

The background of the cover features a stylized, light blue line drawing of two hands, one from the left and one from the right, cupping a heart shape in the center. The lines are fluid and sketchy, giving it a hand-drawn feel. The entire illustration is set against a solid dark blue background.

# DESIGN FOR CHANGE IN MARGINALIZED COMMUNITIES

A tool book for NGOs,  
social entrepreneurs and  
practitioners

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## Preface

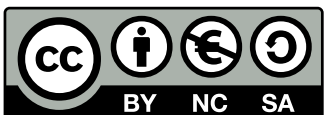
This book is a guide for non-designers and professionals seeking methods and tools to work with marginalized communities. It talks about awareness, identity, empowerment and understanding. It also talks about how to promote dialogues between people and how to help individuals to become active agents of change by using simple elements from design practice.

It is the result of several years of working experience with communities in different contexts, especially within the EU funded project named PARTY - PARTicipatory development with the Youth, which took place in Southern Africa and Europe between 2015 and 2018.

The methods and tools illustrated in this publication have being defined through a series of co-design activities with communities and NGOs living in marginalized contexts. The aim was to find an innovative approach building upon the canon of Service Design and Design Thinking methods, which maintained a respect for local cultures and living conditions in addition to people's desires and expectations.

The ambition was to create a toolkit which communities and NGOs could adopt as their own, and could use without the support of expert designers, in order to develop their own creative path towards the development.

For more information about PARTY project, please visit: [www.ulapland.fi/EN/Webpages/PARTY](http://www.ulapland.fi/EN/Webpages/PARTY)



# Acknowledgement

The tools and methods collated here are the result of a collaboration with numerous researchers and designers involved in the PARTY project:

- University of Lapland in Rovaniemi, Finland;
- PACO Design Collaborative, Milan, Italy;
- University of Leeds, UK;
- South African San Institute (SASI), Kimberley, South Africa;
- Namibia University of Science and Technology (NUST), Windhoek, Namibia
- Cape Peninsula University of Technology (CPUT), Cape Town, South Africa.

The support of local NGOs and governmental institutions was also fundamental. These partners often facilitated work with local communities, finding space, introducing participants and organizing logistics.

We would like to thank:

- //Ana-Djeh San Trust in Windhoek, Namibia;
- XK FM Radio in Platfontein, South Africa;
- !Khwa Ttu Training Centre in Yzerfontein, South Africa
- N|uu Language School in Rosedale
- SASDO Southern African San Development Organisation, Platfontein, South Africa

Finally, the biggest thank you goes to all the San youth who attended our participatory design workshops and events, helping to define and structure this tool book and making us feel welcomed, enriched and amused by their stories, curiosity and energy. In particular, the San students living in Windhoek, the students at the !Khwa ttu Training Centre and the youth of Rosedale and Platfontein.

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# INTRO

This tool book looks in the direction of marginalized people who, for various cultural, historical, political and economic reasons are not accepted and understood by wider society. More specifically, the focus is toward communities which are the ecosystems of interactions and behaviours that have common values and expectations between their members.

We live in a fluid, permanently connected, hyper-modern world. Despite this, more and more divisions and barriers arise between neighbouring countries, societies and cultures each day. The capacity of people to tolerate and understand each other decreases, as ignorance and fear increases. Governments seem to invest more in building walls than

bridges and societies continue to marginalize the weak, the poor and the misunderstood. Historical mistakes are ignored and instead are repeated many times. The expectation of a unified and harmonious world therefore remains a dream in this contradictory global context.

On the other hand, we live at the dawn of a digital era which makes the world smaller and increasingly accessible. This promises to bring about a profound revolution in the way human beings relate to each other. We can see this happening as sharing is increasingly encouraged and inclusiveness is promoted in the digital world. However, this revolution needs to be guided and designed, in order to preserve the values of humanity and collaboration, which are changing in many aspects of our lives.

By the effect of these changes the very meaning of the word 'marginalization' is transforming. Traditionally it indicates an entity which is territorially, socially and economically detached. However with today's wide spread digital access these communities are more aware of their exclusions. They also have new means to express their own voices, as well as the potential to react to new challenges and build their own futures. With these hopes in our hearts we started our work by questioning ourselves: what can be the contribution of (service) design as we respond to marginalization in present and future societies? How can design become a practicable approach for communities, NGOs and social agents to overcome problems that stem from a lack of self-esteem, self-consciousness, poor

access to education and poor access to resources? Can participatory processes motivate, engage and activate communities towards meaningful change? Responses to these questions are contained in this book, in the selection of the tools, generated and tested by PARTY Project researchers and designers in the context of exploratory and creative workshops with San communities, NGOs and local organisations in Namibia and South Africa.



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This book is designed to be a practical support to organize, run and facilitate workshops with marginalized communities, particularly involving young people, the toolkit is structured in three main parts:

#### **(1) Engage:**

This part introduces attitudes to be embraced and tips to utilize while working with communities. It is the most delicate phase in which one has to take into consideration the flexibility of the tools, approaches and methods according to the context. When co-designing with marginalized communities the approach, the methods and the tools should be flexible enough to adapt to the local conditions. Whatever the exercise, when participant engagement is critical, the facilitator must understand that they are working under different circumstances to those from their home lives. Hierarchy, as well as religious, cultural and social aspects may influence group dynamics in unforeseen ways. Implicit relationships, invisible to those outside of the community, may deeply affect participation. For this reason it is important for the project to involve community leaders to act as role-models and share with them the final results. This will also help in creating a common ownership. The strategic role of working with a marginalized community is not necessarily about bringing personal ideas to the process, but facilitating user interaction, increasing engagement and sharing personal skills and knowledge. This kind of contribution creates trust, which is essential to frame the interaction between members

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of different communities. It is in the best interest of both the facilitators and participants that this trust is established before true collaboration can occur. This can set the groundwork for a process where further trust grows over time through various interactive exercises.

#### **(2) Process:**

This section provides design methods and participatory tools to NGOs and community members to activate themselves as agents of change within their community. The process in this book is divided into four phases of participatory development : Self-awareness, Participation, Evolution and Action under the progression of ME, ME+ and ME++ concept. They aim to help the youth to understand their position in the community, amplifying the sense of belongingness and giving the opportunity to young individuals to have a productive role in their society.

#### **(3) Tools:**

The last part of this book consists of a library of all the tools that will be required to follow the above process. Each tool is accompanied by a guide explaining how to use it and what materials are needed. This section also consists of ready-made templates for the participants to download online.

# Working with communities

**Communities are sociological entities.**

**They are ecosystems of behaviours and interactions based on common values and expectations within their members.** They differ from each other based on their identity, religion, politics, gender roles, access to resources or even beliefs about what is true or false.

Hence, when people from different cultures meet, different set of behaviours, gestures and beliefs intersect, often resulting to misunderstandings. Fortunately this is not true for all the cases since communities need to create some set of values to foster connection with the outside communities and help them survive in a bigger ecosystem. These values consist of “bonding”, to hold all the members of a community around its identity and the other is “bridging” which generates exchanges and contribution of ideas and goods with the neighbouring communities, which too allows the community to evolve by itself.

**Marginalized communities are communities with individuals and families that face systemic, cultural, political, social and economic exclusion, which brings barriers to their access to resources, rights and a decent standard of living. This situation weakens both the “bonding” and “bridging” values.**

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Fighting marginalization is one of the aims of the many Sustainable Development Goals of the UN. It is a challenge that the contemporary society must accept, both to eliminate inequality and to preserve cultural elements that positively differentiates smaller communities.

All marginalized communities face a difficult life situation and a lack of perspective of the future.  
**Co-creation activities and participatory processes help such community to trust in the community bond and its members to be active players in the definition and implementation of solutions.**

## Note

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While working for communities which are different from one's own, following points should be considered:

- Accept the fact that different communities have different assumptions and beliefs.
- Build knowledge about their different behaviours and beliefs.
- Learn skills that are needed to improve communication between different cultures.



# Working with the youth

Everybody in a community can be involved in a co-design session and have the chance of becoming an agent of change, making their living conditions better. The role of young people within marginalized communities is underestimated. This cluster of population spans between 15 to 30 year olds (teenagers and young adults), live with less control over their lives and with little access to the necessary resources to fulfil their basic needs. They are overexposed to negative behaviours and have no voice in the social life of the community. Consequently, they lack self-esteem and confidence. This situation is also common with most of the teenagers and adults around the world, as they too are experiencing difficulty in understanding their roles in the society.

**The case of the youth in indigenous communities is exceptionally difficult. Every day they live with the contrast between the traditional culture and social values of their parents, and those of the western society.** They are also stuck between the awareness about the difficult events of their ancestral past with westernization and the present influence of the contemporary world as they see through the screen of their cell phones. They struggle to bring a balance between doing something to protect and preserve their historical heritage and on the other side to dream to become the next football star or pop icon like any other youngster in the world.

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This situation is contributing to increase marginalization, however on the other hand it also motivates the youth to be helpful and available to participate in social actions, make their local conditions better and determine their identity as individuals and as a group.

**Under specific circumstances, young people react and participate more than other social clusters. They are more enthusiastic and committed, especially if involved in practical and creative activities, and where they can see immediate impact in self-awareness or in everyday living conditions of their community.**

Hence, the methods and tools contained in this book look at the youth as the preferred social cluster to be involved in a meaningful dialogue to transform the society. **It proposes an approach which respects their beliefs and values, and at the same time leverages on their availability to participate in creative and concrete actions.**

The book also defines few modalities through which their contribution can increase in quantity and quality. Naming a few like, use of acting and props, the application of technology or social media, the role of drawing, sketching and playful approaches.

# Facilitating a workshop

The scope of this tool book is to support local communities to express their potential in a series of participatory actions. These actions are conducted in the form of workshops with different formats like meetings, brainstorming sessions and creative workshops.

**It needs one person to launch the challenge and to inform and follow the steps of the co-design process.**

There are many different names to describe this role of the person, for example, animator, mobilizer, activist. However, in this book this person will be referred as a **facilitator**.

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Although in these processes one has to think like a designer, being a facilitator is different.

**The facilitator is in charge of setting the right mood for the session, be the bridge between the different souls of a community, support the members of the group in a workshop, promote knowledge transfer and interaction between people and enhance co-creation.**

**Facilitator is all about reputation, impartiality, being open minded and being a good listener** (initiating discussions from what has been perceived by the audience). These points are very crucial for having a successful participatory session.

# Service design driven participatory actions

Many research and projects have already shown the advantages of leveraging on people's participation, to enable the dialogue among members of the same community. The importance of "from people to people" solutions, as opposed to the top-down ones of public institutions, have their advantages in focusing on real problems and in making the citizen an active player in public innovation.

Bottom-up solutions are the result of participatory processes which exist since decades but has been renovated by the tools and the methods of Service Design.

**It is a sense-making process which enhances strategic conversations, guides idea generation, and uses prototyping and new business model to help people to connect, contribute, create and collaborate. A Service Design structured participatory approach helps designers to understand people's need and expectations better, as the people or users are involved in the design process. It also supports the delivery of a solution which has been approved by the majority.**

For marginalized communities, this result does not seem to be enough.

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**One of the aims of this manual is to spot those members of the communities who could be trained to manage simple design tools and become experts to benefit the whole community with it.**

To do so, the participatory process has to be well planned in order to create awareness of the potential of an individual and the community. It also has to focus on the elements that empower the participant's actions, independent of external factors. Designers in this kind of participatory processes are a sort of initiators and trainers.

Working with marginalized youth has put light on Service and Participatory Design principles that help in creating a platform for development, experiential learning and problem-solving skills. Aspects like, how to frame the activities, how to use them and even important, what materials to use for these processes, were all developed while having a dialogue with the youth.

**The tools kept refining itself during the design activities, especially when the youth got the stage to open up and describe the real scenario of their community.**

This in a way helped in providing the ownership of the approach to the community and give a long-lasting impact.

# ENGAGE

This section is about a set of basic attitudes and mindsets that will be helpful while working with marginalized communities. It's called "engage", since it is a preliminary necessity to create relationship based on mutual trust, when people from different cultures and socio-economic conditions have to collaborate.

Trust is an essential value especially while working with marginalized communities. Due to their unjust experiences on a day to day basis, marginalized groups who are discriminated, do not tend to trust those outside their community. It is in the best interest of both the facilitators and participants, that trust is first established before true collaboration can occur. However, there are no strategies existing to build trust, but just one's personal credibility, competence and ability to feel empathy and connected. These are the only best asset to build a strong and lasting relationship.

# Respecting the community and its members

When one has to work with marginalized communities, dealing with the members as aliens of the society and isolating them, making them believe in the one's ideology should be avoided. For as banal as it may sound, too often people who work with such communities tend to treat the work partners as research objects or inferiors.

**Coming from a different culture means having different knowledge or education. Working in a community different from one's own, needs a lot of learning from both the sides in an equitable relationship and not one sided.**



## Ask yourself:

“Are you referring to the persons of the community with the right terms and names?”

“Do you respect the thoughts and words of the members of the community which are different from your socio-cultural models?”

“Do you respect their attire although different or maybe unacceptable for you and your culture?”

“How do you react when you discover that the people in the community don't understand the way you talk, your concepts and the facts you refer to?”

“Do you say thanks enough?”

# Thinking & acting ethically

The marginalized community one who has to work with may be defended by legal protection and rules regarding how to interact with the community and how to conduct research in an ethically correct way. **Together with their own system of values, culture and believes, they have their own social hierarchy which has to be respected and followed.**

One should search for the code of 'research ethics of the community' and stick to it since it was written to defend both the interest of the activist and that of the community members.



## Ask yourself:

“Are you familiar with the culture, history, common knowledge and believes of the community regarding the topic you are going to work with?”

“Are you aware of the existing hierarchy within the community? What actions are you planning in order to respect it?”

“Can you find anything like a code of research ethics concerning the community you work with? If yes, who are the associations and organizations leading this process?”

# Creating empathy

Working with marginalized communities mean to deal with delicate information that often are hard to handle as outsiders. Empathy is “the capability of putting oneself in someone else’s shoes.”

However, **working with marginalized communities can evolve into an honest effort of mutually sharing of everyday life aspects and visualizing sincere interest in common projects.**

It opens a crucial step of “what makes us similar”, beyond all cultural and social biases. It is a way to show that although people have different lives and live in different contexts, all share similar human nature, capabilities of facing problems and of creating solutions.



## Ask yourself:

“You are asking to share aspects of their personal life, but are you sharing your personal experiences with the community?”

“Do you put yourself at the same level of the people you work with?”

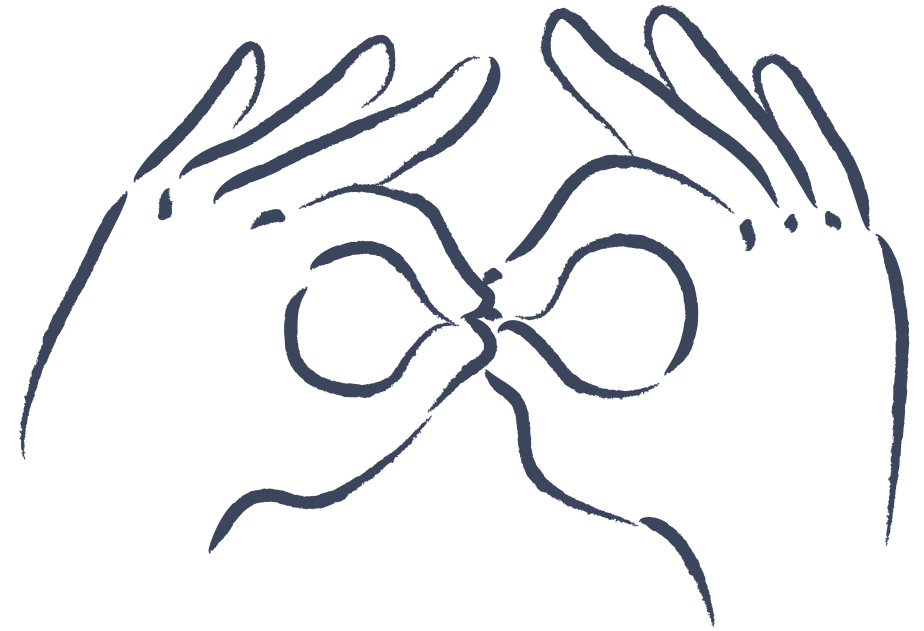
“Do you spend with the community extra time over the work session? Sharing a meal with them for example can be an important moment for getting close”.

# Understanding relationships

It is important for one to understand the relationship with the individuals they work with. A facilitator or researcher will have an impact on them and start a new relationship just by visiting the communities.

**This relationship will make the community members expect a long-term engagement and possible friendship for the future.**

On the other hand, to fully understand the outcomes of one's work, one has to understand the different relationships of the related marginalized community with other communities and in general with the whole society.



## Ask yourself:

“Are you listening enough?” People love to tell their story.

“Are you aware of the expectations of the person in front of you?”

“Have you checked if there are some common interests or areas you both share?”

## Remember:

If one is aware that they will not be able to go forward with the friendship once the project is ended then they should avoid becoming intimate friends with the individuals from the community they work with.



# Mapping the context & history

It is necessary for the facilitator or the researcher to read about the community before they start to work. **One should try to understand which culture the community is from and locate them in the context.**

A community can consist of different groups, even contrasting with each other, with different histories and languages. All these aspects will affect their participation.

One should remember that attendance may also get lower than expected and the organization can fail too.



## Ask yourself:

“Do you know the history behind the marginalization of the relative community?”

“Do you have the basic knowledge of the local culture?”

“Do you speak few words in the local language?”

“Do you have a plan if just few people will show up? What if some of the materials you need are missing?”

# Choosing the right facilitation

While facilitating, it is critical to be able to understand when a discussion should be pushed towards a specific direction or when to leave the participants by themselves. For this reason, different facilitation styles can be applied with respect to the context and the moment of the workshop. They are:

- **Challenging** to stimulate divergent thinking.
- **Authoritative** to make the participants respect rules and time or fix some expectations.
- **Friendly** to create a bond and to share experiences.
- **Mentoring** to give suggestions to explore alternative directions or give solutions for complex areas.
- **Encouraging** to push for completing tasks and ask for collaboration.

One should always remember that the final goal of the facilitation is to promote collaboration!



## Ask yourself:

“Do you know your participants’ traits? Do you know exactly the workshop’s goals?”

“Are you able to choose the facilitation style that matches participants’ traits and workshop’s goals?”

“Can you switch facilitation style fast enough if you see that your workshop participants are not collaborating as planned?”

# Thinking as a designer

Design is not simply a discipline, it's a way of thinking and a skill that can shape one's environment and lives. To "think as a designer" means to start any activity from the understanding of the context till the delivery of a service; considering the needs and the point of view of the users and the community. It means **to make people at ease in the designing process, enabling them to share, imagine and create, and also, to understand that there are tools at disposition for any specific task.**

Does everyone need to have all the skills of a designer? Of course not. But each person needs to realize the potential everyone has when involved in a collaborative creative process.



## Ask yourself:

“Are you including the community in the process?”

“Are you enabling the community to express their needs and desires freely?”

“Are you helping the community to share their knowledge?”

“Are you encouraging the community's creativity?”

# Leaving something behind

As a facilitator or a researcher, one has to remember that they cannot solve all the problems of the community, instead it is crucial for them to pick up the most meaningful challenge, that the community thinks is important.

It is necessary to understand the commitment towards the community. **The community would like to keep in touch with the researchers and facilitators even after the completion of the project.** It is thus important to either come back and follow-up on the work or leave behind the fruits of the work in the most tangible way.

The biggest impact one can make is through continuous or repetitive work. "Rome wasn't built in a day" and sometimes the biggest change lies in the details. It is advised to find the potential of the work that can be continued further.



## Ask yourself:

"Are you creating too much expectations?  
Are your expectations meeting the reality?"

Be realistic or you will risk losing the trust of the community towards you and project.

"Have you explained the community the extents of the project?"

"What would they get back from participation?"

"What will remain at the end of the project?"

Don't take it for granted that what is relevant for you is relevant for them too.

# PROCESS

The participatory process described in this manual aims to provide design methods and tools to the community members willing to activate themselves as agents of change within their community.

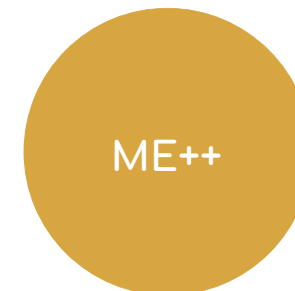
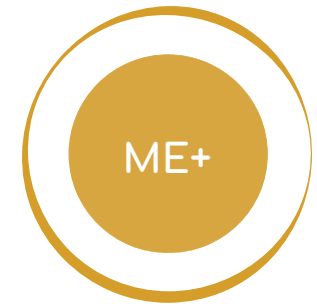
It is a process based on the principles of Design Thinking, structured in phases and steps that have the goal of increasing the awareness of the participants about the possibility to create common services. It also aims to generate ideas, to produce small actions to support the social life of the communities or sustainable businesses.

There are four phases of the process which represents the stages of development of a participative project: Self-awareness, Participation, Evolution and Action. As any conceptual model, it has been conceived to be the logic of the process.

As per many other Design Thinking models, the process is not necessarily linear. **Many activities and tools described in one phase can be used iteratively in different moments and applied to reach different goals, asking for individual involvement as well as group and teams ones.**

All phases of the process aim to help the youth to understand their position in the community, amplifying the sense of belongingness and giving them the opportunity to have a productive role in it.

The process starts by building an empathic relation with the members of the community and progressively providing capacities to implement an empowering action from the individual sphere of the single participant (ME) to its local community (ME+) and with a wider, sometimes global, scenario (ME++).



# Me, Me+, Me++

Defining the boundaries of communities were always difficult since a long time. However, because of today's global digitalization, these boundaries have become even fuzzier. The digital media is connecting people cross borders, making the world a "Global Village", where all individuals are part of more than one specific communities.

Therefore, engaging the members of a community in a participatory process has to consider the ways to appeal the individuality of each participant, understand personal capabilities, values and visions. It should also find methods to trigger community action, as well as the feeling of belongingness to a local group or even larger and blurrier one.

These levels are defined as ME, ME+ and ME++. The definition of the boundaries of these three levels varies from context to context and from action to action, where the first starting element of this process Me, defines the later elements of Me+ and Me++.

Me



It is the level of an individual with his/her personal beliefs, skills and behaviours. Especially in an hyper individualistic society, every participatory action has to consider the drive to satisfy the inner needs of safety, belongingness, self-esteem and self-actualization.

Me+



It is the level of the immediate interactions of the individuals, mainly within the family or the close local community. It is the level in which the interaction occurs with people of the same kind, the one in which we feel to be a part of. The sense of belonging to these local communities is often based on the bonds created by the shared identity, habits and traditions of the group.

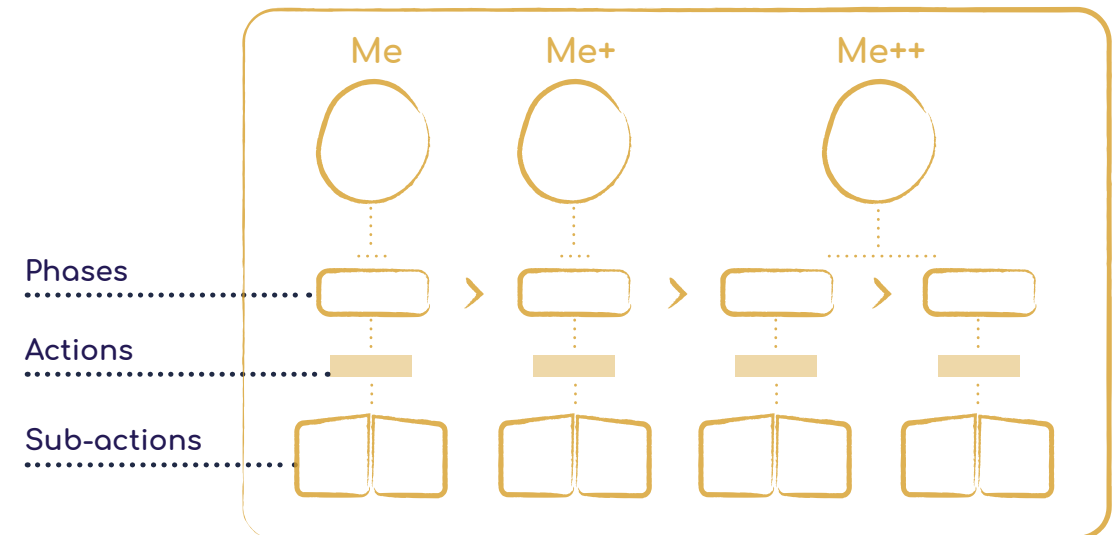
Me++



It is the level introduced by the omnipresent digitalization where one can be a part of a larger group by using social media. This also allows the individuals to open themselves to the diverse outside world. These interactions can also occur within similar groups in different contexts (e.g. the youth of the world) or between different people bridging different cultures.

## The scheme

The following pages describe the Me, Me+, Me++ process in detail. It explains the four phases under each Me's. These phases are supported by its respective actions and sub-actions, which are explained in the further sections.





ME



Individual

ME+



Local Community

ME++



Global Community

phases

Self  
Awareness



Participation



Evolution



Action

actions

Collecting  
STORIES

Building  
COMMON VISIONS

Looking for  
RESOURCES

Making  
IMPACT

sub-actions

Identity

Under-  
standing

Community  
mapping

Idea  
generation

Planning

Training

Execution

Launch

## Phase 1: Self awareness

Understanding the sense of individuals' self-awareness allows to explore the personal sense of identity and belonging to the community. Helping the participants to collect and tell personal stories has been defined as the most suitable action to explore one's sense of identity.

This approach is useful in several directions:

- It supports the individual's empathic connection with the workshop's participants.
- It helps detecting those individuals who are more reactive and motivated in the workshops.
- It reveals those individuals in the community with stronger leadership skills.

### Collecting stories

Collecting Stories is a part of the process to engage with the youth through an individual perspective. Workshops and methods are aligned to facilitate an introspective activity with the youth, understanding their feelings on their actual status and their personal expectations for the future.

#### IDENTITY:

Participants identify their challenges and wishes, reflecting upon their position in the community.

#### UNDERSTAND:

Participants understand the identified challenges and wishes in-depth, share knowledge about each other and raise real motivations behind the first answers.

## Phase 2: Participation

Following Self-awareness, it is the call to participate, leveraging on the sense of belongingness to the community.

This second phase helps in mapping the community and giving roles to the participants, guiding the generation of new shared ideas. The activities related to this phase are developed at the ME+ level, the level of the local community.

### Building common visions

The actions aim to start group participation to work on the sense of community. The workshops included in this phase are mainly focused on generating ideas and opportunities.

#### COMMUNITY MAPPING:

Participants move from the individual level to the group level by sharing and clustering the personal challenges to the close community.

#### IDEA GENERATION:

Challenges and wishes are converted into insights which are used to generate innovative ideas/solutions.

## Phase 3: Evolution

Moving from the draft concept to a structured project. In this phase the participants work on the development of the idea in detail. It refers to the ME++ level and aim to transfer basic design and managerial skills to the community's participants.

### Looking for resources

This phase includes a series of initiatives aiming to find resources to support the progress of the ideas generated in the previous step. Some of these resources are skills that the participants need to learn to develop the projects. In these cases, some training courses are provided. Almost all activities should include the participation of relevant stakeholders (ME++ level), as possible supporters of the implementation.

#### PLANNING:

Participants develop the design concept more in depth in order to define what they need to do and who they need to know to make the project real.

#### TRAINING:

Participants learn basic design and managerial skills to implement, produce and deliver their concepts.

## Phase 4: Action

The final and operative phase sees the participants working to bring their concepts into reality, from the pilot project to the implementation of the final proposal. This phase refers to the ME++ level because for the implementation, external stakeholders need to be involved.

### Making impact

This phase introduces tools that are very operational in nature. They help the participants to move their paper-based concepts into a real project in the society.

#### EXECUTION:

Participants develop the idea into a pilot project in order to test it in a protected environment.

#### LAUNCH:

Participants finally launch their projects in their community and evaluate them.

# TOOLS

This section contains a series of tools to be used to facilitate the interaction with the community and to structure the different phases of the participatory process.

To the eye of an expert designer some of them could appear familiar since they share the same logic of some common Service Design tools; others may appear as simple as basic hands-on activities or tasks. In any case the effort has been the one of making each tool as self-explicable as possible, easy to use and replicable, using a simple visual language to overcome the barriers created by the spoken one. These tools make the intangible elements like emotions, interactions and connections visible. By doing so, they help to understand the context, to express opinions, to create solutions, to evaluate them and finally to make decisions.

Like all the tools, these too require a certain level of mastery. Our suggestion is to start from choosing few of them (according to the specific phase of the process and the connected goals) and getting familiar in using them. Little by little it will be possible not simply to select and use them properly, but to interpret a great variety of feedback they can generate. Some of the feedbacks can also come from the analysis of the attitude and behavior of the people while using them.

## How to use these pages

The following pages introduce each tool by giving indications on how to use them.

Every page is structured as a card, reporting:

1. Name of the tool
2. "Aim" (the reason why one should use it)
3. "What is it?" (a description of the activities connected to the tool)
4. Steps (the inner logic and process of the tool)
5. Difficulty Level (how easy is it to be used)
6. Time (how long it takes to perform the activities related to the tool)
7. Tips (some suggestions to get the best results)
8. Materials (what do you need to perform the activity)
9. Online template (to indicate the availability of the online template at [www.pacollaborative.com/toolbook](http://www.pacollaborative.com/toolbook))
10. Navigation (to indicate in which part of the process one is, with reference to page 46)

The diagram illustrates the layout of a tool card. It features a light gray background with a white central area for text. The layout is organized into sections with corresponding numbered callouts:

- 1**: NAME OF THE TOOL
- 2**: AIM
- 3**: WHAT IS IT?
- 4**: STEPS
- 5**: Difficulty level
- 6**: Time
- 7**: Tips
- 8**: Materials
- 9**: Online template (represented by a document icon with a download arrow)
- 10**: Navigation (represented by a series of four dots, with the first dot highlighted in dark blue)

The card also includes a photograph of a whiteboard with orange sticky notes and a small image of a person in the bottom right corner.



Download online template at:  
[www.pacollaborative.com/toolbook](http://www.pacollaborative.com/toolbook)



Navigation

## Self awareness

### collecting STORIES

#### Identity

.....

The big 4  
Face the future  
Paper collage  
Digital storytelling  
Family tree

#### Understanding

.....

Peer interview  
Back to the roots  
In & Out  
Future CV  
Draw & Share  
Future us  
Development Spectrum

## THE BIG 4

**Difficulty level**  
Easy

**Time** 2 hours

**Tips**  
Motivate them,  
help them  
to break  
stereotypes.

**Materials**  
A3 paper,  
scissors,  
markers and glue,  
colored paper,  
old magazines,  
sticky tape.

Online template



### AIM

To map the priorities of their lives.

### WHAT IS IT?

The big 4 consists of a simple map divided into 4 parts. Each part to be used to identify a topic related to themselves.

### STEPS

- Provide a clear brief about the activity.
- Draw a huge X on the sheet, dividing the paper into 4 parts.
- Let participants draw themselves at the center of the X.
- Let them think about 4 themes that are important for them and place them in the 4 areas.
- Participants should start to visualise each area using different techniques (collages, hand drawing, writings or painting)
- When everybody has finished the poster, each participant will present it.



# FACE THE FUTURE

## AIM

To gain insights about how the participants feel about their future.

## WHAT IS IT?

'Face the future' is a playful and interactive data collection method. Engage the participants and asks them to design a mask that depicts their hopes, dreams and aspirations for the future. Using this tool with social media would also be effective in popularizing it and increasing engagement.

## STEPS

- Provide a clear brief about the activity.
- Let the participants name their mask and create their design.
- Let them add comments on their mask, using speech bubbles that allows to generate insights about who they are and how they feel.
- Take pictures of the participants with their masks!



## Difficulty level

Very easy

## Time

2 hours

## Tips

Better to use with youth.

## Materials

Paper, scissors, elastic, markers and glue, colored paper, old magazines, sticky tape, colored stickers, cardboard to make a frame for the picture.

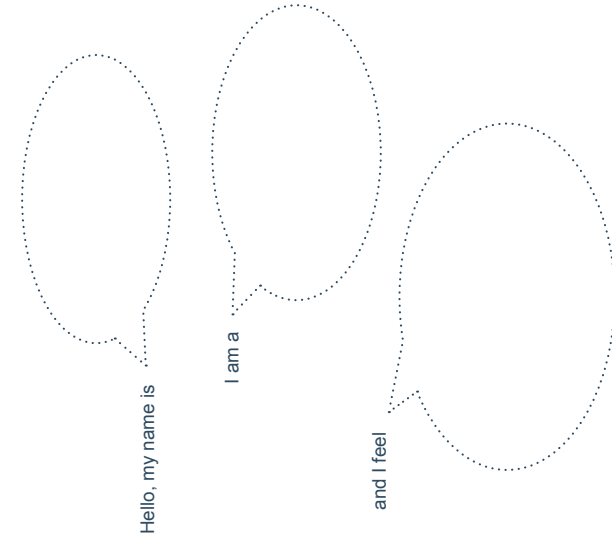
Online template



## FACE THE FUTURE

(side B)

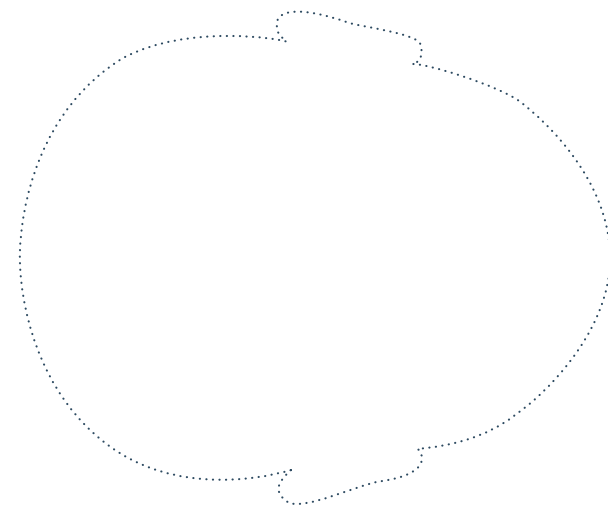
By filling the speech bubbles, add comments about your design.



## FACE THE FUTURE

(side A)

Design your mask and give it a name.



# PAPER COLLAGE

## AIM

To facilitate conversations on specific topics such as career, lifestyle, family and beliefs, through the use of visual language.

## WHAT IS IT?

Paper collage consists of images and words put together on a board in a visual depiction to represent the way participants perceive their present. It can be an individual or a group activity.

## STEPS

- Provide a clear brief about the collage topic. It can be about career development or even career and lifestyle?
- Provide a lot of raw materials with various selection of images and words (for example from different types of magazines/newspapers) for participants to make the collage.
- Every participant should have a sheet of paper, pair of scissors, marker, glue and enough material to work with (at least one magazine). If the activity is a group activity, a bigger surface should be provided to let the group collect images and words on a common board.



## Difficulty level

Easy

Time 2 hours

## Tips

Help participants reflect on motivations to avoid stereotypes and to facilitate conversations.

## Materials

Poster boards, scissors, glue, markers, old magazines and newspapers.

## Difficulty level

Medium

Time 2 days

## Tips

Help participants to organize their time properly. Let them use the language they are comfortable with.

## Materials

Digital resources: mobile phone, cameras, laptops to edit the story.

Online template



# DIGITAL STORYTELLING

## AIM

To enable individuals or organizations to reflect on their personal journeys.

## WHAT IS IT?

The digital storytelling tool is a methodology that allows participants to present their personal story in a short video. The output is a video where the participants can express their story, explaining who they are and their past.

## STEPS

Day 1:

- Provide a clear brief about the digital storytelling aim and values.
- Participants should start preparing a clear storyboard (on a paper) about what they want to tell and show in the video.
- Prepare the script of the video.
- Collect materials: search for pictures online or in personal picture folders for shooting the video.

Day 2:

- Edit the video using Movie maker or other simple software.
- Present the video to other participants.



# FAMILY TREE

## AIM

To recognize the value of :

- 1) Cultural heritage received from their ancestors.
- 2) Their own skills and values.

In order to help them understand the difference between those two topics and its significance in the future community development.

## WHAT IS IT?

It is a family tree where each participant indicates values and skills inherited from his/her ancestors.

## STEPS

- Start with a discussion on the differences between skills and values.
- Let each participant identify his/her skills and values.
- Let them distinguish which skills and values have come from their ancestors
- Ask them to draw their family tree, attaching the skills and values to the respective family member.
- Let them present to the other participants.
- Reflect on the importance and the meaning of cultural heritage.
- Reflect on the meaning of family learning process.

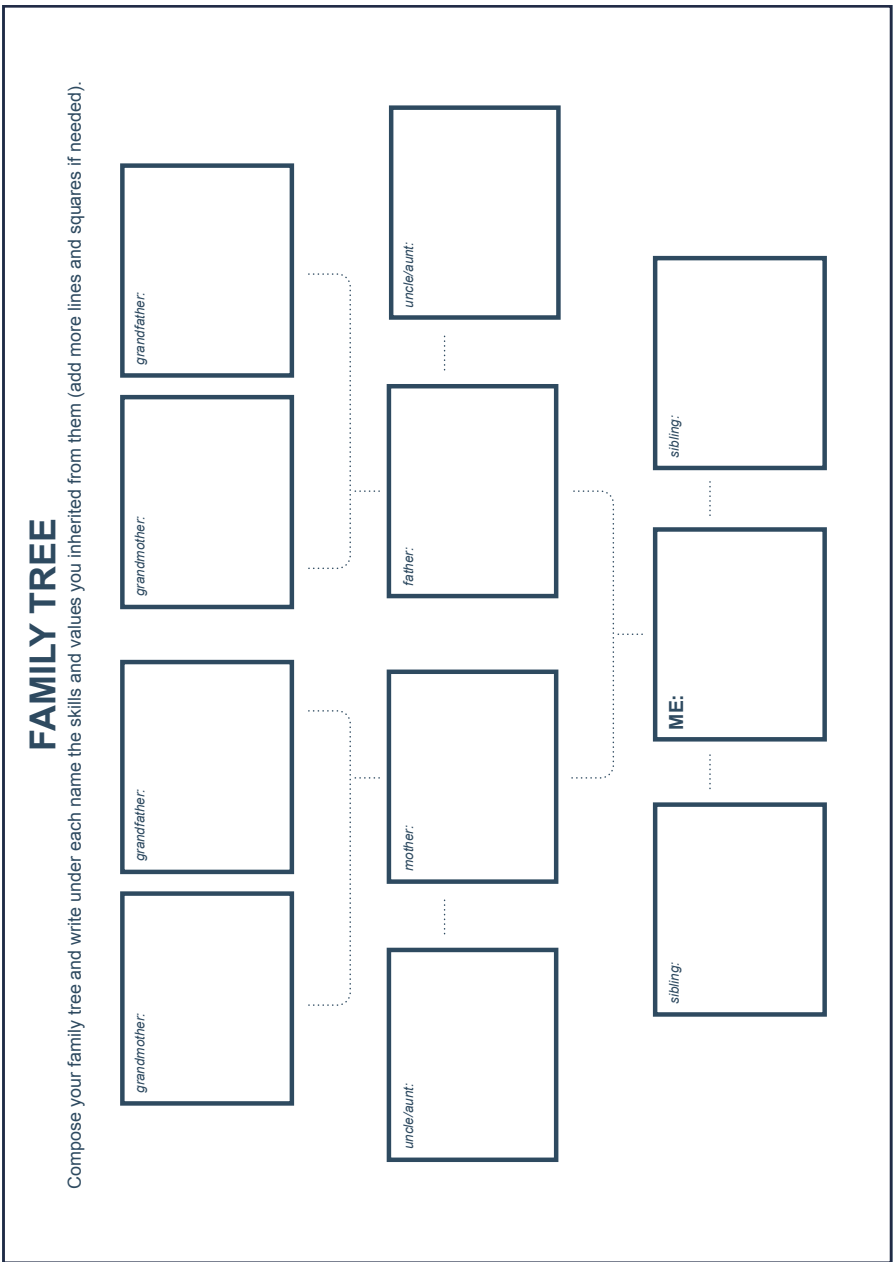
Difficulty level  
Easy

Time 3 hours

Tips  
Explain the difference between skills and values.

Materials  
Paper, markers, post-its.

Online template



# PEER INTERVIEW

## AIM

To let the participants know each other better and to let them present themselves by the eyes of another person.

## WHAT IS IT?

A structured interview with the following questions:

- 1) People: Who are the most important people within your community?
- 2) Places: What kind of places do you go to?
- 3) Services: What are the services in your community? (Water, electricity, wifi, transport, music, dance, sports, drama, etc.)
- 4) Things: What are the three most important things for you?
- 5) General information: Names, language, place of living and community of origin.

## STEPS

- Provide a clear brief about the peer interview's aims and values.
- The interview should be carried in pairs, face-to-face, one-to-one and in an informal settings.
- Let participants make the pairs themselves or make the pairs yourself (it is better if the pair is composed by people who are not friends).
- Give 10-15 minutes for each interview round.
- Let each participant present the mate using the information that he/she understood from the interview.

Difficulty level  
Easy

Time 2 hours  
(10-15 minutes  
each interview's  
round)

Tips  
Go around and help participants not to freeze. Provide an object as a placeholder for the microphone, it will make them feel as if they are playing a game.

Materials  
Paper, pens, an object as a replacement of a microphone.

Online template



where are you from?		which language(s) do you speak?	
<b>PEER INTERVIEW</b> ask your partner the following questions and fill the form			
name:	place of birth:		
<b>PEOPLE</b> who are the most important people within your community?		<b>PLACES</b> what kind of places do you go to?	<b>THINGS</b> what are the three most important things for you?
<b>SERVICES</b> (water, electricity, Wi-Fi, transport, music, dance, etc.) what are the services in your community?			

# BACK TO THE ROOTS

## AIM

To investigate an issue in depth and explore motivations and behaviours.

## WHAT IS IT?

Back to the roots is an exploratory technique. A tool of asking 'why' repeatedly to help iteratively get deeper insights into the issue. It can be used in a wide range of circumstances as a tool to establish a link between root causes and surface problems.

## STEPS

- Define clear problem statement.
- Each participant will give reason to the problem on a sticky note and attach it on a white-board, positioned in the center of the room so that everybody can see.
- Once everyone has replied, a new round of "why" question is asked to what they had just written.
- This process continues until 5 "why" round of questions are asked. At the end, the participants are asked to volunteer and share their final "why" to the group.



## Difficulty level

Easy

Time 45 minutes

## Tips

Drive the activity giving an example to the participants.

## Materials

Post-it notes, whiteboard (or simply a poster on the wall), markers, pens.

Online template



# IN & OUT

## AIM

To understand the relation between you, the community and the external world. Identify which are the physical or the virtual touch points.

## WHAT IS IT?

In & Out tool is a visualizing poster that shows the relationships of the individual with the local and global community.

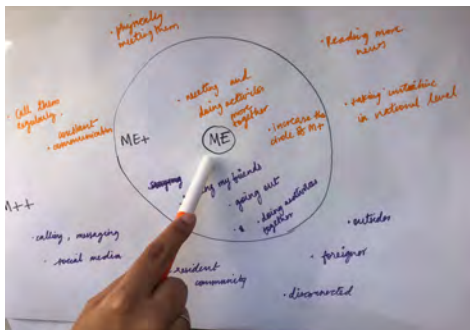
## STEPS

- Provide a clear brief about the tool's aim and values.
- Participants have to fill the paper writing their relations with the local community and with the external world.

Guidelines question:

What is the current relationship with the community and the external world?  
How do you connect with them?  
How do you feel about the present situation?  
How do you predict the future relationship to be like?  
How do you prefer the future relationship to be like?

- Use different coloured pens for the present situations and the future scenarios.
- Let them explain their poster.



Difficulty level  
Easy

Time 2 hours

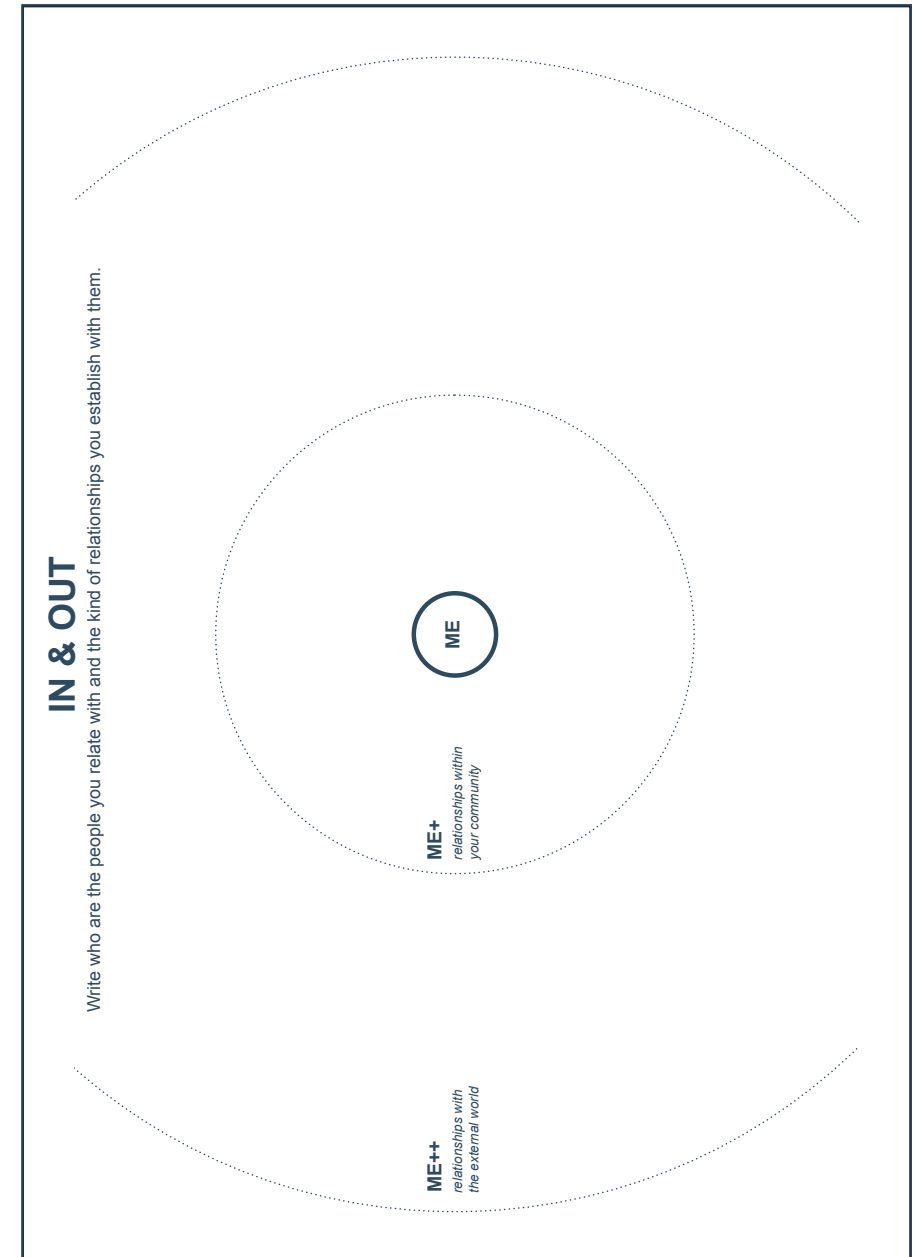
### Tips

Don't forget to ask for the medium they use for creating the connections.

### Materials

Paper, pens, markers.

Online template



# FUTURE CV

## AIM

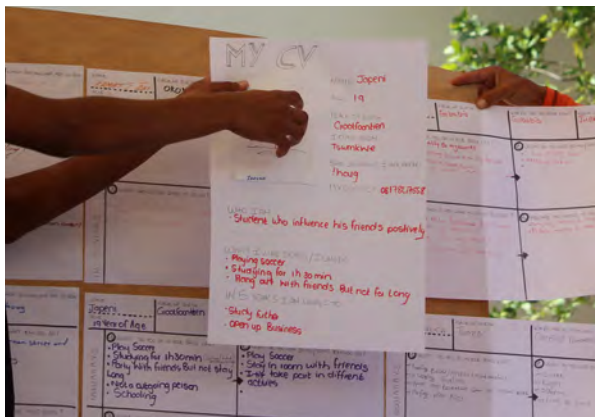
To empower people in self-development and enhance their awareness about the path to reach their dreams. It helps them plan short term projects and enhance their personal and professional presentation.

## WHAT IS IT?

The future CV is a revisited format of the traditional curriculum. In addition to personal data, experiences and skills, it includes future plans within a relatively short period of time.

## STEPS

- Participants have to fill the paper with name, age, place of birth, who they are, what they can do, in five years they are going to, etc.
- As every curriculum, it needs to be completed with a portrait (picture or sketch) of themselves.
- Let them present their CV to everyone.
- Reflect on what each participant should do in order to reach their future goal.



Difficulty level  
Easy

Time 2 hours

### Tips

Let the participants dream about their future and bring them into reality to make them understand what is needed to reach their goal.

### Materials

Paper, pens, markers.

Online template



## FUTURE CV

Fill up with your information.

draw your profile picture here.

Name:

Age:

Place of birth:

I come from:

Language(s) that I speak:

Contact:

WHO AM I?

WHAT I CAN DO? WHAT DO I LIKE TO DO?

IN 5 YEARS I AM GOING TO...

# DRAW & SHARE

## AIM

To create a collage of visual conversation around an issue or experience. To highlight the common aspects and challenges within the community you are working with. Drawing is here a support for words that can be hard to describe.

## WHAT IS IT?

This tool is a visual brainstorming but instead of using written words and sentences. It uses drawings as means of communication and collective conversation. The final output is a visual representation of shared or frequent problems, challenges and wishes within the community or a group of people you are working with.

## STEPS

- Sit with a group of 3-10 people with a marker, around a large spread of paper.
- Decide the theme of the discussion and explain how the rich picture works.
- The first person starts by talking about their own experience or point of view regarding the topic or the question proposed by the facilitator. The person can either draw and then speak or vice-a-versa.
- The next person should draw and share what they have seen/heard about anything related to the previous person's point of view.
- Continue this process till 2 complete rounds. After that, if anyone has anything to add or discuss, is free to do so.
- At the end, discuss about the final outcome. Highlight the common aspects of issues, situations and wishes that you discovered. Use this wrap-up moment to empathize with the people participating in this session.

## Difficulty level

Easy

**Time** From 30 minutes to 1 hour

## Tips

Keep reminding the participants to draw-and-share their thoughts, while the others must look and listen attentively.

## Materials

Large paper sheets, markers.



## Difficulty level

Easy

**Time** 2 hours

## Tips

Facilitators should take part actively into the activity in order to help participants to not be scared to share their characters.

## Materials

Props, wigs and old clothes.



# FUTURE US

## AIM

To stimulate youth in envisaging their future and help them realize how to reach their goals.

## WHAT IS IT?

It consists of a role play game where participants are asked to imagine their future and share their visions. To better do so, they are asked to use props, wigs and other items to dress accordingly.

## STEPS

- Ask participants to imagine their future and dress accordingly.
- Give enough time for participants to become comfortable and enter into their characters.
- Let the participants interact with each other.
- Ask them pertinent questions, related to the project goal or to the nature of the engagement.
- Reflect on it.



# DEVELOPMENT SPECTRUM

Try it with  
Organisations/NGOs

## AIM

For organizations like NGOs, to critically map and reflect on their activities in the market.

## WHAT IS IT?

A small group (with facilitator) will be provided a wheel graph to map their activity. This graph will be used as a “talking point” for the group to describe their activity in detail and reflect on it.

## STEPS

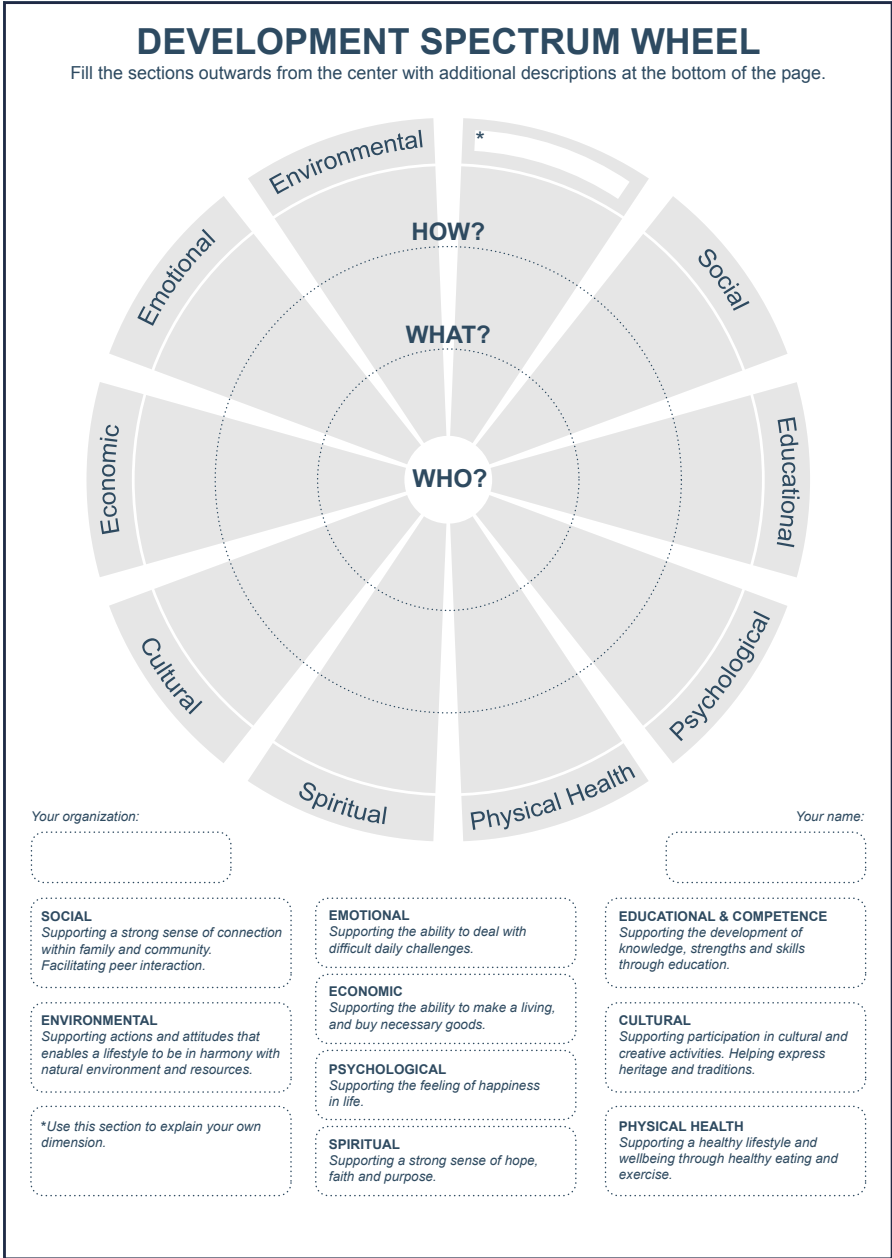
- Print enough copies of the given template and distribute them among the group(s).
- Ask the participants to think critically and discuss about their drivers, motivations, position and perceptions.
- Start with “WHO” circle. Each participant marks the area of interest. If they have more than 1 area, ask them to indicate the number of importance.
- Move to “WHAT” circle. For each section marked in the previous activity, write down the various activities that the group does to develop that specific sector.
- Move to “HOW” circle. For each activity or type of interaction that was written in the previous activity, explain how do you do your activities to meet the goals of that sector.
- Present the graphs to the other groups.

Difficulty level  
Medium

Time 2 hours

Tips  
Give example to the participants.

Materials  
Marker, pencils, post-it.  
Online template





## Participation

### building COMMON VISION

#### Community mapping

.....  
Social sculpture  
Storing stories  
Drama & dancing  
Community on a map  
Build your dream city  
Moving narrative

#### Idea generation

.....  
Musical chairs  
4 Quadrants  
Insights generation  
Structured ideas

## SOCIAL SCULPTURE

Difficulty level  
Easy

Time 1 day

#### Tips

Help them to make  
the communication  
lines short and  
impactful.

#### Materials

Paper, markers,  
tape, camera.

### AIM

To promote messages to the surrounding community,  
transforming ordinary thoughts into something special.

### WHAT IS IT?

Social sculpture is an artistic method to explore ideas and  
communicate their message with the surrounding community  
through the creation of posters.

### STEPS

- Provide a clear brief about the tool's aims and values.
- Participants draw posters with a message they want to share with their communities.
- Once the posters are ready, ask the participants to present and explain their work.
- All the participants form a group to set up the posters in close-by community locations that they select.
- Some participants are selected to document this process with photographs or video recordings.





# STORING STORIES

## AIM

A fun way for young people to rediscover the traditional value of story telling and reciting anecdotes from their own community.

## WHAT IS IT?

A guide to interview the old people of the community, audio-record stories, reflect and organize them into audio programs, such as podcasts. These methods can easily be shared within the community either through social media or even the local radio station.

## STEPS

- Ask each team to visit three different elderlies of their community, interview them following the instructions provided in the tool (template a.) and audio-record their storytelling.
- Once the recording is done, ask each team to assess each story with the help of the provided questions (template b.)
- Ask the team to select stories for the podcast and prepare an introduction and conclusion for it.
- Each team must select an appropriate voice for the introduction and the conclusion and start recording.
- The team/facilitator must edit the audio files in order to create a radio programme/podcast and export into a mp3 file to share.

## Difficulty level

Medium-Hard

Time 6 hours

## Tips

Involve an assistant in the facilitation team for audio-recording, transfer and editing process. For the editing phase try to get an open-source software.

## Materials

Markers, audio recorder (it could also be a phone with audio-recording function), a work station (computer or tablet) with software to collect and edit the audio files.

Online template



## ASK YOUR STORYTELLER:

1. Please tell me an old story that was told to you by your parents or grandparents.  
.....
2. Why do you remember this story in particular?
3. What have you learned from this story?
4. What is the message of the story in short?
5. To whom would you most like to tell this story?
6. Can you think of a name or title for this story?  
.....

KEY WORDS THAT DESCRIBE THE STORY:

Name: \_\_\_\_\_  
I give consent for my recording to be used in the radio programme about traditional stories.

Signed: \_\_\_\_\_

# DRAMA & DANCING

## AIM

To encourage creative narration and self expression.

## WHAT IS IT?

A performance about 'challenges of the youth community' through drama, acting, dancing or singing.

## STEPS

- Provide a clear brief about the tool's aims and values.
- Let the participants freely choose a topic that they want to integrate in the play.
- Let them design the play in teams. Each team contributes to a challenge that is related to the current times of the youth.
- Let's play the performances.
- Let participants record their performances and allow them to share the videos/pictures on their social media if they like.



**Difficulty level**  
Easy

**Time** 4 hours

### Tips

This is an easy tool if you use it with community who are used to dance/sing/perform in their life.

### Materials

Paper, markers, camera.

**Difficulty level**  
Easy

**Time** 6 hours

### Tips

Prepare an A1 satellite map before starting the activity with the community.

### Materials

Printed map, paper, markers, camera.

# COMMUNITY ON A MAP

## AIM

To identify focal points of local community interactions and their significance.

## WHAT IS IT?

A team work in which participants are asked to recognize and mark places on a local map relevant to the community.

## STEPS

- Ask participants to mark different places on the map according to these categories: favourite places, unpleasant places, important for the community, dangerous or to avoid.
- Consequently ask them to say out loud why particular places have been selected and tell the stories behind the choice.
- Do a community walk from place to place with all the participants and let them tell stories on each spot that they marked before and preferably videotape it.
- Create a guided walking tour by thinking what are the places in the community that participants would like to show to a guest. (physical tour or video tour).



# BUILD YOUR DREAM CITY

## AIM

To help participants work together towards a common goal.

## WHAT IS IT?

Designing a shared dream city with every participants' contribution.

## STEPS

- Ask participants to draw on an A4 paper their dream house, without any limits in using colours, adding rooms, imagining secret passages, etc. and then ask some of them to present it.
- Ask participants to create groups and put together the houses they made individually to build their dream neighbourhood. Add white sheets of paper to let them draw streets, parks, schools, clinics, or whatever according to them a good neighbourhood should have.
- Let each group present the designed neighbourhood.
- Ask all the teams to work together to create a new city including all the newly designed neighbourhoods.

## Difficulty level

Easy

Time 4 hours

## Tips

Try asking people who are shy to present.

## Materials

Paper, markers, tape.



# MOVING NARRATIVE

## AIM

To let communities explain their daily life challenges through fictional stories inspired by real events. This tool supports small teams to build a narration, skit or film, and share it with the community or a wider audience to spread awareness and create dialogue about real problems and situations.

## WHAT IS IT?

A tool based on four layouts to learn how to build a story and then make a short movie (max 3 minutes) starting from common challenges and facts within the community.

## STEPS

- Following the template a. each team must: decide and draw 1 hero, 1 mentor, 1 villain to build a story; decide and draw the obstacle that this hero will face in his journey; and identify a location, object and a resolution of the story.
- Ask the team to sketch the narrative on template b. to start forming the plot of their story. Then ask to draw the storyboard on template c.
- Use template d. to plan the setting, acting, and filming of the story.
- Ask the team to share their plan and story to get feedback before starting to shoot.
- Each team should practice acting of each scene well before.
- After shooting, each team transfers the files on the workstation and start the editing phase with the help of the facilitator.
- Present all the short movies created within the workshop and encourage a discussion on the shared themes and the entire experience of the tool too.

Difficulty level  
Hard

Time 2-3 days

Tips  
Involve an assistant in the facilitation team for helping in filming and video editing process.

Materials  
Markers, props, a device to film short scenes (smartphone, tablet, camera), a workstation (computer or tablet) with software to collect and edit the recorded file.

Online template



Object	<div>Describe the object that appears in your story.</div>	Moral	<div>Write the moral of your story, (the message that your audience should consider into their lives)</div>
Location / Time	<div>Describe when and where your story takes place.</div>	Obstacle	<div>Describe the obstacle your hero must overcome.</div>
Characters	<div><div>villain</div><div>mentor</div><div>hero</div><div>Name : Description :</div><div>Name : Description :</div><div>Name : Description :</div></div>	team credits:	<div>Name : Role : Name : Role : Name : Role : Name : Role : Name : Role : Name : Role :</div>
MOVING NARRATIVE			



# MUSICAL CHAIRS

## AIM

To create a dynamic moment of idea generation.

## WHAT IS IT?

Musical chairs is a simple game, during which everybody can build upon each other's ideas.

## STEPS

- Introduce the topic of discussion and explain the rules of the game.
- Place the chairs in a circle (you need one chair less than the total number of the participants).
- When the music is on, the participants have to dance and walk around the chairs.
- As soon as the music stops, the participants have to try to sit down on a chair.
- The participant who is left out has to express his/her ideas about the topic in front of everybody. The facilitator writes related keywords of their idea on a poster.
- This participant has to leave the game and one chair has to be removed to start another round.
- Play this game till you have a winner. Make sure that every participant's ideas should be connected with and built upon the previous idea.
- Discuss the reflection on the outcomes from the final poster.

## Difficulty level

Easy

## Time

1 hour

## Tips

Help participants to keep focus and connection between the different ideas.

## Materials

Music (laptop or stereo), chairs, paper and markers.

## Difficulty level

Easy

## Time

1 hour

## Tips

Push them to think outside the box.

## Materials

Tracing paper, markers, colors.

# 4 QUADRANTS

This tool follows  
Peer interview tool

## AIM

To make participants think about the future (as they see it or would like to see it) of their place or community of origin.

## WHAT IS IT?

This tool follows the Peer interview tool. It consists of brainstorming (through writing and drawing) about the desirable future development they would like, with the help of the following topics: people, places, services and things.

## STEPS

- Apply an empty tracing paper on top of the work previously done for the Peer interview.
- Ask participants to write or draw their suggestions on top of each quadrant.
- Let participants share their ideas.



# INSIGHTS GENERATION

## AIM

To transform problems and wishes into opportunities.

## WHAT IS IT?

Insights are common understandings/analysis of cluster of problems. The quality of these understandings/analysis are very important to make solutions effective. Hence, this paper tool is to collect wishes/challenges from the community and then interpret them into insights.

## STEPS

- Start with an open discussion about wishes and challenges at the personal and community level.
- Collect these wishes and challenges on post-its by writing or drawing on it (one point per post-it.)
- Cluster the wishes and challenges according to it's common theme/area of problem or wishes with an open discussion together with the participants (e.g. water issue/transportation/ medical care, etc.)
- Analyse each groups and give titles to each of them. Involve the participants in the discussion of deciding the titles. These titles will be your insights.



## Difficulty level

Medium

Time 4 hours

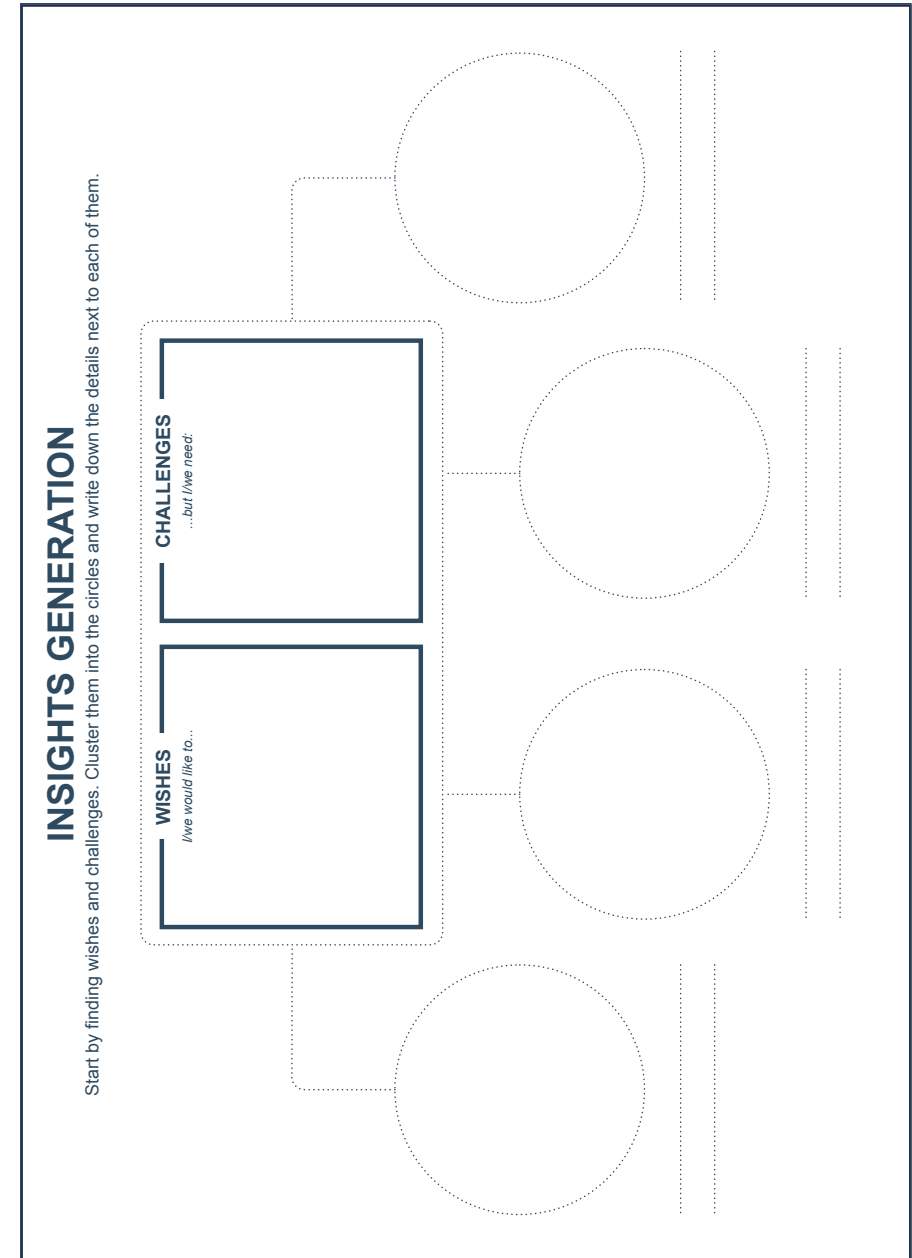
## Tips

Problems and challenges documented are called findings. Insight is a conclusion built upon findings.

## Materials

Paper, post-its, markers.

Online template



# STRUCTURED IDEA

## AIM

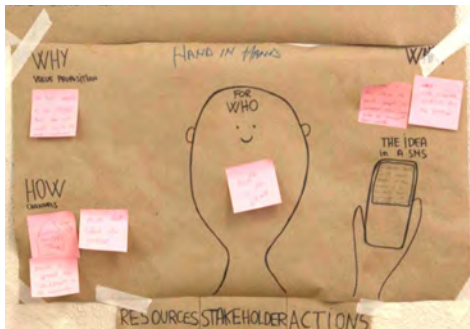
To support defining of a rough idea from brainstorming session in a better way.

## WHAT IS IT?

It consists of an exercise of idea generation, guided by a predefined template which helps investigating the "whos", the "whys", the "whats", the "hows" and a summary of the project.

## STEPS

- First step: Who.  
Ask participants to understand and decide for whom is the idea designed for.
- Second step: Why.  
Ask participants to define why the idea should be developed, which problem is it solving?
- Third step: What.  
Ask participants to describe what is the solution.
- Fourth step: How.  
Ask participants to define how the idea will be delivered to the final user.
- Fifth step: Concept summary  
Ask participants to briefly describe their concept in a short sentence (like an SMS) using the points from the previous steps.



## Difficulty level

Medium

Time 2 hours

## Tips

Explain really well the difference between What and How because it is easy to misunderstand them.

## Materials

Paper, post-its, markers.

Online template



**STRUCTURED IDEA**

Follow the five steps to help you define the proposed idea better.

1	2	3	4	5
<b>WHAT</b> idea statement start by defining what is your idea about.	<b>FOR WHOM?</b> user(s) who are you going to deliver it to?	<b>WHY</b> value proposition what makes it interesting for the users	<b>HOW</b> channels how are you going to deliver it?	<b>THE IDEA IN AN SMS</b> try to use as less words as possible to sum up points 1 to 4.



# MAPPING

**Difficulty level**  
Medium

**Time** 3 hours

**Tips**  
Provide a ready to fill form.

**Materials**  
Paper, markers, post it.  
Online template



## AIM

A preparatory tool, useful to use before starting the prototyping phase. Use it to understand which actions should be done by the provider of the service and the user of the service and to understand what is needed for the interaction.

## WHAT IS IT?

It is a map divided into 5 main parts: when, who, where, how and what. It's a visualizing tool, useful to better understand the phases of a specific service.

## STEPS

- Let participants reflect about the actions of the service.
- Make them fill the map starting from the "when" section in which they will define and write down all the actions of the service in a chronological order.
- For each actions defined, they should write- who is involved, where the actions take place, ways of developing (how), and what are the useful elements needed for implementing them.
- Let participants present the map.





# BUSINESS MODEL CANVAS (SIMPLIFIED)

## AIM

To set a very clear foundation for the direction given to ideas and projects and moreover to understand possible paths, competitors, clients and strategies.

## WHAT IS IT?

The Business Model Canvas is a visual chart describing a company's set of elements like: key activities, key resources, key partners, value proposition, customer segment and channels.

## STEPS

- Print enough copies of the simplified BMC.
- Explain the participants the different elements of the BMC.  
Value proposition: a statement that summarises what values you provide to your users.  
Customer segment: who are your users.  
Channels: how you reach your users.  
Key activities: what are you providing to the users.  
Key resources: what you need to make activities possible.  
Key partners: who you need to run the activities.
- Distribute the sheets with ready-to-fill templates, and give participants enough time to meaningfully engage with all the sections.



## Difficulty level

Medium

Time 4 hours

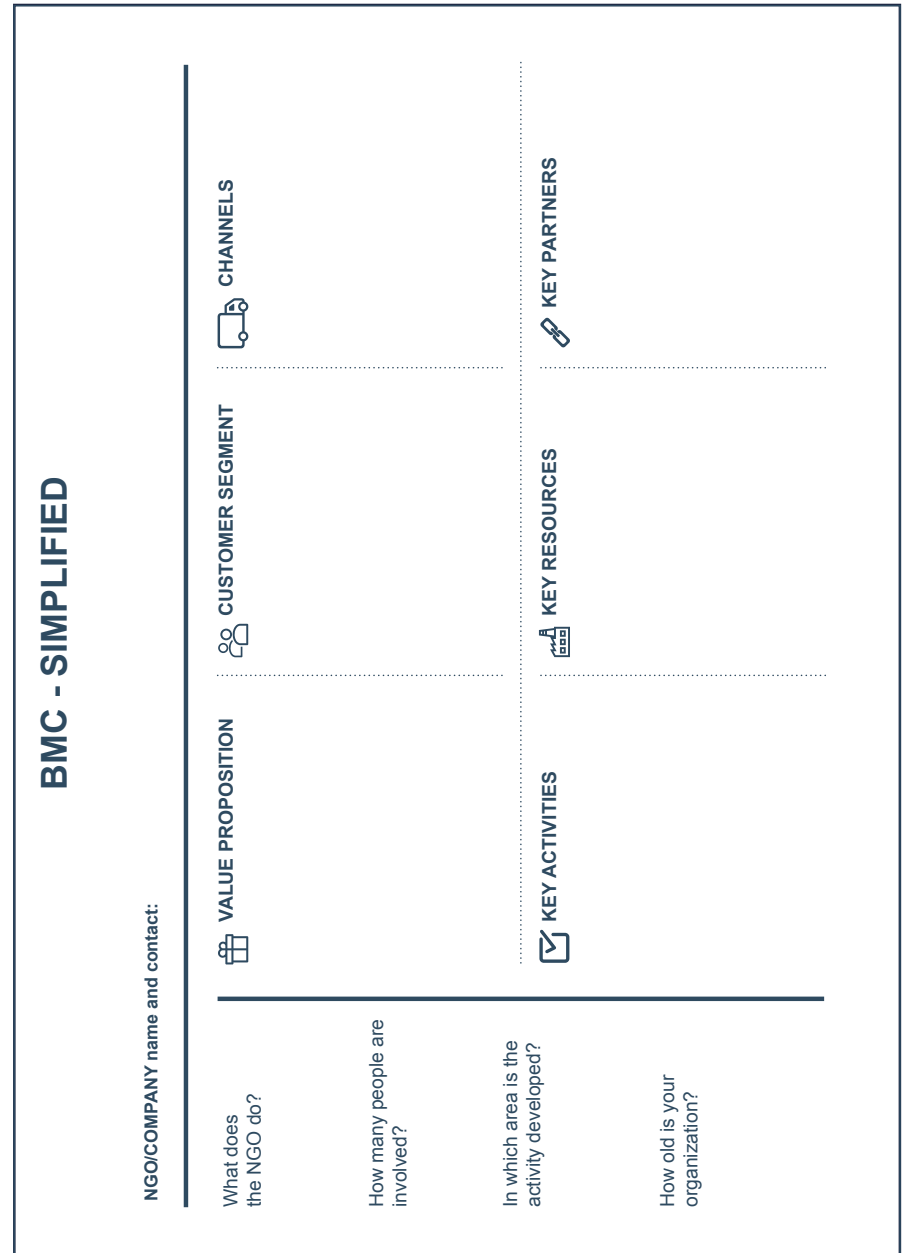
## Tips

Help the participants to understand the differences between the key elements.

Try it with Organisations/NGOs

## Materials

Paper, pens, pencils, post-it.  
Online template





# TEAM BUILDING

## AIM

To create strong bonding among the team members, which will be useful when the team will face more difficult tasks in the later phases.

## WHAT IS IT?

It is a simple game or a playful activity, where the participants have to collaborate in order to achieve a common goal.

## STEPS

- Choose a playful game (like soccer, basketball, etc.) which can be played in teams. Explain the rules and the goals.
- Let the participants define a strategy and choose the roles for each team member.
- Let's play and have fun!
- Stop the game and ask for feedback and reflection.
- Let the participants change roles and play again.
- Stop the game and ask for feedback and reflection.

## Difficulty level

Easy

## Time

5 hours

## Tips

Encourage participation of everybody.

## Materials

According to the activity chosen.





# CREATE A POSTER

## AIM

To train in visualizing and representing ideas to the public.

## WHAT IS IT?

The representation of an idea in a single image.

## STEPS

- Provide a blank sheet to the participants (it can be a single and/or a group activity).
- Ask them to explain their project (previously designed) with one image and few words.
- Let them feel free to design the poster according to their personal creative thinking. Different creative techniques can be used, such as collage of pictures from magazines, hand drawing or writing and painting.
- Display all the posters on the wall for everybody to see and give feedback.

## Difficulty level

Easy

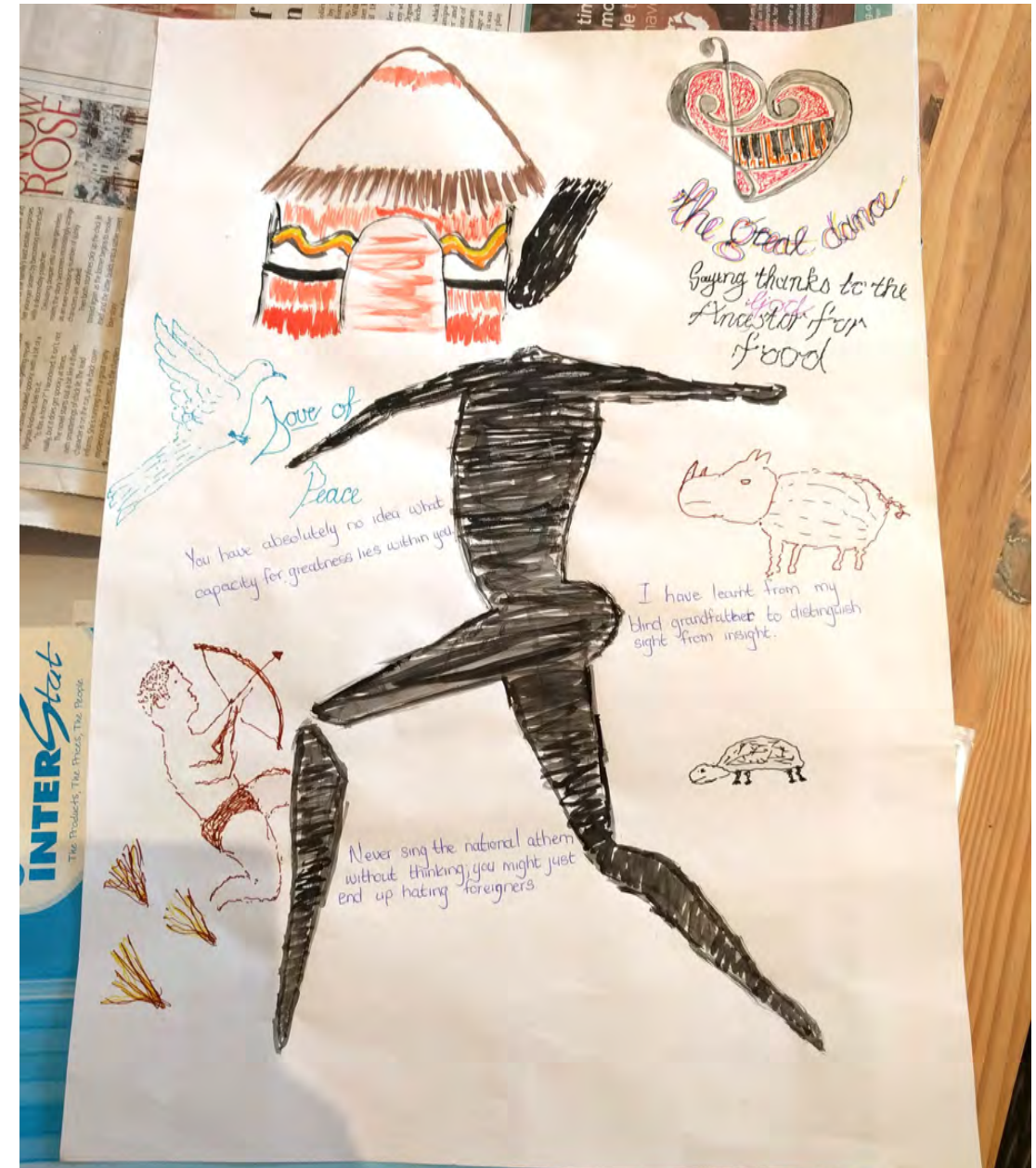
Time 2 hours

## Tips

Try to keep the message clear and easy to understand.

## Materials

Paper, scissors, markers and glue, colored paper, old magazines, sticky tape.



# PRESENTATION TOOL

## AIM

To train and practice to prepare clear presentations.

## WHAT IS IT?

This tool consists of multi communication methods. The logical structure follows these steps : context, problems and then solutions, respectively represented through drawings, stage presentation and descriptions.

## STEPS

- First step: context.  
Ask participants to draw the context of where the idea is going to happen on a big poster.
- Second step: problems.  
Ask participants to stage a simulation that shows the main problems related to the context analysed.
- Third step: solution.  
Ask participants to describe the solution they would implement in order to solve the problems previously shown, using few sentences.
- Let them present to the audience and get feedback.
- Ask them to practice many times.

## Difficulty level

Easy

**Time** 5 hours

## Tips

Present your presentation to a friend and later ask them to explain what they understood. If they are not on the same track, redo your presentation till they understand it.

## Materials

Paper, markers, colors, props.

## Difficulty level

Easy

**Time** 5 hours

## Tips

Don't push for the quality but for the quantity. More prototypes you make, more the feedback you get and details you define.

## Materials

Paper, markers, glue, colored paper, old magazine, props.

# PROTO-ACTING

## AIM

To learn how to test ideas as they would be implemented in reality. It helps to examine the idea and give potential to refine the concept and define its details.

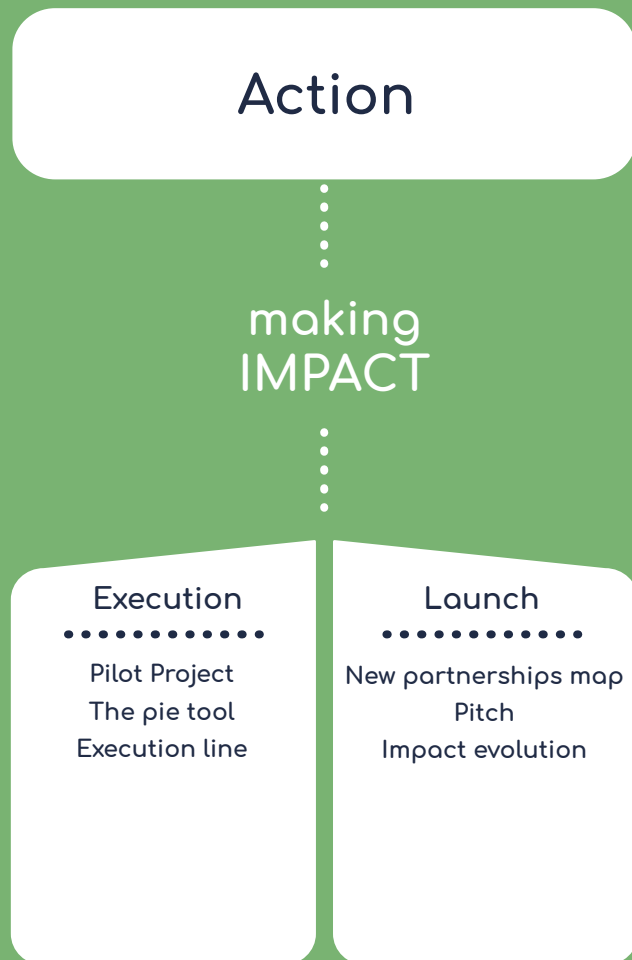
## WHAT IS IT?

It is a prototyping tool based on role playing.

## STEPS

- Firstly plan how to prototype the idea and the roles required for it.
- Provide useful materials and props for building the prototype.
- Ask the participants to compose a detailed storyline of their concept and define who and what to act in each passage.
- Let the participants act the flow of the prototype.
- Each time a detail is either introduced or re-designed, the role play starts from the beginning and the storyline is updated.





# PILOT PROJECT


**Difficulty level**  
Medium

**Time** from 1  
month to 1 year

**Tips**  
Before doing a  
pilot project,  
do a small  
prototyping  
session.

**Materials**  
Pen, paper, PC.

Online template



## AIM

To test the idea proposed before going into the big world. In this way you will avoid big mistakes.

## WHAT IS IT?

A pilot project is the test of your project in a safe environment.

## STEPS

- Choose a safe location to make the test.
- Involve a small group of people in your community who are available to make the test.
- If needed involve local stakeholders.
- Define the resources necessary for the testing and produce them.
- Run the pilot test and collect feedback from the people involved in the testing.
- Make improvements and test the project again (reiterate this phase as many times needed).



# THE PIE TOOL

## AIM

To facilitate the process of writing funding application and/or to help in presenting a project to the future investors through a powerful presentation, covering everything they need to understand.

## WHAT IS IT?

It is a simple chart that helps you to understand the amount of information that has to be communicated in your speech or the presentation, to explain your needs to the investor.

## STEPS

- Introduction - 5%.

It's a very brief summary of the main topic of your project and why your are applying to that specific call.

- Who You Are - 15%.

Explain your context. Where you come from, about your team and your organization.

- The Problem - 30%.

It is important to explain this part in depth and provide evidence like pictures or numbers that help them understand the problem well.

- The Solution - 30%.

If there are any solutions in the market, why they don't work and explain why and how your solution solves the problem.

- What you Need - 20%.

You should inform what resources (economical, human, etc.) or support (legal, communication, etc.) you are asking from them to materialize your solution.

## Difficulty level

Medium

**Time** 6-8 hours

## Tips

Create specific contents for each section and avoid repetition.

## Materials


Pen, paper, pc

Online template




### THE PIE TOOL


Fill up the sections with relevant information.




5%




10%



30%



30%



20%

Introduction 5%

Who you are 10%

The problem 30%

The solution 30%

What you need 20%

## EXECUTION LINE

# AIM

To define timeline and steps of achieving a specific goal (for an event, an activity, etc.).

## WHAT IS IT?

Execution line is a paper board tool where participants have to visualize and understand the activities planned. It is suggested to start allotting time to the tasks from the deadline to the beginning of the activity, to make sure you don't exceed the timeline.

## STEPS

- Define the activities that have to be done in order to achieve the main goal.
- Define the time for each activity.
- Define materials and people you need to achieve your goal.
- Divide tasks to different people. Allot a project leader, who is in charge of keeping the team always aligned and in time with the tasks.
- Stick the execution line on a wall, visible to everybody.



### Difficulty level

Medium

Time 3 hours

## Tips

Be realistic with time! Some tasks needs more work than others.

## Materials

Paper, markers,  
post-it.  
Online template



## EXECUTION LINE

## EXECUTION LINE

when

divide the timeline according to your deadline (months, weeks, days, hours)

time

duration of each action

actions

in this column write all the actions

Starting point

deadline

Represent with blocks the time required for each action corresponding to the timeline:



# NEW PARTNERSHIPS MAP

## AIM

To identify opportunities of equal benefits for the stakeholders involved and to built new partnerships.

## WHAT IS IT?

A visualization of the network and the relationships between the actors.

## STEPS

- Establish the issue at stake that requires mapping.
- Identify all the stakeholders and write them down on a large piece of paper.
- Define and draw the connections that show relationship between different stakeholders. Different types of relationship (e.g. information, resources) are represented using different colored pens (with relevant arrow heads showing the direction of the connection)
- Once the network is formed, the participants define and discuss their interest and relationship with the stakeholders. This discussion is then represented by stacking objects over each stakeholder to illustrate the different levels of relationship/interest according to their perception by using different color and number of objects.
  - Color legends with respect to your interest with the stakeholder: GREEN for high, ORANGE for medium and RED for low.
  - Number of objects with respect to the current level of relationship with the stakeholder: 5 for extremely strong, 4 for strong, 3 for medium, 2 for low, 1 for very low.
- The next step is for the participants to engage in a discussion to identifying opportunities in the sector by rearranging the current network of stakeholders and their relationships.

## Difficulty level

Hard

## Time

3 hours

## Tips

Let the participants identify all the stakeholders involved, also the most unimportant ones.

Try it with Organisations/NGOs

## Materials

Paper, markers, Stackable objects like Lego/ bottle caps, etc. of different colours.



# PITCH

## AIM

To present your final idea to the stakeholders and look for possible new collaboration.

## WHAT IS IT?

It is an oral and well prepared presentation of the project. The pitch helps to underline the resources/stakeholders needed to implement the idea presented.

## STEPS

- Select the relevant stakeholders for the project to invite and prepare the invitation.
- Send the invitation to the stakeholders (via e-mail).
- The participants should prepare the speech using visualization tools (drawings, key words, powerpoint presentation, etc.)
- Make the participants practice their speech for few times, keeping attention on the timing.
- Let them present their pitch during the event.
- Ask for feedback and comments.
- After the pitch, leave some times for networking in order to build new connections with the stakeholders.

## Difficulty level

Medium

## Time

Preparation 6 hours

Presentation 30 minutes

## Tips

Don't underestimate informal networking. Refer to Pie presentation tool to frame the pitch.

## Materials

Digital resources or paper.



# IMPACT EVALUATION

## AIM

To help evaluating the impact of the project from the individual to the society level.

## WHAT IS IT?

It is a qualitative evaluation of the positive and negative effects of the project's activities, in the short and long term.

## STEPS

- Fill up the form with advantages and disadvantages of the project under the boundaries of Me, Me+, Me++.
- While filling, take into consideration the following points:
  - input (which resources have been utilised to run the project)
  - activities (which activities have been conducted with the input resources)
  - output (tangible outcome from the above activities)
  - benefits (what are the changes and the effects in the lives of the beneficiaries)
- Measure the impact of the overall project by evaluating together the advantages and disadvantages.

Difficulty level  
Medium

Time 3 hours

Tips  
After filling the tool also make the users fill this tool on a fresh page to find the points that were missed out.

Materials  
Pen and paper  
Online template



### IMPACT EVALUATION

Write down the advantages and disadvantages the project brought to you, your close community and the global community.

	ME	ME+	ME++
ADVANTAGES	<small>eg: Activities, Outputs, Outcomes</small>		
DISADVANTAGES			

# CONCLUSION

In 1985, Victor Papanek, a designer and educator who advocated the social and ecological responsibility of Design, said, "All men are designers. All that we do, almost all the time is Design, for Design is basic to all human activities."

The challenges faced by the youth in marginalized communities, such as unemployment, are not simple or easy to be solved. The use of Service Design methods and Design Thinking tools helps in enabling creative and collaborative ecosystems which support the participants in discovering their inner "designers". It is a long self-awareness centred process that starts from the capability to understand the existing problems and opportunities, to revive the potential of the youth in bringing a change in their communities. It finally ends with the definition and management of the designed actions that could refine their own lives and future.

This tool book has been conceived as a practical support for all the local actors who are working with marginalized communities, to help them organize, participate and run workshops and design sessions. The language and style of the tools in this book make them easier to interpret, use and share. Moreover, it also helps to spot future community leaders, those individuals whose participation is more active and who have a reputation of being impartial, open-minded and an “active listener”.

Marginalized communities in the world have shortfalls where even local organizations and institutions struggle to find solutions to their complex situations. Trying to bring design methodology and thinking while working in this challenging context, provided tremendous experience and practical knowledge, although far from seeing the final results. Hence, this book just represents the starting point of the whole change, an approach that can be adapted in specific local conditions and later be enriched by other experiences and cases.

For these reasons, we invite all those who download and use the tools of this book to comment their experiences and give suggestions on [www.pacollaborative.com/toolbook](http://www.pacollaborative.com/toolbook). It is the website which has been conceived as a sharing platform for everyone who wants to contribute and help communities to get out of marginalization.



"Design for Change in Marginalized Communities. A Tool Book for NGOs, social entrepreneurs and practitioners" is a book edited by PACO Design Collaborative, with the contribution of the European Commission. It is based on the experience gained in EU funded project "PARTY, Participatory Design with the Youth", 2015-2018.

#### Contents by

Stefano Anfossi, Adrian Larripa Artieda, Fabrizio Pierandrei, Silvia Remotti, Valentina Vezzani

#### Texts by

Fabrizio Pierandrei, Silvia Remotti, Valentina Vezzani

#### Tools by

PARTY project members: ULAP, University of Lapland - ULeeds, University of Leeds - PACO Design Collaborative - CPUT, Cape Peninsula University of Technology - SASI, South African San Institute - NUST, Namibian University of Science and Technology

#### Graphics by

PACO Design Collaborative

#### Drawings by

Valentina Vezzani

#### Proofreading

Shreya Joshi

#### PACOers who participated in PARTY project:

Fabrizio Pierandrei, Silvia Remotti, Stefano Anfossi (project leaders).  
Adrian Larripa Artieda, Bilge Özkan Porro, Emanuela Delfino, Federico Fumagalli, Francesco Brutto, Julia Bertoncello, Lucrezia Fratto, Nicola De Franceschi, Sara Alonso Barandiaran, Valentina Salvi, Valentina Vezzani.

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Via Bellezza 7,  
20136, Milan, Italy  
hello@pacollaborative.com  
www.pacollaborative.com



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#### What is PACO?

PACO is a Design Collaborative, a flat and open network of professionals who believe in the potential of Design and Education in fostering social innovation, sustainable behaviours and business opportunities.

Based in Milan, Italy, PACO works mainly in 4 areas: design driven educational programs, social policies development, management of co-design and participatory projects, and sustainable and circular business models.

Their main clients range from public institutions, universities, foundations to companies seeking innovative ways to manage their transition towards a better future.

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Paco Design Collaborative  
Via Bellezza 7, 20136,  
Milano - Italy.  
t. +39 02 36744438  
www.pacollaborative.com

