM FEEDBACK AND TESTING.
- **DON'T FALL IN LOVE:** YOUR FIRST IDEAS MAY BE GREAT, BUT LATER ONES WILL BE BETTER. NEVER FALL IN LOVE WITH AN IDEA OR PROTOTYPE. BE PREPARED TO THROW IT ALL AWAY AFTER TESTING.

<sup>1</sup> MobLab, Campaign Accelerator Resources; available at <https://mobilisationlab.org/wp-content/uploads/2019/03/CA-prototype-final.pdf>





Handwriting practice area with 20 horizontal lines.



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