

EXPERIENCE

The body is a central tool in norm-creative innovation processes. All of our senses are involved in the experience of a situation. Through our senses, we interpret and understand the world around us. Unfortunately, we often disregard the body, as does quite a bit of research. Of course, subjective experiences in certain contexts are less reliable and thus less important. But when we work with norms and values, which always involve the body in one way or another, observations and supposedly objective analyses are insufficient.

Our senses open the doors to our past experiences. They remind us of special situations and events that we still carry with us. Maybe the aroma of freshly brewed coffee produces a sense of well-being. Or maybe it turns your stomach, because it triggers the nausea the scent of coffee brought on during pregnancy.

Consciously creating experiences to which the body can react is an important part of a work process. Being present and attentive to what is happening in the moment helps us explore it on several levels, making it possible to produce richer knowledge material to use in the innovation process.

Remember: do not wait to have an experience. It should not be done after gathering facts. Rather, it should be one of the first things that happens and should subsequently be facilitated regularly throughout the work process.

THINK WITH YOUR BODY

Time: ca 4 hours Number: 2-7 people

This method is used to quickly brainstorm a variety of conceivable new solutions. The idea is for the physical experience to help the norm-creative solutions meet needs and desires that were not previously recognised.

This method is about using the body to come up with new ideas.

- List situations that need to be examined from a norm-critical perspective. For example, a customer meeting, a service interaction or something similar.
- Choose a situation that feels particularly important to begin with.
- Role-play about the situation with predefined roles. Appoint one person to be an observer. Act it out and take it in physically and verbally – live the situation.
- Describe and brainstorm. First the observer describes what he or she observed. Then the participants describe what they experienced, how it felt

and something surprising. Brainstorm how the situation could be changed. This could involve improvements or playing the situation back from another perspective, for example by shifting gender identity, functional capability, age or language.

- Role-play again based on the change you thought up.
- Repeat the role-playing game, descriptions and brainstorming until you come up with a better solution.
- Draw conclusions based on the experiences about the work moving forward.

SUGGESTION: Combine with the method Blow it up to create props.

THROW YOURSELF INTO THE GAME

Time: >8 hours Number: Alone or as a group

When we spend time in a place that is related to a project, we start to notice situations, individuals and groups that are important to the norm-creative innovation process. This method takes time, but it produces results. After spending time in the place, we also begin to be seen as less of an outsider, which can result in new contacts that deepen our understanding even further.

This method is based on experiencing by being where it all happens.

- Spend time in the place by visiting it regularly or establishing a base there. Your base could be a spot at a desk, a room, an unused office or something similar. A public space can be used for different activities, such as workshops and exhibitions.
- Spend time there on different occasions. Places change character throughout the day, on different days of the week and throughout the year.
- Talk to people at the place!
- Notice what happens there; observe who is present and who is not. Also pay attention to who interacts with whom and who the key people are. Start from, for example, categories of age, social class markers, sex, functional capabilities or language spoken. Who interacts with whom? Who seem to be key people?
- Continuously draw conclusions about the work moving forward.

SUGGESTION: Supplement with the Trigger method.
Use the tactics ♣8 and ♣2 for support.

LET OTHERS SPEAK

Time: 4-20 hours Number: 1-10 people

When analysing the situations of other people, we risk failing to successfully identify what is truly important when interpreting based on our own experiences. To build a more solid foundation, it is often smart to have users document and explain their situations themselves. We can facilitate this by documentation templates for users, which is then sent out for use in collecting information.

This method is based on letting users document their experiences themselves.

- Decide what situation to examine, such as how someone experiences public transport or the school cafeteria.
- Choose who will contribute to the study, but allow for the fact that the material may end up with someone you had not considered.
- Develop the material. Search the Internet for 'cultural probes' for inspiration. Offer variations so users can choose what they want to use. It could be a disposable camera, a diary or something else that is easy to use. Explain how to use the tools through writing, sound or video.
- Collect the material by also meeting the users and asking them to talk about what they did and what the study meant for them.
- Analyse the material and draw conclusions about the work moving forward.

SUGGESTION: Use the tactics ♣5 and ♣10 for support.

FOLLOW SUIT

Time: 4-8 hours Number: 1-10 people

There is no guarantee that what we make will be used exactly as we thought. So we need to carefully examine and identify what happens in the moment the items are used.

This method is based on observing and analysing what happens when people use items or do something else that is important to understand.

- Choose what will be studied.
- Choose who will be followed. Choose a person who fits into the currently established target group. Choose someone else who is not usually included in the target group.
- Follow one person at a time as he or she uses the product, service or setting.
- Observe everything that happens and take notes. Ask questions at each critical point to determine what the person is experiencing at that moment.
- Draw a horizontal axis and a vertical axis on a

large piece of paper or a whiteboard. The horizontal axis corresponds to the time the user spends interacting with the product/service/setting at different stages of use. The vertical axis corresponds to the user experience – up represents a positive experience; down represents a negative experience.

- Mark what the experience is like at different stages of use on the time axis.
- Evaluate and discuss until you produce ideas for improving the user experience.

SUGGESTION: Supplement with the method
Throw yourself into the game.

MAKE IT HAPPEN

Time: 2-8 hours Number: 1-3 people

When working in a social context, we need to deepen our understanding of the social interplay at the site, which involves having direct contact with people. We can do this by using activities that we design to trigger social situations in which we participate.

This method is based on creating a deeper understanding of a social situation or place.

- Don't hesitate. Use a simple method to ensure it actually happens. For example, place a table and chairs in the middle of a square and invite someone to sit down for coffee. Or build something and ask passers-by to participate in the building process.
- Invite people in. Some people will be bold and will want to take part; others won't. Take the chance

to talk to the people who choose to interact, but also consider what is preventing others from having the courage. How can you connect with them? With another activity?

- Clean up and don't leave a trace – unless that is exactly what you meant to do.
- Draw conclusions about what the experiences mean for the work moving forward.

SUGGESTION: Supplement with the method Throw yourself into the game. Also see the tactic ♣8.

PLAY A ROLE

Time: 3-4 hours Number: 2-7 people

We sometimes need to use our imaginations to think innovatively and differently to come up with different tasks or procedures. Changing roles can also make us aware of our inner limitations and what we believe we may or may not do.

This method is based on thinking beyond one's professional identity and role to reflect in new ways.

- Identify problems or questions from a norm-critical perspective. They can be specific or abstract.
- Write down different professional roles and characters on slips of paper, for example superhero, prime minister, billionaire, inventor, magician or world-famous celebrity.
- Take a slip of paper and play that role. Solve the problem or question as your character. Be attentive from a norm-critical perspective to the characteristics you give your character. For example, it is relevant to consider what special powers the superhero has. Use your imagination to connect with your character's functional capability, sex and so on.
- Exchange slips of paper after a while to try out new roles.
- Try one more role that is closer to the question at hand, such as a customer, user, salesperson or leader. Also try exchanging your regular roles to understand the problem from a new perspective.
- Draw conclusions about what the experiences mean for the work moving forward.

SUGGESTION: Use the ♠ suit to apply a norm-critical perspective throughout the method.

NAME THE CHARACTER

Time: 3-4 hours Number: 2-7 people

When we develop norm-creative products, services and settings, we need to broaden and update our target group description. The danger otherwise is that we are recreating stereotypes while simultaneously missing new and important potential users. One approach is to describe a user who challenges the norms we applied previously. The idea is to better understand their preferences, how they think, how they experience situations that are relevant to our innovation process and so on.

This method is based on creating a true-to-life but fictional person who uses a product, service or setting.

- Define a context, situation or setting that is typical of the innovation field in which you work.
- Create a fictional but true-to-life character, a persona (search the Internet for 'persona' for examples) by describing his or her life situation, habits, interests and so on.
- Explore how this imagined person would probably interact with the imagined context, situation or setting. Structure your investigation based on:
 - What is said.
 - What is done.
 - What he or she wants to achieve.
 - What frustrations he or she has.
 - What his or her driving forces are.
- Change, for example, the sex, age, ethnicity, position, or class of the character and discuss the consequences of that change in the imagined situation.
- Discuss and draw conclusions about the work moving forward.

SUGGESTION: Combine with the method Frame by frame.

SEIZE THE DAY

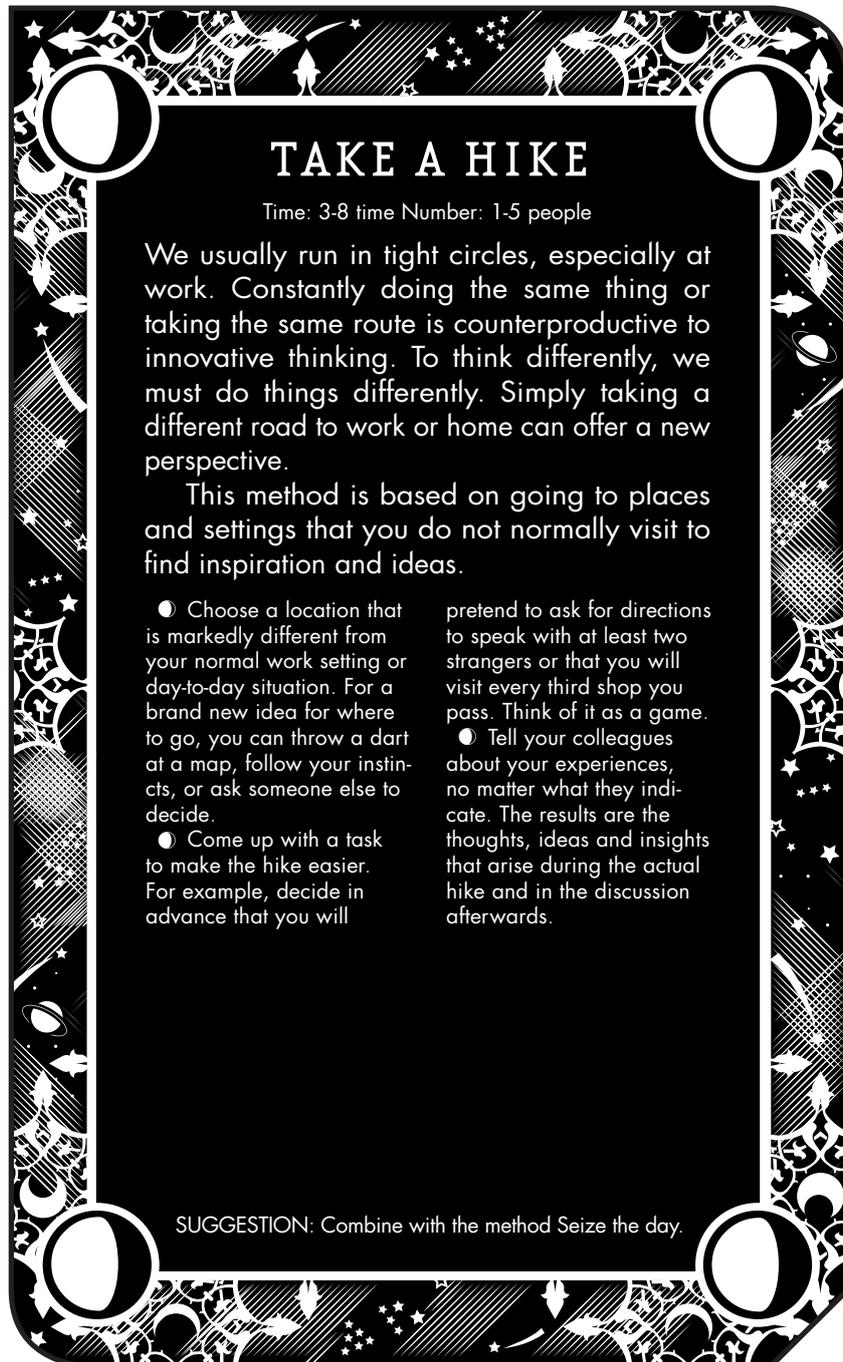
Time: 3-4 hours Number: 1-7 people

By allowing ourselves to be guided by our senses, emotions and unforeseen events, we can discover brand new things about ourselves and our surroundings. We can practice this by 'driving around', for example in a city, with no actual destination. This method works equally well in unfamiliar places and in places we visit or pass by frequently.

It is based on using our emotions and experiences to better understand a place..

- Choose a place, a starting point. This could be an area of the city the project involves or another interesting place that relates to your project.
- Start to walk around with no predetermined destination. Let what you experience guide the direction. Pay attention to what you feel and experience, not primarily what you see. If you like, you can maintain a simple record, for example on a map, by placing out words, colours or symbols that describe emotions and experiences.
- Talk to each other about your experiences and feelings, such as how they change and what you are reminded of.
- Follow up, preferably the next day, by discussing what your experiences and any documentation mean for your project.

SUGGESTION: Use the tactic ♣13 for support. Supplement with the methods Trigger and Throw yourself into the game.



TAKE A HIKE

Time: 3-8 time Number: 1-5 people

We usually run in tight circles, especially at work. Constantly doing the same thing or taking the same route is counterproductive to innovative thinking. To think differently, we must do things differently. Simply taking a different road to work or home can offer a new perspective.

This method is based on going to places and settings that you do not normally visit to find inspiration and ideas.

- Choose a location that is markedly different from your normal work setting or day-to-day situation. For a brand new idea for where to go, you can throw a dart at a map, follow your instincts, or ask someone else to decide.
- Come up with a task to make the hike easier. For example, decide in advance that you will pretend to ask for directions to speak with at least two strangers or that you will visit every third shop you pass. Think of it as a game.
- Tell your colleagues about your experiences, no matter what they indicate. The results are the thoughts, ideas and insights that arise during the actual hike and in the discussion afterwards.

SUGGESTION: Combine with the method Seize the day.

GET THE BALL ROLLING

Time: 8-40 hours Number: 2-7 people

When we experience something physically, we can better understand how it works in its entirety. Aha moments often happen when the prototype is in front of us. Maybe we discover that it's way too small and hard to get a good grasp on, or that it's too big relative to the user's body. The insights that arise in this moment provide valuable information for the development process. Well-defined ideas also clearly communicate the idea process to colleagues and customers.

This method is based on trying out new ideas for solutions through direct use.

- Use an existing product or service to develop an understanding of how it works, for example for a limited time, such as a weekend. Document the usage and write down your experience each time you interact with the product.
- Brainstorm alternative solutions for the whole thing and for its components.
- Carry out a role-playing exercise to explore usage from different perspectives. Don't give up until the user experience is as good as it can be.
- Test the solution on others to better understand how it is experienced in its entirety.
- Keep making improvements and try it out again to produce the best user experience possible.

SUGGESTION: Create materials with the methods Cut and paste and Blow it up.

WALK IN ANOTHER'S SHOES

Time: 8-40 hours Number: 2-7 people

The daily experience of discrimination is impossible to fully recreate for someone who does not face the same reality. But by physically placing ourselves in certain situations, we can deepen our understanding of what others experience. One way to do this is with empathy tools. Gloves that are too large can simulate difficulty grasping small items. Foggy eyeglasses can simulate the experience of visual impairment. Weighted clothing can help us experience difficulty moving around. A blind cane, crutch or wheelchair can be used to investigate the accessibility of public spaces. Another method is to act. Walking hand-in-hand with someone who appears to be the same sex as yourself or wearing a niqab for a day can be real eye-openers.

This method helps developers better understand other people's experiences.

- Design an empathy tool or activity with experts and users to make the experience as realistic and accurate as possible.
- Prepare a form of documentation, such as filming, so the activity can be recorded and studied afterwards.
- Carry out the activity. Keep in mind that support may be necessary to prevent injuries. Threatening situations may also arise that must be handled or averted.
- Discuss how the experiences felt with users.
- Compile the conclusions and discuss with colleagues what the experiences entail for the work moving forward.

SUGGESTION: Use the tactic ♣ 10 for support.

KNIT TOGETHER

Time: 2-6 hours Number: 3-12 people

Collaboration and dialogue are good for deepening your understanding of others' experiences, but they can also be easier said than done. Well-defined guidelines can be especially helpful.

This method is based on helping one another interpret and describe experiences.

- Choose three different physical locations. For example, a square, a train platform and a classroom.

Split into site groups of at least three people each.

- Go to a site together.

Bring paper and pens or a simple recording device if someone would rather record than write.

- Describe what you see, hear and smell. Scan your surroundings without making value judgements. (5 minutes)

- Make free associations with what the site reminds you of: historic events, memories, style eras, movies. (5 minutes)

- Describe how it feels to be at the site, both physically and mentally. (10 minutes)

- Repeat the procedure

at each site. Then gather up your notes and give them to the other site groups.

- Write three separate paragraphs in your site group using everyone's notes about the location.

Identify:

1. the site's elements (appearance, sound, scents). Do not make value judgements, only write down a description.

2. the site's associations (historical events, styles).

3. your experience of the site (how it felt – physically and mentally).

- Reflect together about what you wrote. Write a summarizing paragraph about the course of events in the present tense.

- Present the material to one another and discuss tone and credibility.

SUGGESTION: Use problem complex ♠ 13 for support. Combine with the method Blow it up and Take a hike.