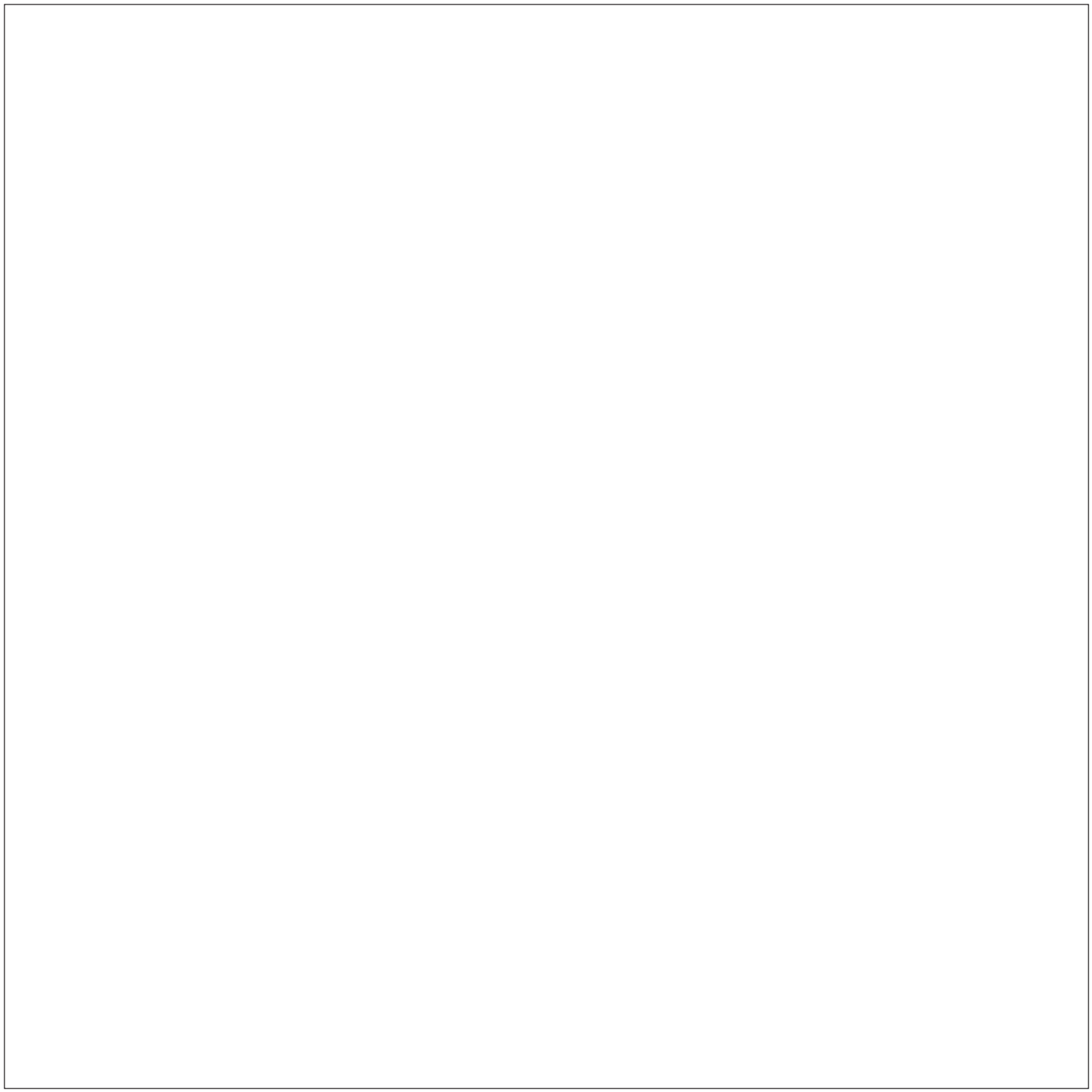


RE- BOX ING

**HOW CHANGING FRAMES CAN STIMULATE
IDEATION AND LEAD TO RADICAL INNOVATION**
SIGRID HELLBERG AND DAVID JOELSSON



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MASTER THESIS IN BUSINESS AND DESIGN, JUNE 2011
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“It is not necessary to change. Survival is not mandatory.”

William Edwards Deming

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ABS TRA CT ■

Recently the interest in working actively with innovation has become more pronounced amongst businesses, which highlights the increasing need for organizations to be more innovative to survive on mature markets. Existing models for innovation assume that ideas can be gathered from within the company or external sources while entirely overlooking the need to work actively with creating a wide basis of ideas within the organization, and how this could be achieved. Two examples of ways to stimulate the creation of ideas within a company are developing a creative environment and using ideation methods. This project illustrates how creative thinking and ideation methods can be introduced into the early stages of an organization's innovation process and explores how a series of workshops can enable the organization to generate a wide pool of ideas and concepts that can lead to innovations with radical effects on the organization and the industry. This project explores the concept of "thinking outside the box" and highlights the importance of replacing frames and limitations around tasks, and working in parallel with defining tasks and solutions in order to achieve a creative outcome.

Key words: Radical Innovation, Innovation, Creativity, Re-boxing, Workshops, Ideation

CONTENTS

ACKNOWLEDGEMENTS	5
ABSTRACT	6
1 INTRODUCTION	7
1.1 BACKGROUND	10
1.2 PURPOSE	12
1.2.1 Research Questions	12
1.4 REPORT OUTLINE	12
2 THEORETICAL FRAMEWORK	14
2.1 INNOVATION	14
2.1.1 The linear model of innovation	14
2.1.2 Open Innovation and User Innovation	17
2.1.3 Design Thinking as an Approach to Innovation	19
2.1.4 Design Driven Innovation	21
2.1.5 Our View of Innovation	23
2.2 BRAND IDENTITY	25
2.3 DESIGN	26
2.4 CREATIVITY AND IDEATION	28
2.4.1 Brainstorming	29
2.4.2 Random Words	29
2.4.3 Slip Writing	29
2.4.4 Synectics - Metaphors	30
2.4.5 Attribute Analysis	30
2.4.6 Motivating Creativity	30

3 METHODOLOGY	32
3.1 RESEARCH APPROACH	32
3.2 RESEARCH METHOD	33
3.2.1 Data Collection	36
3.2.2 Project Questioning and Reframing	37
3.3 DATA REFLECTION	37
4 OUR APPROACH: THE RE-BOXING PROCESS	39
4.1 RE-BOXING	39
4.2 THE RE-BOXING WORKSHOPS	40
4.2.1 Facilitation Guidelines	42
4.2.2 Target Re-boxing: Off Target Group Scenarios	45
4.2.3 Problem Re-boxing: Wide and Narrow	48
4.2.4 Brand Re-boxing	50
4.2.5 Reality Re-boxing: Future Now	53
4.2.6 Business Model Re-boxing	54
4.3 PREREQUISITES FOR THE RE-BOXING PROCESS	58
4.3.1 Radical Innovation Time Account	58
4.3.2 Digital Platform	59
4.4 PROCESS MANAGEMENT	59
4.4.1 Group Formation	59
4.4.2 Management	60
4.4.3 Openness	61
4.4.4 Concept Evaluation	62
4.4.5 Training	62
4.5 PROCESS COMPLETION	62
4.5.1 Examples of the Outcome of the Process	63
4.5.2 Process Evaluation	65

5 REFLECTIONS	67
5.1 HOW DOES THE RE-BOXING PROCESS INTRODUCE CREATIVE THINKING INTO THE EARLY STAGES OF EN INNOVATION PROCESS?	67
5.2 WHY DO THE RE-BOXING WORKSHOPS HAVE THE POTENTIAL TO GENERATE INNOVATIONS WITH RADICAL EFFECTS ON THE COMPANY AND THE INDUSTRY?	68
5.3 HOW DOES THE RE-BOXING PROCESS STIMULATE A CREATIVE WORK ENVIRONMENT?	70
6 SUGGESTIONS FOR FURTHER RESEARCH	71
6.1 WHY ALL THIS TALK ABOUT PROBLEMS?	71
6.2 TRYING TO CREATE RADICAL INNOVATION BASED IN BRAND IDENTITY	72
6.3 OPENNESS	73
7 CONCLUSIONS	75
8 REFERENCES	76
8.1 PRINTED SOURCES	76
8.2 DIGITAL SOURCES	77
APPENDIX 1: FUTURE NOW	80

1 INTRODUCTION

Have you ever used the phrase “think outside the box”? We guess that you have, and you are not alone. Have you ever paused to ask yourself; what box? Where am I, if I am not in the box? Maybe you have, but most people have not. We think they should. If you want to know why we welcome you to keep on reading and join us in our exploration of ideation methods and radical innovation processes.

In this chapter we give a background and an introduction to this master thesis project and the report. Aim and purpose are presented, and a report outline is given.

1.1 BACKGROUND

In the fall of 2010 we were part of a project group working to provide a company with a springboard for insights regarding the many opportunities presented by the coming developments in society over the next 40 years. This was done through the creation of a number of scenarios. We learned that one way to be prepared for the future is by attempting to forecast it. Another way is to have well functioning processes for working with incremental and radical innovation, and that might be the most important way to prepare for an unknown future. Throughout history there has been a number of paradigm shifts in every industry and chance is that they will keep coming.¹ These paradigm shifts are often caused by radical innovations; innovations that radically transform the market or even create new markets. The digital camera and how it completely changed the camera market is one example of this. In a very short time Kodak fell from a position as market leader and found itself struggling for survival. Trying to create radical change comes with the risk of failing. The risk of not creating change is losing everything when someone else does.

Most companies today do not work with radical innovation, but solely focus on incremental innovation. That is a problem, because when a paradigm shift comes a company does not want to be a follower trying to keep up with the crowd and risk to completely lose its market, but rather wants to be the one who causes the shift and becomes the leader on the new market. The

1

Kuhn, 1962

focus on incremental innovation is also a problem for society. We live in a society in desperate need of change in many areas, a society where incremental change is not enough. When large companies only focus on incremental innovations they will contribute only incrementally to positive change in society.

As the urgency of working with innovation has become more and more apparent many different initiatives for this have been made famous. Companies like Google and 3M have become well-known for their innovativeness, and many companies try to follow their lead. Many are the books on how to think and work to be innovative.

The problem with many models of innovation is that they take for granted that the ideas are out there somewhere to be gathered and put to use. To create innovations radical enough to cause paradigm shifts a company has to work consciously with creating a large pool of ideas.² To create many ideas it is necessary to let thinking diverge and explore unexpected leads. It is not easy for members of an organization to step out of the goal focused ways of thinking, even temporarily.

To explore how this can be done a process based on a series of workshops was created for and tested at a company, hereafter mentioned as case company. The case company is a large international organization based in Sweden. The case company is technologically focused and active in many different product areas, mainly transport equipment. It has a market leader position in many areas. The case company has a traditional linear innovation process and has a good track record of creating incremental innovations.

2

Brown, 2009

1.2 PURPOSE

The purpose of this project is to create a series of workshops introducing creative thinking and ideation methods into the early stages of an innovation process in order to stimulate radical innovation.

1.2.1 RESEARCH QUESTIONS

In order to explore our area of research and reach fulfil our purpose we have based our work on three questions;

- How can creative thinking be introduced into the early stages of an innovation process?
- Can workshops based on ideation methods have the potential to generate innovations with radical effects on the company and the industry?
- Can the introduction of creative thinking in an innovation process stimulate a creative work environment?

1.4 REPORT OUTLINE

1 Introduction

This chapter gives a background and an introduction to this master thesis project and the report. Aim and purpose is presented, and a report outline is given.

2 Theoretical Framework

This chapter gives a brief overview of the theories we find most important to our project and its findings. The theories are found within the fields of innovation, identity, design, creativity and ideation.

3 Methodology

This chapter contains a discussion on our research approach and our research method. The details of our approach are highlighted, as well as how it is influenced by design, and our method for data collection and analysis.

4 Our Approach: The Re-boxing process

This chapter gives a presentation of our contribution to the field of radical innovation; The Re-boxing Process. In section 4.1 the term Re-boxing is introduced and in section 4.2 the workshops that form the core of the Re-boxing Process are presented. This is followed by a description of the prerequisites and management of the process. Among our empirical findings you also find reflections that are necessary for understanding our choices and the insights that are the core of our result.

5 Analysis and Suggestions for Further Research

In this chapter a deeper analysis is made of our results in relation to our aim and purpose and the theory on the subjects. We give a number of suggestions on what could be interesting areas for further research.

7 References

This chapter contains a list of the sources used. They are found in alphabetic order, divided in one section for books and one for other publications.

2 THEORETICAL FRAMEWORK

Throughout our work we have been using existing theories to build on or learn from. In this chapter we give a brief overview of the theories and models we find most important to our project and its findings. The theories are found within the fields of innovation, identity, design, creativity and ideation.

2.1 INNOVATION

In this section we present the traditional linear model of innovation and an overview of some more modern innovation models and theories. We describe how we relate to the different models and theories and give an outline of our view of innovation.

The word 'innovation' derives from the Latin word 'innovatio', the noun of the verb 'innovare', from in- 'into' and novare 'make new'. Oxford Dictionaries gives two definitions of 'innovation'; "the process or action of innovating" and "a new method, idea, product, etc". These definitions are well known and widely accepted, but to distinguish innovation from invention we chose to use a definition that includes that the new method, idea, products, etc.³ have been taken in use. Innovation can be defined as both a process and the outcome of that process. This can be confusing and is important to keep in mind when using the term.

2.1.1 THE LINEAR MODEL OF INNOVATION

The linear model of innovation states that innovation is done in four steps, starting with basic research going on to applied research, adding technological development and in the last step production and diffusion.



³ Oxford Dictionaries

FIGURE 2-1: THE LINEAR MODEL OF INNOVATION
GODIN, 2006

The origins of the linear model of innovation are unclear. According to Godin, the model has been developed over time and cannot be traced to one originator.⁴ Two different tracks of the linear model of innovation have been developed over time; technology-push, where new technology is essential and market-pull, where customer demand is essential. Technology-push originates from economist and political scientist Joseph Schumpeter who in his writings credited technological development with being the source of all innovation.⁵

Economist Jacob Schmookler studied innovation and concluded that technology push was not the only factor of importance for innovation, claiming that market-pull (also known as demand-pull) was also an important factor. Increased demand leads to more groups and individuals working creatively to solve an unsolved problem.

“The automobile, to use an obvious example, saying it rendered obsolete many pre-existing social arrangements and behaviour patterns. But the reverse is also true. New goods and new techniques are unlikely to appear, and to enter the life of society without pre-existing, - albeit possibly only latent- demand.”⁶

The linear model of innovation has been criticized by many.⁷ Our main point of critique is the linearity itself. Our design perspective urges us to look at innovation as a process where iteration is necessary. Iterations enable interaction between participants and new perspectives, which are two elements we consider necessary in an innovation process. Design can be seen as the opposite of the linear model of innovation in the sense that it very iterative and search for both requirements and solutions simultaneously.⁸ Despite its many critics, the linear model of innovation still has great influence on how companies describe their innovation processes. The linear model of innovation is old fashioned but it is easy to get stuck in a linear way of thinking when creating a model for innovation or an innovation process, as processes tend to be mapped up on a time axis. Even though we are trying to avoid linearity it is important for us to understand the linear model. If the process we are creating is to be successfully integrated in an organization it has to consider the organizational structure, and that structure is likely consisting of linear processes.

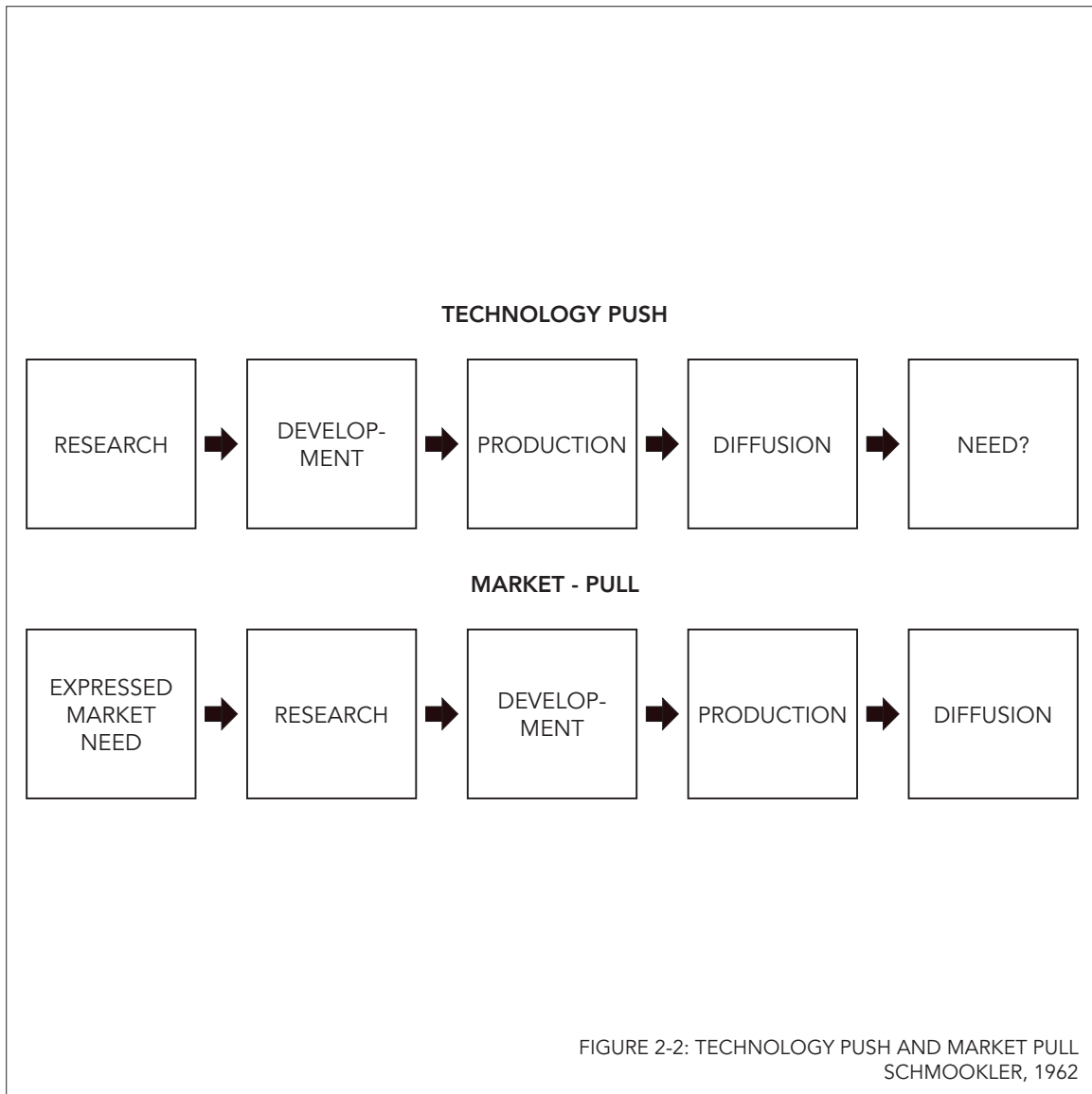
4 Godin, 2006, p. 639

5 Schumpeter, 1951

6 Schmookler, 1962, p.1

7 Godin, 2006, p. 640

8 Cross, 2006



2.1.2 OPEN INNOVATION AND USER INNOVATION

The linear model of innovation presupposes that innovation takes place internally in the company. Users are not part of the process until at the very end when they buy the product. Innovation processes that give customers a passive role have been strongly criticized during the last decade. Henry Chesbrough, Eric von Hippel and Charles Leadbeater are among the critics and all advocate for more open innovation processes. Chesbrough coined the term open innovation and uses it to describe an ongoing paradigm shift from closed innovation. The closed innovation paradigm is a view that says successful innovation requires control and that companies should find ideas within the company and develop them on their own. Open innovation on the other hand is a paradigm that assumes firms can and should use external ideas as well as internal ideas and internal as well as external paths to market.⁹ An idea spinning out from a company can be combined with external ideas and find its way to the market through a new venture or it can spin back into the company.¹⁰ Like figure 2.3 illustrate, open innovation allows ideas to spin in and out of the firm's boundaries, while closed innovation does not.

One benefit of open innovation is that the organization can use ideas from the outside both in the development of the product or service and on ways to bring it to market. Another benefit is that the organization can make use of the users' insights and needs when innovating or even let the users themselves innovate. User-driven innovation and user-centred innovation are two commonly used terms in the innovations literature that highlight the users' ability to innovate. These thoughts are based on the insight that innovation users in contrast to innovation manufacturers benefit directly from the innovation and that this makes them good innovators.¹¹ Leadbeater and Miller also stress user innovation's increasing influence on the economy and society as a revolution.

9 Chesbrough, 2006

10 Leadbeater and Miller, 2004

11 von Hippel, 2005

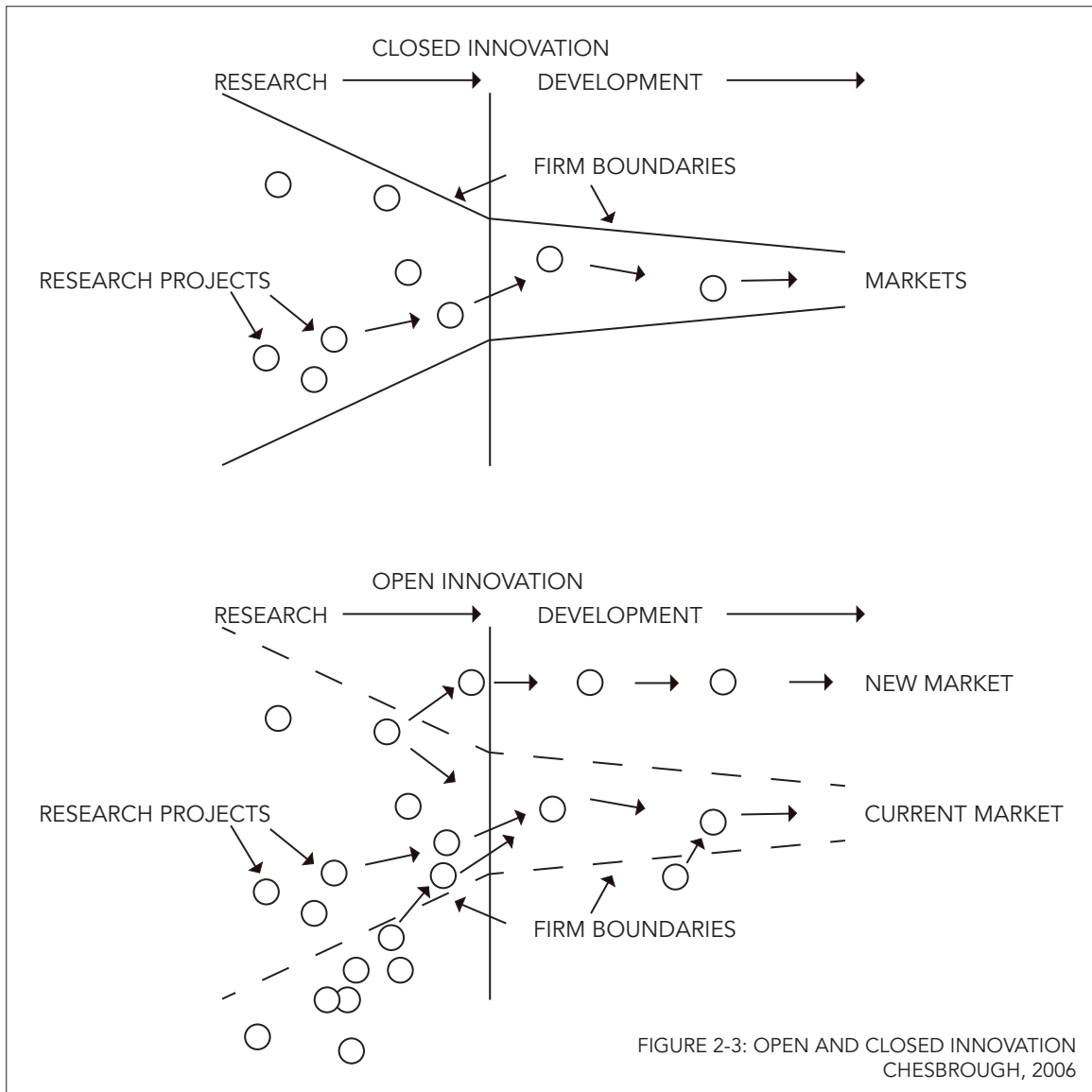


FIGURE 2-3: OPEN AND CLOSED INNOVATION
CHESBROUGH, 2006

In general Chesbrough, Leadbeater and Von Hippel are advocating the same kind of innovation; a kind where an organization opens up to ideas that are created outside the company, and makes use of those ideas; a kind where organizations expose their internal ideas to a wider range of external expertise.

We have taken inspiration from the innovation models presented above and think that openness can be very fruitful in an innovation process. However, opening the innovation process up is a big step for many organizations.

“Not all the smart people work for you.”

Bill Joy

2.1.3 DESIGN THINKING AS AN APPROACH TO INNOVATION

Design thinking has been described as an effort to create a scientific basis for design and connect and integrate useful knowledge from the arts and sciences in ways suitable for the so called “wicked”, i.e. complex problems and purposes of present society.¹² In recent days the term has been made famous by the design firm IDEO and it is frequently used in business articles in e.g. Business Week and Harvard Business Review. How the term design thinking is used by IDEO and in the business articles often differs from how it is used in the design research literature. Design thinking hereafter in this report refers to IDEO’s use of the term as we find it more useful since it is very concerned with the question of how design thinking can be used in the context of innovation processes, which is our main interest.

Design thinking has been described as *“approaching managerial problems as designers approach design problems”*.¹³ According to Brown the term has an even wider content; to use design methods to approach just about any kind of problem. IDEO uses what they call a “Ways to Grow” matrix, to evaluate the innovation efforts within the organization. This matrix, developed by Diego Rodriguez and Ryan Jacoby, maps the innovation efforts along two axes, the horizontal axis going from existing users to new users and the vertical axis from existing offers to new offers.

¹⁴In this way they map up which innovations are incremental and which are revolutionary. The

12 Buchanan, 1992

13 Dunn and Martin, 2006, pp. 512-523

14 Brown, 2009, p. 161

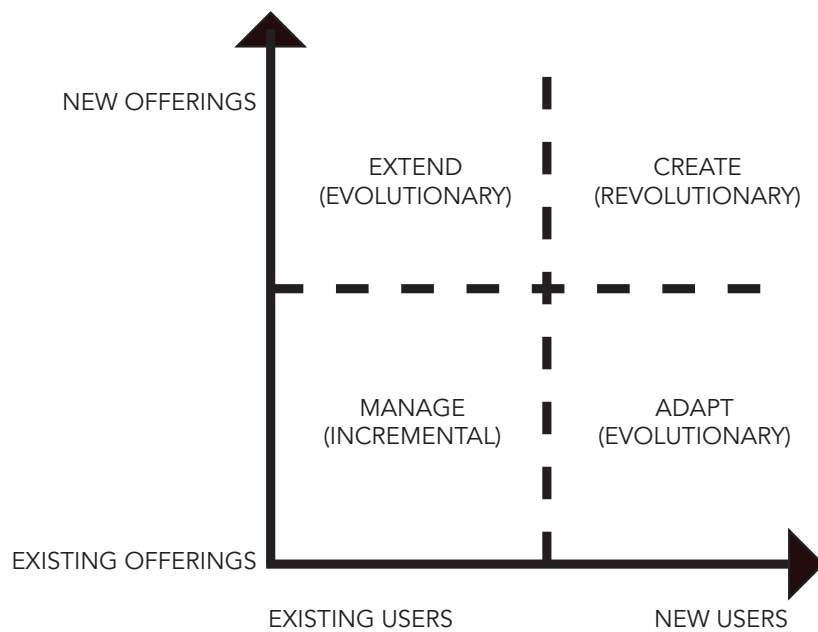


FIGURE 2-4: WAYS TO GROW MATRIX
BROWN, 2009

“Ways to Grow” matrix is useful not only to map up innovation efforts, but also as a helpful tool when discussing innovation. With the matrix it can easily be defined what kind of innovation it is that is being discussed. We have used the matrix and the resembling Design Driven Innovation model, presented in the next section, 2.1.5, as the basis for our definition of radical, semi-radical and incremental innovation, described in *section 2.1.6*.

2.1.4 DESIGN DRIVEN INNOVATION

According to Verganti radical innovation is one of the major sources of long-term competitive advantage, but for many the concept spells radical technological innovation. He writes that people do not buy products but meaning, which means that when discussing innovation focus should no longer be solely on technological innovations. A problem has been that the common assumption has been that meanings are given, and thus cannot be innovated. Verganti claims to have found a different form of innovation; Design Driven Innovation. He has been studying the furniture industry in Northern Italy, and means that certain companies have long been competing by radically innovating meanings. An old product can be used; no new technology involved, the only thing needed is to add a new meaning.¹⁵

Verganti states that Design Driven Innovation is fundamentally different from user-centred innovation, in that the companies rather than just asking the client what he or she wants takes in information from many external stakeholders, or what he calls “interpreters”. Verganti writes that the basic principle of Design Driven Innovation is to get close to the interpreters, to get better insight into how to influence how people give meanings to things. This is done through a process of three steps. These steps are listening, interpreting and addressing. Listening means gaining access to knowledge about possible new product meanings, through interaction with interpreters. Interpreting means trying to develop a unique proposal by recombining and integrating the knowledge gathered in the previous step with its internal insights, technologies and assets. Addressing means leveraging the seductive power of interpreters to prepare ground for an otherwise unexpected and initially confusing new proposal.¹⁶

15 Verganti, 2009

16 Verganti, 2009

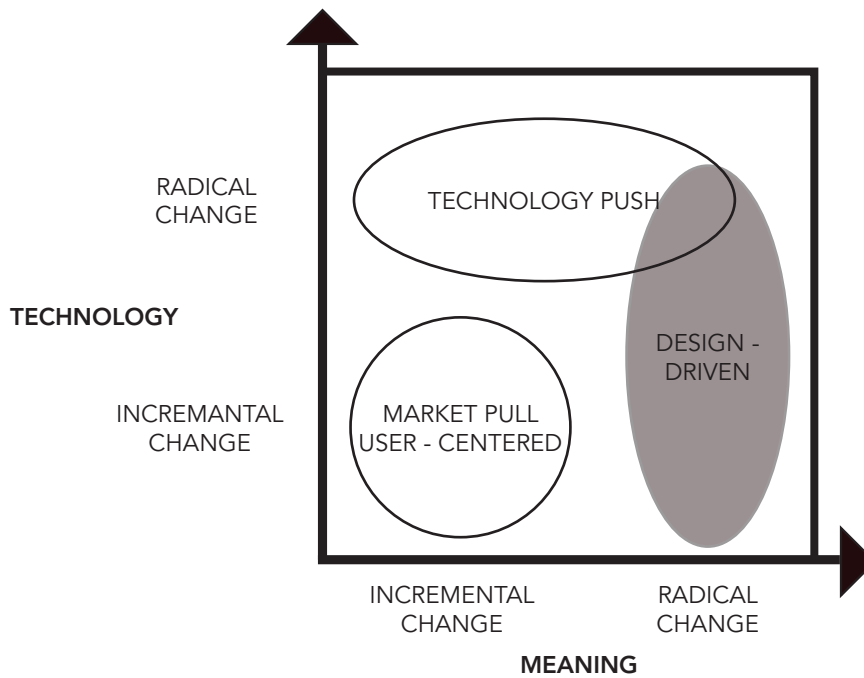


FIGURE 2-5: DESIGN DRIVEN INNOVATION
VERGANTI, 2009

It seems to us that Brown and Verganti share many views. They both base their models on the gathering of knowledge and influences from the environment, whether it is through the use of expert interpreters like Verganti, or through thorough research and observations like IDEO. Though they both stress the importance of environmental factors there is a difference in their views in that Verganti focuses more on the importance of socio-cultural factors, while Brown stresses the importance of the relevant context of a product or service. We would like to combine these focuses to cover a wide range of environmental aspects.

We think it can sometimes be difficult to innovate the meaning of a product or service, but we do think that it is always beneficial to try. A company should always be observant if the user gives the product a new meaning. That meaning is likely to be a great opportunity as it gives insight what the user wants and how it thinks.

2.1.5 OUR VIEW OF INNOVATION

“To have a good idea, you must first have lots of ideas”

Linus Pauling

In this project we are aiming at creating a series of methods introducing creative thinking and ideation methods into the early stages of a company’s innovation processes to stimulate a creative environment and a wide base of ideas and concepts. The purpose of this is to enable the company to generate innovations that have radical effects on the company and the business. We started with defining the concepts radical and incremental innovation to clarify what we are after. We chose a starting point in Schumpeter’s work, which uses the concepts semi-radical and radical innovation. We do not adopt a linear view of the innovation process, but rather an iterative one. In the concept innovation we include any thinkable kind of innovation, be it technological innovation or meaning innovation. As Verganti’s work concerns innovation in terms of meaning rather than just technology, unlike so many traditional models, it is of great relevance to us. We adopt his views on the possibility to create radical new meanings and thus reach a new market. However, we combine his work with the ideas of IDEO and other design consultancies, which have user-centric approaches in the sense that they study the potential user and try to find out what the user needs, but has not yet realized he or she needs. Innovation

is stimulated by heterogeneity and a richness of influences, and we have also based our work in some ideas of Chesbrough, Leadbeater and Von Hippel who have all written about open innovation.

To clarify what we want to do we need to clarify the differences between radical and incremental innovation. As shown in the figure below incremental innovation is a change of an existing offer that is aimed towards the same market that the old version of the offer was aimed for. If a company instead creates a new offer and releases it to an existing market, or the other way around takes an existing offer and releases it on a completely new market, that is called semi-radical innovation. For a radical innovation to be achieved a completely new offer has to be created and released to an entirely new market. A new offer can be created by the meaning of the product as perceived by the user being altered entirely, just as well as by a new technology being introduced. There are numerous similar models, for example Verganti's and IDEO's models presented in *sections 2.1.4 Design Thinking* and *2.1.5 Design Driven Innovation*, and the models are likely to consist of elements from many different contributors.

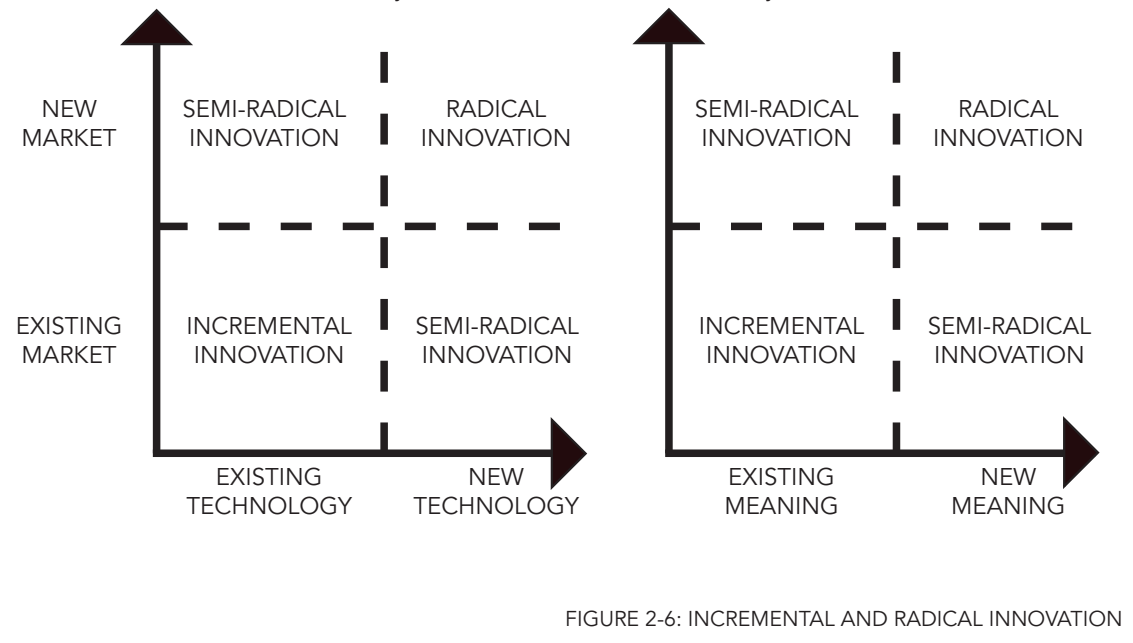


FIGURE 2-6: INCREMENTAL AND RADICAL INNOVATION

We have found that most models of innovation are missing one crucial part; the part on how ideas are created. Generally it is assumed that the ideas are out there in the organization, or outside the organization, but completely overlooked that it might be necessary to work consciously with creating ideas.

2.2 BRAND IDENTITY

In this section we discuss the term brand identity, how we relate to the term and why we have chosen to incorporate it in our project.

We have a holistic view of the concept identity. We move away from traditional marketing definitions of the brand identity used by for example Aaker, where it is viewed as a one-way communication from the brand to the customer.¹⁷ Instead we have taken inspiration from definitions of the term corporate identity when creating our own definition of brand identity. Hatch and Schultz describe corporate identity as an infinite conversation between the culture and the image of the corporation.¹⁸ This view is more based in organizational theory and we find it useful when describing how we define the term brand identity since we think the identity of a brand is just as flexible and interactive as the identity of a corporation, or a person. In the concept of brand identity, we therefore include all stakeholders, which means basically anyone who has ever had a relationship to the company or brand, even if it only means having seen the advertising. It is important to make this distinction because we think that the brand is strongly influenced by what happens within the firm, how employees and other internal stakeholders feel and think, just as well as what happens outside the firm, and how clients, suppliers and other external stakeholders feel and think. Identity is not constant, but constantly changing in an interaction between the view of the internal stakeholders of the company (the culture) and the view of the external stakeholders (image). We choose to use brand identity rather than corporate identity since we mean to use it both in terms of the brand of an entire company, but also the brands of specific products.

This thesis project has a focus on radical innovations; innovations that radically change markets or even create entirely new ones. To create a radical innovation fundamentally new ideas are

17 Aaker, 1996

18 Hatch and Schultz, 2008

required, which are hard or impossible to generate with existing products as the basis of the ideation. Existing products and existing clients with articulated needs narrow the constraints for the ideation with the risk of preventing radical outcome. However, constraints are necessary for ideation.¹⁹ The reason for including the brand identity in this chapter was that we wanted to use the brand identity as the basis of ideation and in that way create alternative constraints. Another reason to use the identity throughout the process was to make sure that the outcome was well grounded in the values of the organization. This is especially important when the innovation aims to create a new market, as this might be done through products and services that the company has not delivered before. When the product is different from the products traditionally associated with the company it is of great importance that it expresses the values that are connected to the brand identity. It is our impression that the brand identity often is used as a filter at the end of the innovation process, to judge if the product idea is communicating the values of the identity. To minimize the risk of refusal at this stage we wanted to explore the possibility of the use of the identity throughout the whole innovation process, rather than as a filter at the last stage.

2.3 DESIGN

In this section we present our view of design and discuss how design can contribute to innovation.

Design is a word that can be and is being defined in countless different ways. Design is defined both as a process, an outcome of the process and a set of working skills. When we use the term design in this thesis we are referring to design as a process. As we see it there is not one process that can be called the design process. Designers' ways of working differ from each other, not only in regards of what field of design the designer is working in, but also regarding their personal preferences. To claim that there is one design process is just as bizarre as saying there is one engineering process or one grocery shopping process. We share Schön's view of design as an iterative process that contains divergent as well as convergent thinking. Divergent thinking when problematizing and questioning the task, trying to approach it from different perspectives to create ideas.²⁰ Convergent thinking when turning the ideas into concepts that are developed further to become products or services. Containing divergent and convergent thinking does not necessarily mean that it can be divided in a divergent phase and a convergent phase. It is

19 Mayer, 2006

20 Schön, 1983

more common that the process contains several divergent phases as well as convergent phases and how many of each and when they occur is seldom planned in advance. In that sense we agree with Cross when he describes design as a parallel search for both design requirements and design solutions.²¹ One important part of design is the use of sketches and prototypes as a way to test ideas. Prototyping is an effective way to see, feel, hear or taste what should be developed further in a concept and is therefore often the start of a new iteration in the process. Design is often seen as a problem solving process, but that view has been challenged by the view of design as meaning creation or sense making. Krippendorff defined 'design' as "making sense (of things)"²² and this definition is later used by Verganti in his work with design driven innovation.²³ We think design can be used for problem solving, but it might be even more interesting when used to create meaning. Whether design is used to create meaning or to solve a problem, it tends to focus on the user (or users) of the product or service. How the user perceives the product or service is of utmost importance. Schön describes the design process as a reflective conversation with the situation. He mentions drawing and talking as parallel ways of designing, that are used at the same time and interact with each others. These two also help people interact and share and develop their ideas. The idea is not finished in the designer's head, but starts out as one thing, and while the designer sketches and describes his/her sketches verbally, evolves and develops into something else. During this process the idea can develop differently as is it influenced by all the participants in this conversation. He states that a principle in design work is working simultaneously from the unit and the total and then go in cycles between these. That means keeping a detailed perspective at the same time as a holistic perspective. Schön mentions the important element of reframing. If you get stuck, just reframe the problem or situation and you can find a new solution.²⁴

We share Schön's view of design in many ways and believe that it can be very useful for stimulating a creative outcome. In our work we are using all the elements mentioned above. We have been sketching and prototyping, both visually and verbally. We have been alternating between a holistic perspective of our project, and a view with focus on a small detail. We have tried to reframe our aim and our process repeatedly, by changing the context, the assumptions,

21 Cross, 2006

22 Krippendorff, 1989, p.9

23 Verganti, 2009, p. viii

24 Schön, 1983

and bringing in external people to challenge our views and methods.

What role has design had in this master thesis project? We have been aiming to create a process for radical innovation and we have done that by problematizing and questioning that aim. We have been trying to approach the aim from as many perspectives as possible. We made early prototypes of the workshops we were aiming to create and tested them. In other words we have been using a design process (note: not the design process). The way we work is design. Design has an important role also in the result of the project. It is a process for radical innovation, and it is also a design process or at least influenced by design. To create radical innovation there is a need to create radical ideas and that calls for both divergent and convergent thinking.

2.4 CREATIVITY AND IDEATION

According to Oxford Dictionaries creativity is defined as *“creating something that didn’t exist before”*. It can also be defined as *“the use of imagination or original ideas to create something; inventiveness.”*²⁵

When observing the world and analyzing information each person perceives it according to his or her existing thinking patterns. Therefore pure analysis of information is not a good approach for creating ideas. If the brain follows the same thinking patterns a person will keep coming up with ideas that he or she has already had.²⁶ That is why creative thinking is necessary. Creative thinking helps the brain find new starting points and perspectives so that even though the thoughts follow the same patterns the result can be new ideas. In order to achieve innovations and improvements creative thinking is crucial. According to De Bono creativity is useful for finding hidden assets, identifying new possibilities and imagining future possibilities or threats. Creativity also helps people to find motivation in their work. It often helps people to see their roles and tasks in a different way and find a new sense of purpose. Creativity often gives unexpected positive results in an organization over time, both in innovation capacity and in motivation levels.²⁷

One way of increasing creativity is to work with ideation methods. Our workshops have been created using and taking inspiration from established ideation methods. We have been inspired mainly be

25 Oxford Dictionaries

26 De Bono, 1992

27 De Bono, 1992, pp. 66-72

three authors on the subject; De Bono, Gordon and Michalko. De Bono wrote about Lateral Thinking which means trying new ideas, assumptions and starting points in order to come out of your usual ways of thinking.²⁸ Gordon and Michalko's work is based on similar principles. The methods we have chosen are such that they in different ways can help us to view things differently, and push our thoughts to diverge onto different paths.

2.4.1 BRAINSTORMING

Brainstorming is a formalized situation rather than a method. It is a formalized situation that gives a good environment for creative thinking, and a good environment to use methods that stimulate creativity. It is based on the basic principle that participants are to say what is on top of their mind without analyzing or evaluating. An important rule of brainstorming is that no participant is allowed to criticize an idea, whether it is his or her own or someone else's.²⁹

2.4.2 RANDOM WORDS

This method has the same basic rules as brainstorming above, with the difference that the facilitator at short intervals introduces a word or a picture for the participants to brainstorm around. The words have to be random and not chosen consciously or the choice will affect the direction of the ideas. The participants are meant to relate the words to the question or problem at hand, and the random words help the participants to start thinking from a new starting point which can lead to new thought patterns.³⁰

2.4.3 SLIP WRITING

This method is focused on the participants building on each others' ideas. At the beginning every participants receive a bland sheet of paper. They then get a limited amount of time to write down three, or another set number of, ideas related to a specific question or problem. When the time is up each participant passes the sheet on to the participant to the right, and have a set amount of time to build on the ideas on the paper in front of him/her. This procedure is repeated until every participant has built on each idea. In the end all ideas are read aloud and discussed. This method has been developed over time by different sources. It is a development of brainstorming and has been created in order to avoid the unconscious evaluation that comes

28 De Bono, 1992, p. 52

29 De Bono, 1970

30 De Bono, 1992

with brainstorming. It also eliminates the risk that participants will not build on each other's ideas because they are too busy coming up with ideas of their own.

2.4.4 SYNECTICS – METAPHORS

Synectics means *“the joining together of different and apparently irrelevant elements”*. Synectics is based on the idea of making the familiar unknown and the unknown familiar. The techniques within Synectics are meant to be used in diverse groups working with problem-stating and problem-solving. According to Gordon the human brain needs to make the unknown familiar in order to handle it. By taking something that is familiar, making it unknown, and then making it familiar again, the context can be changed and thus a situation that stimulates ideation can be created. There are four mechanisms that can be used to making the unknown familiar; personal analogy, direct analogy, symbolic analogy and fantasy analogy.³¹ From Synectics we have chosen to use these analogies as tools to change the line of thought in the workshops.

2.4.5 ATTRIBUTE ANALYSIS

Another well-known creativity researcher is Michalko. Among many others he developed a method called Attribute Analysis. The method is based on the task of coming up with a number of assumptions on a subject. For example; the buyer pays for the newspaper. Then it has to be reversed, like this; the buyer does not pay for the newspaper. Doing that will naturally raise some question, like; then who pays for the newspaper, is it the salesman? Is it someone else? Is the newspaper free? This leads to many new paths of thinking and helps generate diverse ideas.³²

2.4.6 MOTIVATING CREATIVITY

“There's a gap between what science knows and what business does”

Dan Pink

Traditionally companies have attempted to motivate employees through the use of “sticks” and “carrots”, in other words rewards and punishments. This kind of motivational systems can be useful for routine tasks, which have a set route from start to finish that the performing person is

31 Gordon, 1961
32 Michalko, 2006

well aware of. However, when it comes to tasks that are not routine, and that involve creative thinking, motivation by rewards and punishments has a negative effect on the speed and result. This is because punishments and rewards kill the intrinsic motivation.³³ Generally people like to solve problems and come up with ideas. They do it not because they have to, but because it gives them satisfaction to do so. This has to do with intrinsic motivation, which is the kind of motivation that appears when a person has an inner interest in the task.³⁴ This interest can be caused by the task being for example novel or challenging to the person.³⁵ A key to motivating creativity is to make sure the tasks are new, challenging and exciting. There are of course many varying ways of making work exciting and challenging. According to Ryan and Deci, one important factor in achieving these experiences is self-determination. In practice this means that giving employees independence to decide when to work and how to work can increase intrinsic motivation among the employees. As examples of self-determination giving employees motivation and creativity Pink brings up the companies Atlassian and Google, which have successfully introduced a system where employees spend a set amount of their work-time working on projects of their own interest and choosing. This has led to several innovative new products and services, and improvements on old products.³⁶

Another factor that can create or ruin creativity is the formation of the work-group. There are several aspects to take into account when forming creative groups. Also in this case the self-determination is important. Getting to choose with whom to work is a great motivation.³⁷ Secondly, there are the backgrounds of the group members. In order for a group to be as creative as possible the backgrounds should be very mixed in every aspect, for example age, gender, skills, role, years in the company and interests.³⁸

33 Pink, 2009

34 Amabile, 1996

35 Ryan and Deci, 2000

36 Pink, 2009

37 Ryan and Deci, 2000

38 Forida, 2005

3 METHODOLOGY

In this chapter we discuss our research approach and our research method. We describe the details of our approach and how it is influenced by design, and our method for data collection and analysis.

“By changing your perspective, you expand your possibilities until you see something that you were unable to see before.”

Michael Michalko

3.1 RESEARCH APPROACH

Generally we believe that there is no absolute truth. We think that reality is to the largest part socially constructed and depends on how we interpret and construct things. We have a slight disagreement as to whether the laws of nature are “true” or not, but we judge that this will not affect the outcome of this project in any major way. Our backgrounds and personalities are likely to colour our interpretations, and that our research objects are likely to be affected by us just like we might be affected by them. We believe that there is no way to escape this. We have of course tried to see things from different angles and tried to question our assumptions but rather than believing that we can take our assumptions and backgrounds out of the equation we will instead try to point them out to you wherever we can.

Since we are convinced that our backgrounds have been affecting the outcome of this project we would like to describe them briefly. We are both white, Swedish and right-handed. Sigrid is a female while David is a male. Sigrid is 25 years old while David is 29 years old. We were both born into the Swedish state church, but would currently not confess to a particular religion, though we both want to believe in reincarnation. David has two younger siblings, one sister and one brother, while Sigrid has two older sisters. David likes sports, especially ice-hockey and football, and enjoys beers from obscure micro-breweries. Sigrid likes to exercise and to read, and is quite pleased by a good Sherry or Madeira. We both enjoy a good cup of coffee, but David likes to embellish his days with a double espresso while Sigrid prefers a creamy cappuccino. What does all this have to do with anything? We will try to explain that as briefly as possible. The interaction between people is affected by informal relationships and hierarchies based on many different factors such as age, gender, education, social status, etc. Thus our age and gender have impact on the relations we create in meetings and workshops and these relations in

their turn have a major impact on our result. Personal interests like watching hockey or reading novels can function as social bridge when shared by somebody and is therefore of importance when creating new relations. Further our personalities have impact on how we interpret different situations and are therefore of importance for the result of this project. Our siblings have of course played a big part in our lives and have affected who we are. What we like to do on our spare time and what we like to drink and eat is also parts of our personalities. However, our food preferences and the age of our siblings may not give a thorough enough description of our personalities. Our persons and backgrounds are of course a lot more complex than this. If reading this does not help you better relate to our work it has at least told you what coffee to buy us.

3.2 RESEARCH METHOD

Our research method is based on design, which has been described as a parallel search for both design requirements and design solutions³⁹ and as *“a reflective conversation with the situation”*.⁴⁰ This means that we will be exploring our problem areas rather than trying to describe them. We will use two elements in our process that are both at the same time data collection and data analysis. These are prototyping and blogging.

Prototyping is central in our research method. Prototyping could be described as making a prototype of what the final result of a task might look like and test it in relevant environments. The traditional understanding is that prototypes refer to physical products, but the same rules apply when designing a service, a virtual experience or even an organization system.⁴¹ It is useful to start prototyping as soon as possible in a process, in that way light is shed upon development needs and possibilities at an early stage, in the words of Tim Brown: *“The faster we make ideas tangible, the sooner we will be able to evaluate them, refine them, and zero in on the best solution.”*⁴² We have prototyped everything from the thesis report to the workshops that the project was instigated to create. We have put premature sections of the report on our blog to get feedback from readers, we have mapped up all the workshops on a four meter long piece of paper and added ideas to it during the project, early on we made a sketch over

39 Cross, 2006

40 Schön, 1983

41 Brown, 2009, p. 92

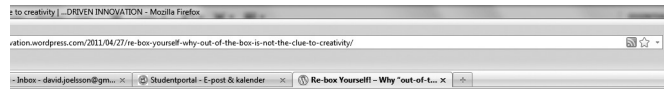
42 Brown, p. 88

the final presentation and an exam exhibition and we have made numerous prototypes of the workshops as we developed them. All this comes back to Schön's description of design as a reflective conversation with the situation.

In the development of our workshops we carried out a total of six workshop prototypes. These took approximately two hours each. The first prototype was carried out with a group of five employees from a marketing and communications consultancy firm. The second and third prototype was carried out with a group of five people with mixed occupations. The fourth prototype was carried out with a group of entrepreneurs from different countries. The fifth and sixth prototypes were carried out with a group of five people from different parts of the case company. The prototypes were carried out within a period of four weeks. Some of the prototypes contained elements from more than one of our final workshops.

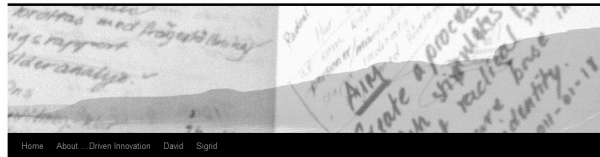
At the start of the project we created a blog that we named ...Driven Innovation. Many are the ideas of what drives innovation. During our early research and in previous courses we have encountered Design Driven Innovation, Brand Driven Innovation, User Driven Innovation and Mistake Driven Innovation but to name a few. Playing with words but also with the hope of finding a new suitable word to replace the three dots with we chose the name ...Driven Innovation. Our goal has been to post one new blog post each day during the entire thesis project. In that way blogging has been an effective way to put pressure on ourselves to produce text that has been used as the core of this thesis report. The blog has been used for several other purposes than to document our work. We have used it to get feedback on our ideas, to receive input and to create a channel through which we can distribute our final result. For these reasons we have tried to create a big circle of reader's by posting a link to every new blog post on Twitter and LinkedIn. We have also integrated questions in the blog posts to encourage the readers to provide us with comments. Even when we have not received any comments from readers, writing blog posts has been an effective way to reflect and get new insights, which again goes back to the Schön's conversation with a situation.

The study is focused on one company, hereafter mentioned as case company. The case company is a large international organization based in Sweden. The case company is technologically focused and active in many different product areas. It has a market leader position in many



...DRIVEN INNOVATION

What is behind the wheels of innovation?



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— Questioning and Reframing

What is "The Box"? —

Re-box Yourself – Why “out-of-the-box” is not the clue to creativity

Posted on 20110427 by Sigrid



The Blog

On this blog you can follow us on our journey to create a process for radical innovation. We are doing this as a part of master thesis from the Master Programme in Business and Design at the School of Design and Crafts, Gothenburg University.

The Authors

David Joelleen holds a BSc. in Innovation and Design Engineering. David is driven by his curiosity about the human ability to create new ideas.

Sigrid Hellberg holds a BSc. in Business and Economics with a focus on international marketing. Sigrid is driven by a will to find new and better ways of doing things, and the belief that business can actually help improve society.

Since I started spending most of my time working with innovation there has been an awful

10

...DRIVEN INNOVATION

areas. The case company has a traditional linear innovation process and has a good track record of creating incremental innovations.

Our study has been aiming at creating a process for introducing creative thinking in the early stages of the case company's innovation process, to actively stimulate diverse ideas that can lead to radical innovations. It has been very important to us that this process can function as a complement to existing innovation processes within the company, why we have taken the case company's existing structures into consideration throughout the project.

3.2.1 DATA COLLECTION

“Qualitative research is inquiry aimed at describing and clarifying human experience as it appears in people’s lives.”

Donald Polkinghorne

According to Polkinghorne qualitative data is gathered primarily in the form of spoken or written language rather than in the form of numbers. The most common data sources within qualitative method are observations, interviews, documents and artefacts.⁴³ Large part of the data gathered will be based on people's subjective experiences, why a great importance will be on the presence and the interpretation work of us as the researchers. We chose to collect our data using multiple methods of data collection and multiple sources in order to ensure that our research rests on a wide and firm basis of data. Methods used are interviews, workshops, observations and literature studies. Different sources include both primary and secondary, such as employees at the case companies, from different departments and levels, company internal documents on identity and innovations processes, literature and external experts on areas of relevance.

We carried out structured interviews with seven people. Four of the interviewees worked in some part of the case company, while three were external with competences or experiences relevant to our project. The topics were set in advance, and the questions prepared beforehand. The questions normally consisted of a mix of closed and open-ended questions. The open-ended questions were used as a way to gather answers that we would not have received had we

43 Polkinghorne, 2005, pp. 137-145

steered the respondent more in a certain direction using a closed question. We find Twitter very helpful for staying tuned with the latest news and research from certain fields of interest. We have also made use of blogs. Throughout this project we have been trying to connect the fields design, innovation, brand identity, motivation, creativity and ideation. We have also studied traditional sources such as books and journals.

3.2.2 PROJECT QUESTIONING AND REFRAMING

As part of our process we included an occasion in the middle of the project when we took time to step back and look at our project from different perspectives. This is part of our design based approach which requires multiple perspectives and reframing of a problem. We engaged a fellow student to help us, and engaged in different activities to reframe our problem, our goals and our methods. Among the methods used where “newspaper black-out”, abstract painting, image board making and map making. Newspaper blackout means using a marker to cover most words of a text, only to leave a few, and read the words left uncovered as coherent text. We used the method on our aim and purpose. Using techniques like these to visualize how we see the project can be very useful, since knowing underlying assumptions and thoughts is necessary to gain perspective. Looking at the project as an abstract painting or a map helped us see from different perspectives. We shared the experience of Michalko that this helped us see things we had not previously been able to see.⁴⁴ We also took the time to rephrase our aim and purpose.

3.3 DATA REFLECTION

Most of the reflection of our findings has happened while we have been working with prototyping and building our process. We have drawn sketches, erased elements and added elements. This has worked as an ongoing conversation with our creation, which has involved a lot of reflecting. Reflections has also been carried out continuously in our blog posts, where we have been fortunate enough to receive brilliant and challenging feedback from external people, which we believe has taken our results and reflections to a higher level. At times we have also taken a step back, tried to distance ourselves from the situation, and analyzed our findings from a different perspective.

44

Michalko, 2006, p. xvii



PROJECT QUESTIONING AND REFRAMING

4 OUR APPROACH: THE RE-BOXING PROCESS

This chapter gives a presentation of our contribution to the field of radical innovation; The Re-boxing process. In section 4.1 we introduce the term Re-boxing and in section 4.2 we present the workshops that form the core of the Re-boxing process. This is followed by a description of the prerequisites and management of the process. Among our empirical findings you also find reflections which are necessary for understanding our choices and the insights that are the core of our result.

4.1 RE-BOXING

During our time working with innovation we have encountered an awful lot of talk about “*outside the box thinking*”. The use of this phrase generates some problems. The most obvious problem is that it has been so frequently used that people tend to accept it without questioning what it means. “*The box*” is clearly a metaphor, but for what? If thinking outside the box is the key to new ideas and innovations, it is crucial to define what “*the box*” is. We interpret the term “*the box*” as the different constraints and limitations someone puts upon him- or herself when addressing a problem or a task. These constraints consist of all assumptions and beliefs a person has as well as perceived expectations from others. Thus thinking outside the box is a metaphor for discarding all the limitations and assumptions that constraint the thinking about a task. So when the term is used when for example starting up an ideation session, it could instead be put like this; let us discard all our assumptions and limitations about this task. That would make the meaning clearer, but the assumptions and limitations still need to be identified before they can be discarded. Suppose a person succeeded in identifying and discarding all constraints and assumptions, what happens then? He or she would end up with a problem or a task without any restrictions; a problem without a context. That might sound like the perfect creative environment, but it is not. Thinking inside the box is not really a problem. In fact, constraints are what enable creative thinking.⁴⁵ It is very difficult, maybe even impossible, to start with a blank page and no constraints and from that achieve a creative outcome. In other words the box is needed in order to create new ideas.⁴⁶ On the other hand, to try to ideate

45 Mayer, 2006

46 De Bono, 1992

about a task with all assumptions and restrictions still unquestioned and in place is likely to lead to analytical thinking that cannot generate any new ideas. This is where re-boxing comes in. By not trying to get rid of all constraints, but rather replace them with other, new constraints a person can be successful in generating creative ideas. Every time the constraints are changed it forces the mind to address the problem from a new perspective and that is essential to the generation of new ideas. The workshops we have designed are based on different ideation methods, with the purpose of achieving this re-boxing of the situation or task by changing the participants' assumptions and constraints. This is done in various ways; one example is when the participants are pushed to a new box when a random word or picture is presented as an association trigger in the ideation session. More examples of how re-boxing appears in the workshops are described in the following sections.

In short the concept re-boxing is all about changing the perspectives and ways that a task is thought of and addressed. This creative and explorative approach is fundamentally different from a purely analytical approach, in that the analytical approach generates a Boxing process where the exploring approach generates a Re-boxing process.

4.2 THE RE-BOXING WORKSHOPS

Based on the concept of re-boxing we created three workshops with the aim of making the participants think in diverging patterns and thus stimulate them to create a wide basis of ideas and concepts that can be used to develop radical innovations. This is achieved through the use of established methods for creative and divergent thinking that have been adjusted for the purpose. To make sure the workshops achieve their purpose we prototyped them. Prototyping is an effective and important tool in any design process to define needs for development. All in all we performed six workshop prototypes. For all of our prototypes we managed to put together test groups of mixed genders and backgrounds. The ages within the groups tended to be more homogeneous, spanning from 20 to 27, 24 to 30, 21 to 47 and 28 to 53 respectively in the three groups. All groups apart from two were heterogeneous in terms of nationalities. The groups were mixed regarding educational and professional background. It is important that the circumstances around the prototype are similar to the circumstances of what is being prototyped. Since we wanted the workshop groups at the case company to be of mixed genders, ages, backgrounds and from different areas of the company in order to build a creative environment

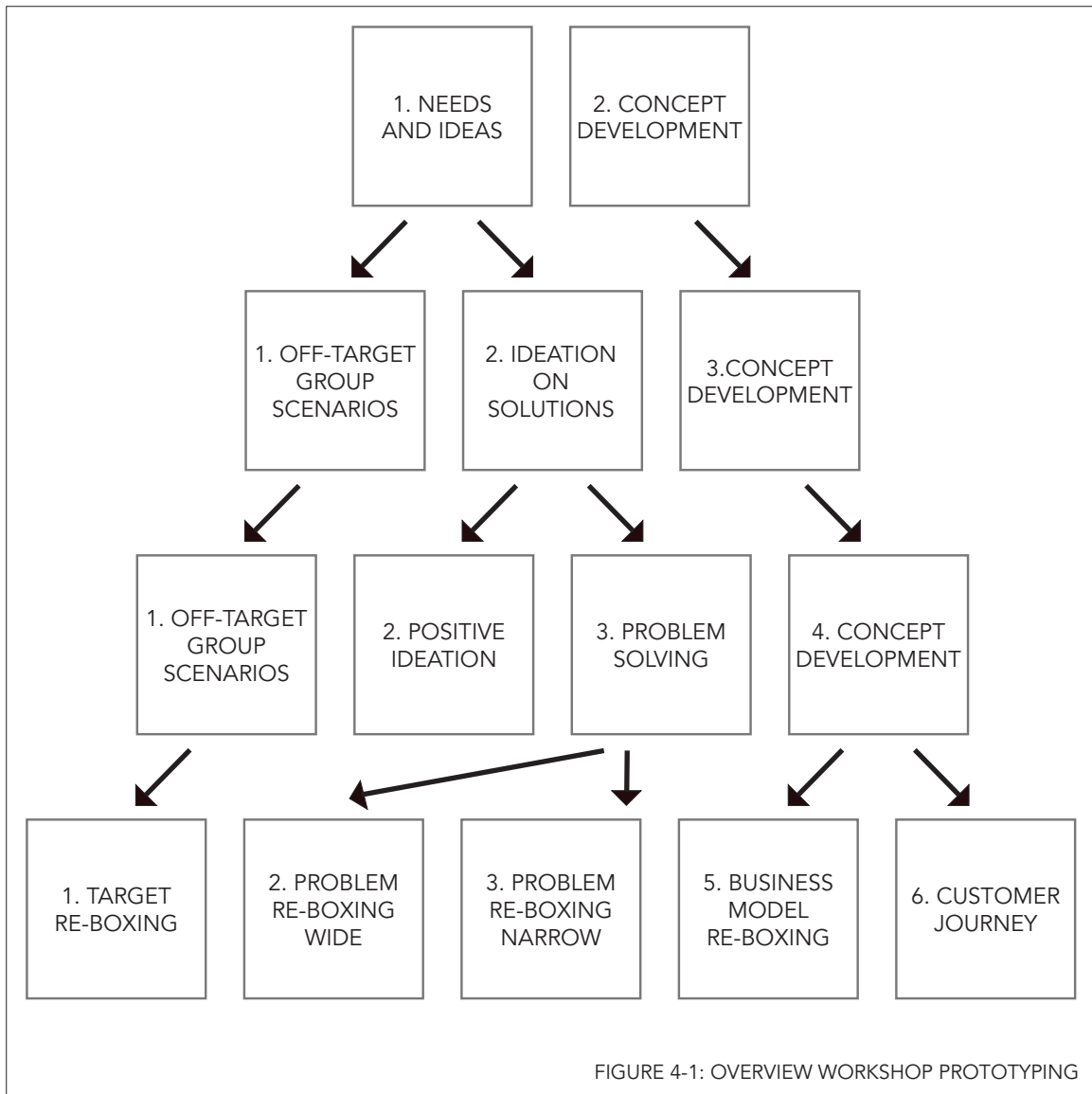


FIGURE 4-1: OVERVIEW WORKSHOP PROTOTYPING

it was necessary for us to make sure that the prototype groups were mixed. Our workshop prototypes led to completely new workshops as well as minor changes in the tested workshop. The figure below gives an overview of how the workshops have been developed during our thesis work. We started with two workshops; Needs and Ideas and Concept Development. After prototyping Needs and Ideas was split into two workshops and after new prototyping sessions into three workshops. Finally we decided to split the Problem Solving workshop in two, with one Wide version and one Narrow version. Concept development has developed into two Business Model Re-boxing workshops. The figure below shows the development.

The workshops at the bottom row of figure X; Target Re-boxing, Wide and Narrow Problem Re-boxing, Business Model Re-boxing and Customer Journey are part of our final process and described thoroughly in following sections. These sections are followed by presentations of the complementing workshops Brand Re-boxing and Future Now as well as a section discussing the concept development workshops.

4.2.1 FACILITATION GUIDELINES

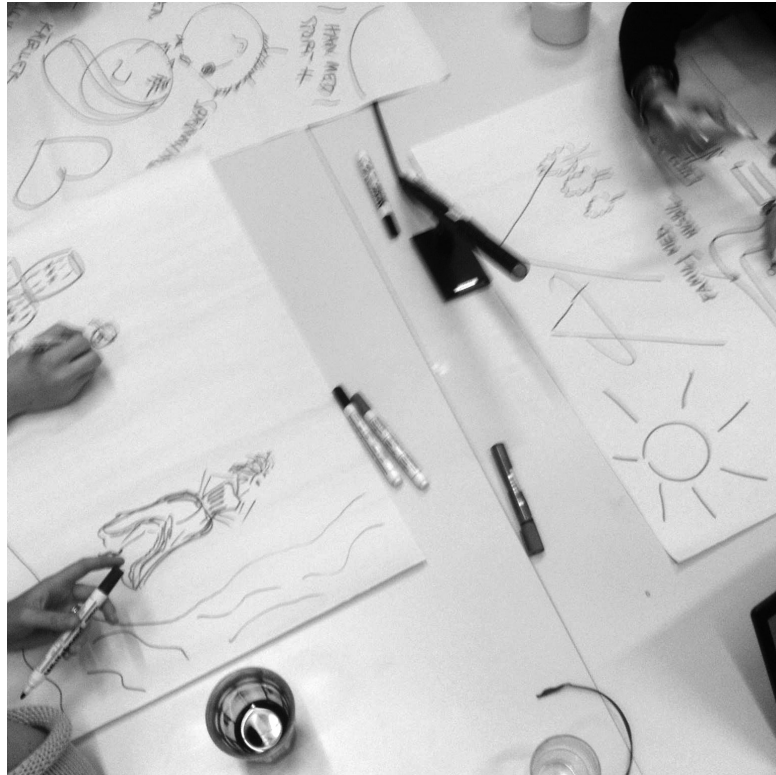
The most important thing in a workshop is to achieve a creative and open environment. It should be such that participants say what is on top of their mind without analyzing or evaluating.⁴⁷ There are some things that we have found especially important to think about in order to achieve a creative environment. These are handling and avoiding criticism, avoiding facilitator evaluation and the importance of games and breaks.

Handling and Avoiding Criticism

Criticism can kill any idea at this early stage and quickly ruin the environment for the rest of the workshop. On one hand the facilitator must try to stop the criticism but on the other hand he or she must not restrain the criticizing participant's will to contribute which can easily be the effect if a reprimand is given. One way to tackle this problem is by acknowledging the criticism without giving it too much attention and then quickly navigating the conversation in another direction. To minimize criticism we have been using what we call the Cookie Rule. We start the ideation session by explaining the importance of avoiding to criticize any idea, even one's own. We then hand out three to five cookies to every participant and tell them that for every criticism that slip

47

De Bono, 1970



WORKSHOP PROTOTYPING, OTG-SCENARIOS

out we take one of their cookies. The cookie rule makes the participants more aware of the problem with criticism; it makes it tangible. Another benefit is that the cookie rule is quite silly and can give some laughter and help creating a comfortable and relaxed environment.

Avoiding Facilitator Evaluation

The facilitator of the workshop has more power over the environment than one might think. This means that even a simple mistake can seriously hurt the creativity and openness among the participants. One mistake that we found is very easy to make is steering the participants in certain directions or making them insecure by unconsciously using evaluating terms like “good” or “bad”. People are generally without noticing it searching for confirmation that they are doing something right or wrong. If the facilitator uses for example the sentence “That’s a very good idea. Now, let’s move on to the next pair.” the participants may take this as a sign to come up with ideas like the one that was praised before. It may also create a dip in self-esteem if the facilitator uses it after one group and then not the next. It may seem silly but the use of evaluating words will give the participants, consciously or not, the signal that something is better than something else, and that is necessary to avoid in order to create an open and productive environment.

Games and Breaks

To create a relaxed environment it is very useful to introduce elements of play into the workshops. By for example starting the workshops with a warm up game or drama exercise a playful atmosphere is set right from the start. Using small competitions in the workshops is also a good way of helping the participants enter a playful and open mindset. Another crucial element is the break. To enable the participants to be their most creative it is necessary to include a coffee break into the workshop schedule. It is not the infusion of caffeine that this includes that is important, it is the fact that the participants get 5 to 15 minutes to think about something else. This mental break gives the participants minds new energy, and taking a break surprisingly often leads to interesting new perspectives on a task. It should not be underestimated how tiring a session of creative activity can be, which is also why we have set all workshops to a maximum of 120 minutes.

4.2.2 TARGET RE-BOXING WORKSHOP: OFF TARGET GROUPS

This is the first workshop and the basis of the coming workshops. It is aimed at creating a quantity of ideas on possible Off-Target groups; groups that never would be any of the company's existing offers, and a number of detailed scenarios to build on further.

Introduction

Time: 15 min

Presentation of the workshop's aims and outline

Warm Up

Time: 10 min

Listening exercise where the goal is for the group to count to 15 out loud. Someone starts by saying "one", then someone else follows and says "two" and so on. If more than one person says the same number the count starts over from one.

Free Brainstorming

Time: 10 min

Introduction of the concept Off Target Group (OTG) and explanation of the brainstorming rules and cookie system. Group brainstorm to generate as many OTGs as possible. Two participants document the ideas in writing on a big paper sheet.

Add Ideas on the OTG List

Time: 2 min

A big paper on the wall serves as documentation of all OTGs.

Free Brainstorming, Pair Competition

Time: 4 min

Participants are divided in pairs. Introduction of competition: the pair that comes up with the most ideas in 4 minutes wins.

Add Ideas on the OTG List

Time: 2 min

All ideas from all the pairs are added on the list.

Random Words

Time: 8 min

Explanation of the exercise. Participants are given a random word as a starting point for their ideation. The participants use their associations from the random word to generate

ideas on new OTGs. Random words are introduced at set intervals to fuel associations.

Add Ideas on the OTG List

Time: 2 min

Break

Participants rise and preferably leave the room. Cookies can be eaten.

Creation of Pleasant Scenario

Time: 14 min

Participants are divided in pairs and each pair chooses an OTG. The pairs describe a pleasant scenario for a person from the OTG. Empty comic strips prepared in advance used for documentation.

Presentation of Scenarios

Time: 20 min

Scenarios are presented in group.

Creation of Problematic Scenario

Time: 10 min

Participants describe problematic scenario for a person from the OTG.

Presentation of Scenarios

Time: 15 min

Scenarios are presented in group.

Problem Listing

Time: 10 min

All problems within the problematic scenarios are identified, small and big.

Summary and Discussion

Time: 15 min

Scenarios are summarized. The participants discuss which scenarios have the highest potential to lead to radical ideas. Discussion is facilitated so that it never touches feasibility

Creating a relaxed and open atmosphere is likely to be more difficult in the first workshop since the participants might not have met that many times before, and they can be uncomfortable with the kind of creative methods that will be used. For this reason we chose to start the workshop with a drama exercise. This exercise is meant to force the participants to really notice each

other, and get a feeling for the group. It normally causes a lot of laughter, -which is good for creating a relaxed atmosphere. After that the search for Off Target Groups starts. An off target group is a group of people (or something else) that would “never” buy the brand’s existing products or services. The reason for looking for these Off Target Groups is that it forces the minds of the participants away from the everyday context, and existing products and users. The key to this exercise is to get the participants to say the groups they come to think of as soon as they pop up, without stopping to analyze. Analysis does not generate new ideas. During the group brainstorming there should be more than one person documenting at the same time on the same paper, depending on the size of the group, because if the person documenting is not writing as quickly as the others are talking it tends to stop up the flow of ideas. When the time is up all ideas are added to an off target group list. The brainstorming is carried out a second time, this time in pairs. This time an element of competition is added to stress the importance of quantity rather than quality. The competition is which pair can come up with the largest number of ideas for Off Target Groups. The next exercise is a session of random words. This is to lead the participants’ thoughts onto new paths. After the coffee break there should be a large number of Off Target Groups on the list. The following exercises are aimed at creating two scenarios per group. It is important to create the pleasant scenario before the problematic one; otherwise the participants tend to create a pleasant scenario that is only solving all the problems identified in the problematic situation. The participants should be encouraged to be detailed when creating their scenarios, that makes them more useful later. Having an open discussion at the end, where participants can ventilate all uncertainties and questions creates a stronger foundation for coming workshops and is therefore important.

As this workshop is the first one it is extremely important to achieve creative thinking and far-fetched ideas. If it is not achieved in this workshop the Off Target Groups and the scenarios that are the base of the coming workshop might end up being too close to the everyday business and that makes it very difficult to reach any radical outcome at the end of the process.

4.2.3 PROBLEM RE-BOXING, WIDE AND NARROW

This is an ideation workshop. The purpose is to use the scenarios created in the previous workshop as a basis and create many radical ideas.

Introduction

Time: 5 min

Presentation of aim and outline and recap previous workshop.

Warm Up

Time: 10 min

Drama Exercise.

Metaphor Ideation

Time: 20 min

Explanation of the exercise. First question or problem defined in the OTG workshop is presented and metaphor ideation introduced. The participants should find metaphors to the problem and possible solutions in: 1. the human body, 2. nature, 3. outer space, 4. a fairytale world. Strict facilitation needed to keep focus. One of the participants documents the ideas on how to solve the problem.

Random Pictures

Time: 7min

Explanation of the exercise. Participants are given a random picture as a starting point for their ideation. The participants use their associations from the random word to generate ideas on how to solve the problem. Random pictures are introduced at set intervals to fuel associations.

Introduction of Second Problem

Time: 2 min

Presentation of a second question or problem from the OTG workshop.

Metaphor Ideation 2

Time: 15 min

See above.

Random Pictures 2

Time: 5 min

See above.

Break**Summary and Choice of Idea to Develop**

Time: 10 min

Summary of ideas to give an overview of the ideas generated through Metaphor Ideation and Random Pictures. Participants are divided in pairs and each pair chooses one idea to develop further.

Idea development in pairs

Time: 10 min

Participants document their idea development in writing and drawing.

Idea development in new pairs

Time: 5 min

One person of each pair is switched and the new pairs continue the idea development.

Presentation of Ideas

Time: 20 min

Participants are encouraged to develop and build on each other's ideas during discussion.

Summary and Discussion

Time: 10 min

Summary of ideas. The participants discuss which ideas have the highest potential to lead to radical ideas. The discussion is facilitated so that it never touches feasibility. The participants share their impressions from the workshop.

To create an open and creative atmosphere the workshop is introduced with a drama exercise or game, preferably physical where the participants are required to have physical contact. The warm up exercise is especially important in this workshop since the main method of this workshop is metaphor ideation which is one of the more tricky methods. It puts much pressure on the facilitator to help the participants first understand the method, then open up and let go enough to use it successfully. The metaphor ideation is combined with a session of random pictures. The pictures are brought by the facilitator. During the second part of the workshop the participants develop an idea in pairs. One person of each pair has to rotate after half the development session in order to infuse new thoughts and perspectives into the development. During this workshop we have found that the participants easily fall back on the well known existing products when looking for solutions. It is very important to keep focus far away from the company and

existing offers throughout this workshop so it is crucial that the facilitator keeps track of trains of thought in motion so that if they get to close, they can be steered in other directions.

This workshop should be carried out in two versions. One where a wide and overall problem is identified and used in the scenarios from the Target Re-boxing workshop, and one where the participants can choose a more narrow and specific problem from scenarios created in the Target Re-boxing workshop. The point of carrying out the two different variations is that they give very different perspectives which can generate many interesting ideas.

4.2.4 BRAND RE-BOXING

This workshop is aimed at using elements of the brand identity as frames for creating scenarios that can be used as base for ideation. For this to be useful it is necessary to re-box the brand identity elements so that they are no longer tied to the current products or services. If these values and elements are taken out of their normal context and used as the only frames for ideation the ideas could be radical but might still be in line with the brand identity.

Introduction

Time: 15 min

Presentation of workshop aims and outline

Association on core values

Time: 30 min (Each core value 5 minutes)

Introduction of a free association session on the core values. The participants are encouraged to say every word they associate with each core value. The participants take turns in documenting association words on a big sheet of paper or a whiteboard.

Note preparation and hand-out

Time: 10 min

All words from previous activity are written down separately on notes. Notes with different OTGs should be prepared in advance.

Break

OTG + Core Value Scenario Creation

Time: 20 min

Group is divided in pairs. Each pair is given one random note with an OTG, and one

association word. The pairs get 10 min to create a scenario based on that. Each pair creates a new scenario with a new combination.

Scenario Development

Time: 20 min

Each scenario is put up on a wall and discussed. Participants are urged to give input and develop each scenario with many feelings and details. Developments are documented in writing.

Summary and discussion

Time: 15 min

Summary of the scenarios. The participants discuss which scenarios have the highest potential to lead to radical ideas. Discussion is facilitated so that it never touches feasibility. Participants share their impressions from the workshop.

The scenarios created in this workshop are supposed to function as a base for generate ideas on new offers. From these scenarios the participants need to define possibilities for new products or services. This could be done through the Problem Re-boxing workshop.

The Brand Re-boxing workshop is started off with a long association session with the purpose of re-boxing the core brand values. This is done through an association exercise. The longer the chains of association becomes, the further away from the existing products and services the minds of the participants are likely to have moved. The second exercise is meant to pair one associated value with one Off Target Group. The pairing is done randomly and the combination is hopefully unexpected enough to spur interesting ideas. The second half of the workshop is spent building scenarios. The scenario building is aimed at making the participants try to understand their Off Target Group, and trying to think like the Off Target Group will hopefully help the participants re-box. During this workshop there is a need to be careful so that the participants manage to separate and remove the brand identity elements from current products or services or the outcome will be incremental at best.

The Brand Re-boxing workshop is intended to be focusing on taking elements of the brand identity and re-framing (or re-boxing) them, taking them out of their context and using that as a basis for ideation. The brand identity is likely to consist of many different elements, like core



WORKSHOP PROTOTYPING, PROBLEM RE-BOXING

values, extended values, brand personality, brand promise etc. We chose to work with core values and brand personality in this case because they were well established and well-known in the case company. There is however the possibility to choose either of the existing elements of the brand identity as long as the nature of the element is taken into account and the workshop planned accordingly. There is a need to choose different methods depending on whether the element is manifested in words, pictures or sentences. Like we have discussed earlier we have a dynamic view of the brand identity and believe that it works like an ongoing conversation between internal and external stakeholders. This implies that we also believe that the brand identity is not something that management can create and force upon the organization. We do however think that there are certain means that management can use to try to communicate a desired identity to external but perhaps primarily internal stakeholders. These means can be for example brand values and brand personality. These are among the most graspable parts of the brand identity which is why we have chosen to use them in the workshop.

In the case company of this study we judged the core values to be quite well anchored based on what we heard and observed during previous workshops, interviews and interaction within the company. To test this assumption we carried out 2 interviews with internal stakeholders. These also showed that the core values were well established in the organization and that the members of the organization seemed to have similar views of what the values mean.

4.2.5 REALITY RE-BOXING: FUTURE NOW

Future Now is a series of three workshops aimed at helping an organization gain new perspectives on the future and how society and the industry might develop. An overall goal for the three workshops is to make the organization pose the question of whether it wants to adapt to changes when they come or be in the frontline causing the change. The series was developed by Lena Åhlin, Elisabet Fluff Kärrberg and the authors in 2010. We suggest that Future Now is used as a complement to the other workshops within the Re-boxing process. It works as a nice complement to the other more internally focused workshops since it adds external and future perspectives and input nicely. As the workshops of Future Now were not developed during this project we will not describe them in detail here. Detailed instructions are available in the brochure *Future Now, Appendix 1*.

Future Now - Create a Future Scenario

The purpose of this workshop is to visualize tendencies and trends affecting the development of society and create a future scenario of what that society might look like, by looking at six categories describing the environment: culture, demography, nature, economy, politics/legislation and technology, with the help of four perspectives. With a preferable future, a probable future, a possible future and a wild card future, an understanding is created of tendencies and trends affecting the development of society. The four perspectives should be based on the participants' knowledge and experiences and will therefore be subjective, which makes it important to gather a mixed group of participants in order to get a diversity of ideas.

Future Now - Adopt a Future Scenario

The purpose of this workshop is to generate ideas on how your business area might look in the future based on the ideas and the future scenario created in the Create a Future Scenario workshop.

Future Now - Develop a Future Scenario

The purpose of this workshop is to generate ideas regarding how your organization can contribute to a desirable future scenario and be a driver of change in society.

After all three workshops are finished the outcome is brought into the Re-boxing process to be developed together with the ideas from the Re-boxing workshops.

4.2.6 BUSINESS MODEL RE-BOXING

A business model describes the rationale of how an organization creates, delivers, and captures value⁴⁸ and the business model design is just as important for the success of a product or service as the design of the product or service itself. It does not matter how great a product or service is if its business model makes it impossible for customers' to buy it. In fact for an offer to be radical the product or service it includes does not necessary have to be radical, it can just as well be a radical business model that makes all the difference. Just think of examples like Linux and Spotify. Spotify deliver music, which is in no way a radically new service, but the business model is new. Instead of paying for each song the listener streams the music for free

and Spotify profits from advertising. To enable the creation of new business models we include two Business Model Re-boxing workshops in the process. One is focused on business model design in general, and one is focused on the customer experience in every touch point.

BUSINESS MODEL RE-BOXING: EXPLORE NEW OPTIONS

The purpose of this workshop is to challenge the participants assumptions of how a business model should be built, and use those assumption to generate new interesting business models.

Introduction

Time: 15 min

Presentation of workshop aims and outline

Business Model Generation

Time: 10 min

The participants are divided in four equally sized groups. All groups are given a different idea from a previous workshop. The pairs write down the first idea they come to think of on how a business model for this idea can be built. Participants are urged to be detailed.

Attribute Analysis

Time: 40 min

Four groups team up in two groups. The two groups take one of the business model generated in previous exercise and list all their assumptions, then do an attribute analysis and turn the assumptions around. From that they ideate how a different business model could be built. The exercise is repeated on the other business model (20 min on each model). The groups document their ideas in writing and/or drawing.

Break

Presentation of Business Models

Time: 20 min

Each group presents their business model. The participants discuss the business models and build on each other's models.

Development of Business Model

Time: 20 min

The pairs from the previous exercise choose one business model to develop further. The participants are urged to be detailed.

Summary and discussion

Time: 15 min

Summary of ideas. Discussion about which ideas to develop further in the process. The participants share their impressions from the workshop.

The workshop starts with gathering the participants' initial ideas of how the business model for an earlier created idea should be built. The next step is identifying the assumptions underlying these ideas. When these assumptions have been identified they are turned around and used as basis for a new business model. This pushes the participants to re-box the earlier idea, and explore what happens if they reverse all the assumptions they had about it. The participants will then stay in this new box while developing the business model, which can lead to interesting new perspectives and ideas.

BUSINESS MODEL RE-BOXING: GET IN TO THE CUSTOMER'S BOX

The purpose of this workshop is to re-box the participants from their own every day box into their customer's box, in order to question the participants' assumptions on how the business model for a concept should be designed, and enable the design of a business model that creates more value for both user and company.

Introduction

Time: 15 min

Presentation of workshop aims.

Journey Sketching

Time: 15 min

Presentation of the exercise. The participants imagine how a customer experiences the service or product. The participants draw a customer journey from the point where the customer realizes that he or she is in need of the service or product up to the point where the purchase has gone through and the service or product has been used for the last time. The participants are urged to be detailed.

Identify Touch Points

Time: 15 min

The participants define all possible touch points along the customer journey. A touch

point is a point where the customer gets in contact with the product, service or company; the points in which the company can influence the user experience. Examples of touch points are: booking, payment, support.

Break

Experience Enhancement Ideation

Time: 45 min

Every touch point that has been identified is a possibility to maximize the customer's positive experience. Participants are divided in pairs and go through one touch point at a time and list every assumption they have about that point. Then the assumptions are turned around and ideas generated on how the customer's experience can be enhanced. The pairs document the ideas in writing.

Presentation of Ideas

Time: 15 min

Each group share their 3-5 (depending on number of groups) favourite ideas with the rest of the group. The group discusses and builds on each other's ideas.

Summary and Discussion

Time: 10 min

Summary of ideas and discussion about which ideas to develop further in the process. Participants share their impressions from the workshop.

Describing a customer journey and identifying each touch point is an effective way to re-box into the customers' box. Things have to be thought of from the customer's perspective, which is very useful for generating new ideas on how to create a business model that gives the customer the best experience and the most value. It is important to throughout the workshop keep the focus on how the customer experiences each touch point. Our prototype of this workshop shed light on the need of dividing the workshop into separate parts and the importance of not giving all information at once. The participants had all the instructions from the beginning and many of them were from the beginning focusing on maximizing the value for the user and therefore tended to miss important touch points. To decrease this risk it is recommended to give the instructions separately at the start of each part.

Customer Journey is a user centric tool, developed by service design firm Engine, in which

the user's entire journey is mapped up and the touch points where the user interacts with the service are defined. It is important that the mapped up journey is long enough, running from the point where the user first has the need for the service to a point after the last touch point. The touch points are crucial in service design because that is where the company can influence the user's satisfaction. The Customer Journey is therefore helpful in highlighting how a company can maximize the value for the user in each touch point. The Customer Journey also visualizes where there are long gaps of time between the touch points. Sometimes that calls for the creation of a new touch point to get more influence on the user experience.

4.3 PREREQUISITES FOR THE RE-BOXING PROCESS

In order to carry out a Re-boxing process successfully there are a number of prerequisites that are advantageous to the process. These are a radical innovation time account and a digital platform.

4.3.1 RADICAL INNOVATION TIME ACCOUNT

In many companies today every hour of work-time is to be accounted for. Generally there are only a number of different set accounts to put these hours into, which leaves no time for doing things that are not approved by management. Why would employees need to spend time on other things than the tasks they have been given anyway? Well, the problem is that within these set tasks there is usually not room left for any trial, experimentation or creativity. Lately awareness has spread that being able to choose what to work on for a part of the work time is good for innovation. These kinds of programmes have been tested successfully and put into use within many companies, for example 3M, Atlassian and Google. At Google more than 50 percent of all new offers that are released during a normal year have come out of the 20 percent when the employees are allowed to work with whatever they want. These innovation programmes are built on the notion that the employees are the ones that know their business the best, and if they are just left alone for a while to work with what they like they are the most likely to come up with new ideas and innovations in the field.⁴⁹ Apart from the positive effects this time has on the creativity and level of innovation in the companies, the firm also gains the positive motivational effects that come with a higher level of self-determination.

Our case company has a strict policy on how the employees' time is to be accounted for. Because of that there was no natural place in the company schedule to set off for working with innovations and processes like ours. We recommend this problem is solved through the creation of a "radical innovation time account". The amount of time set aside for the radical innovation account is naturally decided by each company, but for it to be useful it should be enough time so that each employee that is involved can use the account on a regular basis. To avoid that ideas and initiatives are forgotten it is important that not too much time passes in between the occasions. We suggest that the innovation time be used either for working with a project of the employee's own interest, or for employees who haven't currently got an idea on his or her mind, to go through our process for radical innovation. Whether employees choose to work on their own projects or according to our process employees should gather regularly to present what they have been working with, to give input, feedback and give inspiration.

4.3.2 DIGITAL PLATFORM

To ensure continuity and enable sharing of information, a digital platform is required. It is supposed to work as an interactive meeting place where the members can discuss thoughts and ideas in between the workshops, and where reminders of coming activities and necessary material can be shared. It is also meant to function as storage for the documentation from each part of the process. At the end of each process results, evaluations and insights are to be compiled and uploaded onto the platform so that the next time the process is initiated the process participants can learn from previous groups and develop the process hopefully to be more successful each time. The digital platform should also contain a searchable concept bank with all rejected concepts. These concepts may be very useful in other contexts or in the future.

4.4 PROCESS MANAGEMENT

In order for the process to run smoothly it must be made sure that the group formation, management, level of openness and training are well planned and functioning properly.

4.4.1 GROUP FORMATION

The group formation is critical for the outcome of the process. There are a number of characteristics the group should have. It should consist of 6 to 10 people to best suit the structure of the workshops. It should be mixed in terms of participants' ages, gender, background,

nationality, skills, interests and areas of work in order to stimulate creativity. It is possible to include external stakeholders as well as internal in this group, but that is a complex matter and will be discussed further in *section 4.4.3*. Participation should always be based on the willingness of each participant. If participants feel they participate of their own choice it will create a sense of self-determination which gives motivation that is crucial for the success of the process. It is preferable that the members of the group are the same throughout the process, since replacing group members will alter the group dynamic and might cause negative effects on the creative environment in the workshops.

4.4.2 MANGEMENT

To get the process running, and keep it running smoothly there is a need to give one or two persons formal responsibility. These people will be conveners of the events, and make sure all material needed is available. One or two facilitators are also needed to run the workshops, so that the participants can relax and feel that someone is in charge during the sometime confusing creative activities.

There is no strict order for all workshops to be performed in. The only set order is that the process is started with the Target Re-boxing workshop as the results from that workshop are to be built on in the rest of them. It is also important for each group to be able to judge if they have a good enough result from each workshop to carry on to the next one, or if they should go back and do the same one again. We encourage iteration within the process, for example carrying out the Target Re-boxing workshop and the Problem Re-boxing workshops, then do two of the Future Now workshops, just to do the Problem Re-boxing workshops again. This kind of approach stimulates the generation of many ideas because doing a different workshop and then repeating one gives new perspectives and is likely to result in new inspiration for the repeated workshop. During the concept development we suggest taking a break and going back to do one of the ideation workshops to create some more ideas, which can be used as input into the concepts that is developed.

There are no recommendations on how long this process should be. Each group has to adapt it to its own needs and conditions. The length can vary from just a month to a year depending on how many workshops the group chooses to do, and how many times to do each workshop,

as well as how far apart in time the workshops are scheduled. The only recommendation is that not more than a month passes in between the workshops since breaks longer than that might cause participants to forget what they have been doing and cause a lack of continuity. It is important that the deadline for the process is set in advance so that the participants can see the goal during the process.

4.4.3 OPENNESS

The question of whether an innovation process is to be open or closed is a complex one and has to be decided and established within each company. We therefore suggest that this process is implemented with the degree of openness that the company judges appropriate. If a company wants to keep the process completely closed to everyone outside of the company it is likely to still have positive effects on the levels on innovation. There is however a lowest level of openness required; the process must be completely open within the involved part of the organization. Ideas created within the process that for some reason will not be developed further straight away should be put into a concept bank, discussed in *section 4.5.1*. That bank should be open to every employee of the part of the organization that is involved in the Re-boxing process. For best effect we recommend that it is open to the entire organization, so that ideas can spread through the organization, be built on by different parts of it, and create a collaborative and innovative environment within the organization.

It is good if the process is implemented with a level of openness high enough to allow input from both internal and external stakeholders, in order to create the best possible outcome. The creative environment in the workshops can benefit considerably from external stakeholders being involved, just like the ideas that come out of the workshops can become more interesting if they are developed by external stakeholders as well as internal. According to several sources at the case company involving the client can be problematic when trying to come up with new ideas, since the clients tend to be very focused on the existing product and what he or she likes or does not like about it. Therefore it might be more useful to involve an external person without a relationship to the existing product or service.

4.4.4 CONCEPT EVALUATION

During the process there is a need to evaluate the outcome of the workshops and choose which ideas to bring further to use as a basis for coming workshops. The evaluation of the ideas should never be performed in terms of quality in the meaning that an idea is useful in the current business and that it is viable. That does not mean that it is high quality in this process. An idea of high quality is instead an idea that can function as a basis for the creation of many more ideas and concepts with the potential of creating radical changes on the company and the industry. It is not until the very end of the process that the concepts should be evaluated in terms of viability and usefulness.

4.4.5 TRAINING

In the first stage of the process we have included a number of training sessions. The number of training sessions and their topics can be adjusted to suit each group. Two topics we recommend be included in this initial training are basic ideation principles and methods and drama exercises. Training the participants in basic ideation principles and methods enables them to get in the right mind-set and take in the methods of each workshop more quickly. It is also useful because knowing the basic methods the participants can then adjust and vary the workshops to suit their organization better. The drama exercise training is partly meant as a group moulding activity, and partly meant to enable the participants to vary their warm-up activities and learn the basic idea behind the use of drama exercises to remove any initial hesitation. They can also have a positive effect of making the participants more aware of the group and more receptive to the other participants.

4.5 PROCESS COMPLETION

Towards the end of the process there are some things that are especially important to do to ensure that none of the effort put into it was a waste. These are specifically making sure the outcome is taken care of by the general organization, and evaluate and put together documentation so that the next group to initiate the process can learn from previous experiences and make use of new elements and ideas developed during the process.

4.5.1 THE OUTCOME OF THE PROCESS

To give an idea of what kind of outcome to expect from the process we will present two of the many ideas that were generated during our workshop prototypes. We have chosen these two particular examples because they illustrate well the different types of ideas that can come out of the process and how they can be useful.

Pocket Dad

Emma is a five year old girl living in Lysekil. Her dad is a businessman and is often away on long trips. Emma misses her dad much when he is away, and she wishes he would be home to play with her more. Emma's dad of course misses his daughter too and is very happy when he realizes that there is a device that he can bring with him, that enables him to interact with Emma through a sort of robot that he can steer from far away. He can play with her in Lysekil even though he is actually at a hotel in Austria.

This idea was generated through an *Off Target Scenario workshop* and a *Wide Problem Solving workshop*. It started out with the *Off Target Group "teenagers"*, went on to become a scenario around being bored and missing friends, which became protection against boredom through the use of some kind of transformer that could be at the same time an electric guitar, a friend and a skateboard, and in the end turned into the concept *Pocket Dad*.

This idea is a very good example of what this process can generate. Not so much because the company should necessarily start creating mobile interaction devices and robots, but because of the development potential the concept has. As this concept was only created through the use of two of the workshops, there is a great potential to develop it further. The reason it has a lot of potential is because it identifies a value for the user; social interaction. This value can be re-boxed, built on and even applied to the company, and at the end of the process have been the base of many great ideas and concepts.

The Great Truckhiking Challenge

In order to improve the environment a truck brand has created a competition for those who drive its trucks; the Great Truck-hiking Challenge. The challenge is for the truck drivers to pick up as many hitchhikers as possible. The driver who has driven the highest

number of “hitchhiker kilometres” (number of kilometres per hitchhiker times total number of hitchhikers picked up”) at the end of each month wins. A winning hitchhiker is also crowned based on the amount of “truck-hiking kilometres” and the amount of hiked trucks. To ensure the safety of the drivers and the hitchhikers all participating drivers and hitchhikers must sign up on a web-page, which is also used as a position update mapping the participants. The competition of course generates lots of media attention, and gives positive impact on the environment since people start travelling by truck-hiking. It is also fun for both drivers, who get company, and hitchhikers, who get to travel for free. At the end of the challenge the truck company makes the decision to turn the system into a permanent offer, which generates both goodwill and money.

This idea was generated through an *Target Re-boxing workshop* and a *Wide Problem Re-boxing workshop*. It started out with the Off Target Group “hitchhikers” and went on to become a scenario with a hitchhiker who is all alone in a foreign country with no cars in sight. The solution developed was a competition between truck drivers to make them pick up more hitchhikers, which was developed into the concept *the Great Truck-hiking Challenge*.

This concept is very interesting in two ways. The group that generated this idea was a group of mixed occupation that was asked to pretend that they work for a truck producer during the workshop. Knowing this, it is clear that this concept is not radical, and even the Off Target Group was not very far away from the current business. This can be seen as a failure, and there is a need to be careful with letting participants stay this close to the business. On the other hand, this is also a great example of how these workshops tend to generate incremental ideas too. It should also be noted that there is no knowing what these ideas might have turned into if re-boxed and developed further. Even a seemingly incremental idea could be the starting point for radical concepts.

Concept Transfer

It is of great importance that the company develops routines for how the concepts from the Re-boxing Process should be transferred into the company’s existing processes for further development. The concept exiting the process have to be developed enough to enable decisions regarding what further development is needed, and which department should own the project.

Just like any other process creating ideas, the Re-boxing process cannot guarantee that all concepts created will be successful. Thus at the end of the process the concepts should be evaluated according to the company's existing models for evaluation and decision making. The final outcome of a creative process like the Re-boxing process should never be evaluated differently from other concepts.⁵⁰ That is just likely to lead to sub-standard results and lessen the confidence in the process among the members of the organization.

If a concept for some reason is rejected it should be placed in a concept bank on the digital platform. This bank should be searchable for all company employees. The organization can also benefit from letting the concept bank be open to their suppliers, customers and users. A concept that could not be implemented in the organization may be perfect in the borderland between supplier and organization. The concept bank can also be open to selected universities, NGOs and consultant agencies and if the organization is mature in transforming to open innovation they can even open the bank to the public. An open idea bank will open the innovation process and make it possible for external competences to combine it with their knowledge and ideas. The matter of who the concept bank and the rest of the process should be open to is however complex and is discussed in detail in *section 4.4.3*.

4.5.2 PROCESS EVALUATION

At the end of the process an evaluation should be carried out, where the participants get to discuss their experience and what could be done differently next time. Therefore an evaluation form needs to be designed. Everyone using the workshop methods should have access to the suggestions on improvements given by the participants. As the number of groups that have gone through the process increases, so does the data from the evaluations and there is a risk that the amount of data becomes so large it is ungraspable. For this reason it is very important to document evaluations and suggestions in a standardized and concise format. An example could be a form with topics that participants have to summarize in short paragraphs, no longer than a text message or a tweet. Evaluation does not necessarily need to be written, as video clips and audio clips can be posted on the digital platform.

It may be beneficial to give the group the possibility to modify the different workshops after

50 De Bono, 1992, p. 291

finishing the process and in that way create a continuous evolutionary development of the process. Making the workshops open for the groups to modify does however come with a risk. If the participants do not feel secure in the sometimes confusing re-boxing situations, it is possible that they will change the workshops into something more familiar and seemingly logical. That will lead to more incremental rather than radical ideas. On the other hand; if the participants are well trained in using creative thinking, providing them the possibility to modify the workshops will most likely lead to rapid progress. Every workshop is an innovation in itself and that makes the participants innovation users, which makes them unique in that they alone benefit directly from innovation. Innovation users are very good at creating innovations since they have a direct interest in the benefits of them.⁵¹ Giving the participants the possibility to modify the workshops can be both beneficial and damaging; it all comes down to the participants' experience of creative thinking. The risks are the same in small and large organizations. The difference is that larger organizations will have a larger number of groups going through the process and modifying the methods, which leads to quicker changes. In other words the risks as well as the benefits are greater in larger organizations.

5 REFLECTIONS

In this chapter we share our reflections on our experience in relation to theory and research aim. The reflection will be based on the following three questions: How does the Re-boxing process introduce creative thinking into the early stages of an innovation process? Why do the Re-boxing workshops have the potential to generate innovations with radical effects on the company and the industry? How does re-boxing stimulate a creative work environment?

5.1 HOW DOES THE RE-BOXING PROCESS INTRODUCE CREATIVE THINKING INTO THE EARLY STAGES OF AN INNOVATION PROCESS?

Most larger companies today are in a constant search for ways to become more time and cost efficient. One obvious reason for this is that when companies operate on a very mature market there is not much else to do to be profitable than to cut costs. When focus is on hunting time and cost efficiency there is a risk to become very goal oriented. Being goal oriented is normally a positive thing, but a strict focus on goals combined with a linear working process effectively eliminates every chance of working creatively. A common structure in projects is that the project group receives a task and a well defined goal, the group plans the project and then executes the plan. In this project structure all the rules and restrictions are set at the very beginning and the group members know from the start what outcome they are expected to produce. This gives little possibility to redefine the task and work creatively with exploring the problems and solutions simultaneously.⁵² In many projects this is a suitable structure and the best way to achieve the goal successfully, but this structure is often applied to tasks that are supposed to achieve a creative outcome, and that is when it becomes a problem. The opposite problem is when the creative process is too free and the group is supposed to achieve a creative outcome but is not given any frames or restrictions at all. Creativity calls for constraints so a process that is completely free is not a recipe for success.⁵³ The Re-boxing process on the other hand provides constraints without setting a goal for the outcome. This enables the parallel search for tasks and solutions which is a foundation of many design processes and can spur creative outcomes.⁵⁴ These restrictions are replaced during the process but a person is never left entirely without constraints.

52 Cross, 2006

53 Mayer, 2006

54 Cross, 2006

The Re-boxing workshops include a large part that is pure ideation, where no evaluation is allowed. This is one approach to achieve a large number of ideas. Not every idea becomes reality but the larger the amount of ideas that is created the greater the chances that a small number of these ideas can turn in to actual innovations.⁵⁵ Another benefit of creating a large pool of ideas is that innovations are often created through the combination of many different ideas, so the larger number of ideas generated, the larger the number of combinations possible, and thus greater the chances of creating innovations. The ideation methods used in the Re-boxing workshops all in different ways stimulate creative thinking. Brainstorming creates an environment relaxed and open enough to enable ideation.⁵⁶ Random Words and Attribute Analysis and Metaphor Ideation help see things from a different angle, while Slip Writing allows individual creativity and building on the ideas of others.

Today innovation processes are often carried out within one part of an organization and do not include people with many different background, skills and interests. The workshops in this process require a mix of people from different parts of the organization which gives a larger number of perspectives and more heterogeneous input, which is something that greatly stimulates creativity.⁵⁷

We recommend this combination of process focus, ideation and the creation of a large pool of ideas and the integration of people from different parts of the organization in order to introduce creative thinking into the early stages of an innovation process.

5.2 WHY DO THE RE-BOXING WORKSHOPS HAVE THE POTENTIAL TO GENERATE INNOVATIONS WITH RADICAL EFFECTS ON THE COMPANY AND THE INDUSTRY?

Finding new questions to answer, new needs to satisfy and new problems to solve is often done through analysis of existing markets and existing products. As presented in the theoretical framework, *section 2.4*, analytical thinking cannot generate new ideas. In the Re-boxing workshops the participants use creative thinking not only to solve problems and satisfy needs, but to find needs and define problems. In the Target Re-boxing workshop the group defines

55 Brown, 2009

56 Michalko, 2006

57 Florida, 2002

a large number of Off Target Groups, which means that they aim their focus far away from the existing customers. Connecting back to the innovation matrix used to illustrate radical and incremental innovations this means that the use of Off Target Groups makes the workshop participants search their minds for groups that are not part of the known market. In other words they consciously place their thinking in the upper part of the matrix, in the New Market area. In order to also move to the right corner of the matrix the ideation methods in the other Re-boxing workshops are used. They help the participants to address the parallel search for problem and solutions from numerous different perspectives and create ideas, which can include either a new technology or a new meaning or both, which moves the participants to the right in the matrix. When the workshops are successful the Off Target Group in combination with the workshop methods have pushed the minds of the participants to the upper right corner and they are able to generate ideas than can create radical changes on a company and the industry. The Future Now workshops also add input from different areas of the organization's environment into the innovation process which according to Verganti and Brown is valuable in order to create innovative new offers.

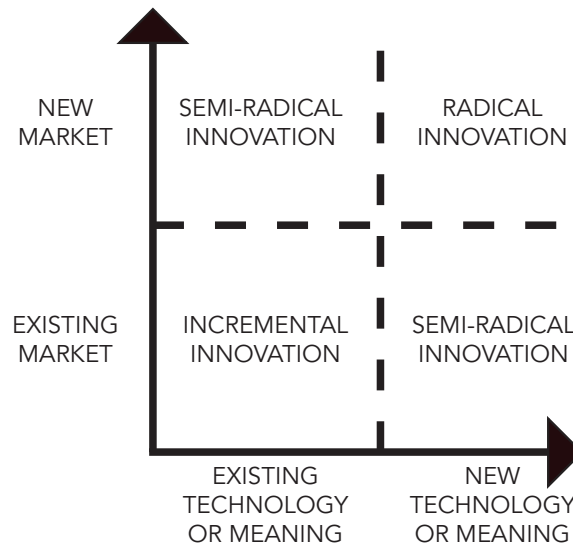


FIGURE 5-1: INCREMENTAL AND RADICAL INNOVATION

Even though the workshops are designed to generate concepts that will lead to innovations in the upper right corner of the innovation matrix, radical innovations, it cannot be guaranteed that every concept that comes out of the process is radical. Aiming for radical innovation can still lead to incremental innovation. However, it is not likely to end with a radical innovation when aiming for incremental. It is quite likely and should not be regarded as a failure if many of the concepts that come out of the Re-boxing process lead to incremental innovations. All concepts that lead to innovations are of value to the company.

5.3 HOW DOES THE RE-BOXING PROCESS STIMULATE A CREATIVE WORK ENVIRONMENT?

The Re-boxing process requires that participants learn a number of creative methods used mainly for ideation. Our own experience which we found was also supported by people we interviewed is that after learning and using this kind of method for some time, the principles of the methods often become incorporated in a person's way of thinking. This means that when for example encountering a problem in his or her everyday work, the person might search for metaphors for it and try to find a solution because he or she has become used to solving tasks that way. This induces creativity into the everyday work environment.

As mentioned earlier the group going through the Re-boxing process should always be cross-functional and diverse, consisting of people from different parts of the organization. As the process groups work together closely they are likely to found informal relationships that continue long after the process is completed. This creates interaction between different parts of the organization and enables informal ways for information and ideas to travel and eases the creation of cross-functional initiatives within the organization. This opens up the internal structure to becoming more flexible and creative.

Depending on choices made by management the Re-boxing process can include the involvement of external people. If this is done it creates an openness and possibility of bringing in perspectives and influences from outside. This can increase the heterogeneity and richness of perspectives in the ways of thinking within the company, which is an important factor for creativity. Learning creative methods, the communication and co-operation between different parts of the company and the opening up to external influences are important factors for stimulating creativity in the work environment. The more people that go through the Re-boxing process the larger the creative effect on the work environment.

6 SUGGESTIONS FOR FURTHER RESEARCH

In this chapter we point towards interesting areas for further research.

6.1 WHY ALL THIS TALK ABOUT PROBLEMS?

The Re-Boxing workshops are all verbal and based on ideation methods that are designed to generate ideas on how to solve a problem. We think the Re-Boxing workshops could be advantageously complemented by non-verbal and non-problem based ideation.

During this thesis work we had a session where we very thoroughly questioned our aim and purpose, this was partly done with non-verbal methods. We painted an abstract painting of our thesis project and made a collage describing the project's possible goals from three different perspectives, the case company's, our university's and our own. Our reason for using these methods was to question the project's aim and purpose from new perspectives; to let the abstract painting and the collage give us new boxes. Methods like these can be developed further and be incorporated in the Re-Boxing process. Another possible approach to non-verbal ideation may be to use physical exercises like dance or drama exercises. To design more methods and workshops that are not verbal would be great because it enables the use of more senses in what Schön calls the reflective conversation with the situation. Another benefit is that it will probably increase the creative contribution from the less verbally skilled participants of the group.

In the Target Re-Boxing workshop there is an exercise with the goal of creating a number of pleasant scenarios. These are not used in a later workshop in the current process. The reason for that this exercise is still in the workshop is partly because it gives a nice contrast to another exercise where problematic scenarios are created, but mainly because we hope that a workshop will in the future be added to the process where these pleasant scenarios will be used. The reason that we keep this hope is that the ideation methods of today are generally very focused on problem solving. If the methods are to be working well they need to be used on a clear problem and solving problems is not the only way to innovate. Verganti advocates

for innovating radically new meanings and new meanings can be innovated in a context without any problem. This calls for a new type of ideation method that is not based on solving problems. Our experience from prototyping ideation workshops based on pleasant scenarios is that it is more complicated than problem solving ideation since there is no clear task to address. Another reason might be that the participants are used to solving problems and therefore have their mind set on problems solving. A non-problem based ideation workshop would be a great complement to the Re-Boxing workshops. We think that such a workshop would focus on different people's drives in different situations.

6.2 TRYING TO CREATE RADICAL INNOVATION BASED IN BRAND IDENTITY

The question of whether it is possible to use elements of the brand identity as frames for ideation for radical innovations is one of the most interesting questions we have encountered during this project.

One of our early thoughts was that using the brand identity as the base for ideation would give the effect that however radical the outcome of the ideation would be it would still correspond to the brand. We tried practically using brand values and pictures from the brand personality in workshops, and found that this was highly problematic since the participants so strongly associated those values and pictures with existing products, services and users that they kept getting stuck in the current business. It is likely that this was because our case company was a company with a very well established brand identity. Using elements of the brand identity might actually work better in a company where the brand identity is not well established, since they are more likely to be able to separate them from the existing products. On the other hand, if the brand identity is not well establish they will only function as brainstorming triggers and not to secure connection to the brand.

If elements of the brand identity should be used in companies with strongly established brand identities, the elements that are to be used need to be thoroughly processed before they are used as basis for ideation. We suspect that if one chooses an element, for example a brand value, and re-box it and de-contextualize it, it might not force the participants' thoughts back to the current business. This could be attempted through for example taking plenty of time to

brainstorm associations to the value, brainstorming associations for those associated values, and rethinking what these related values might mean in a completely different context. By managing to move the value far enough out of its normal context, it might be very useful input in the radical innovation ideation process.

We believe that using the brand identity can have strong positive effects in the organization, and generate ideas that are both radical and aligned with the brand identity and therefore include it in our suggestions for further research.

6.3 OPENNESS

As mentioned earlier we believe that openness is favourable for a company's innovativeness. If ideas are allowed to spin in and out through the company's boundaries the number of ideas available is larger and there are also a larger number of people who can develop the ideas and build on each others' ideas. The problem is that many companies have traditionally had extremely closed innovation processes. There has been a pride to be able to keep secrets within the company to keep others from stealing them. This view of innovation processes is very difficult to change, especially in technological industries where new patents are normally the measure of innovation. We believe that these industries would also benefit from making their innovation processes more open, since the gains from letting external ideas in and having external people help develop ideas are likely to be larger than the losses caused by other companies "stealing" ideas. However, changing a company's fundamental view of innovation processes is not something that is done quickly.

We recommend involving external stakeholders in the process, for example through inviting a user to participate in the workshops. External influences are likely to have positive effects on the outcome of the process. There are however an important difference in whether the external person is a user of the current offer, or a person with no relationship to the company. Contrary to what might be expected, working with the person that has no relationship to the company might be easier than involving a user. This is because the users tend to be very focused on the existing product, and what they like or do not like about it. We therefore think that in this process when we are looking for radical innovations it might be more useful to involve external people with no relationship at all to the existing offer to achieve good results.

The areas of open innovation in relation to radical innovation, and appropriate levels of openness for different kinds of organizations are areas that we find very interesting and recommend as areas of further research. We also suggest further research be performed on the question of how user involvement affects the early stages of an innovation process and its success in generating radical ideas.

7 CONCLUSIONS

During this project we have come to the conclusion that by defining underlying assumptions and constraints the possibility is created of replacing them with others and receive new frames to work within in order to be more creative. In order to create ideas that stimulate radical innovation the focus must be removed from the organization's current products or services. Another important factor for the creation of diverse ideas is the possibility of going through a process that is process oriented rather than goal oriented, and the possibility of searching for needs and solutions simultaneously.

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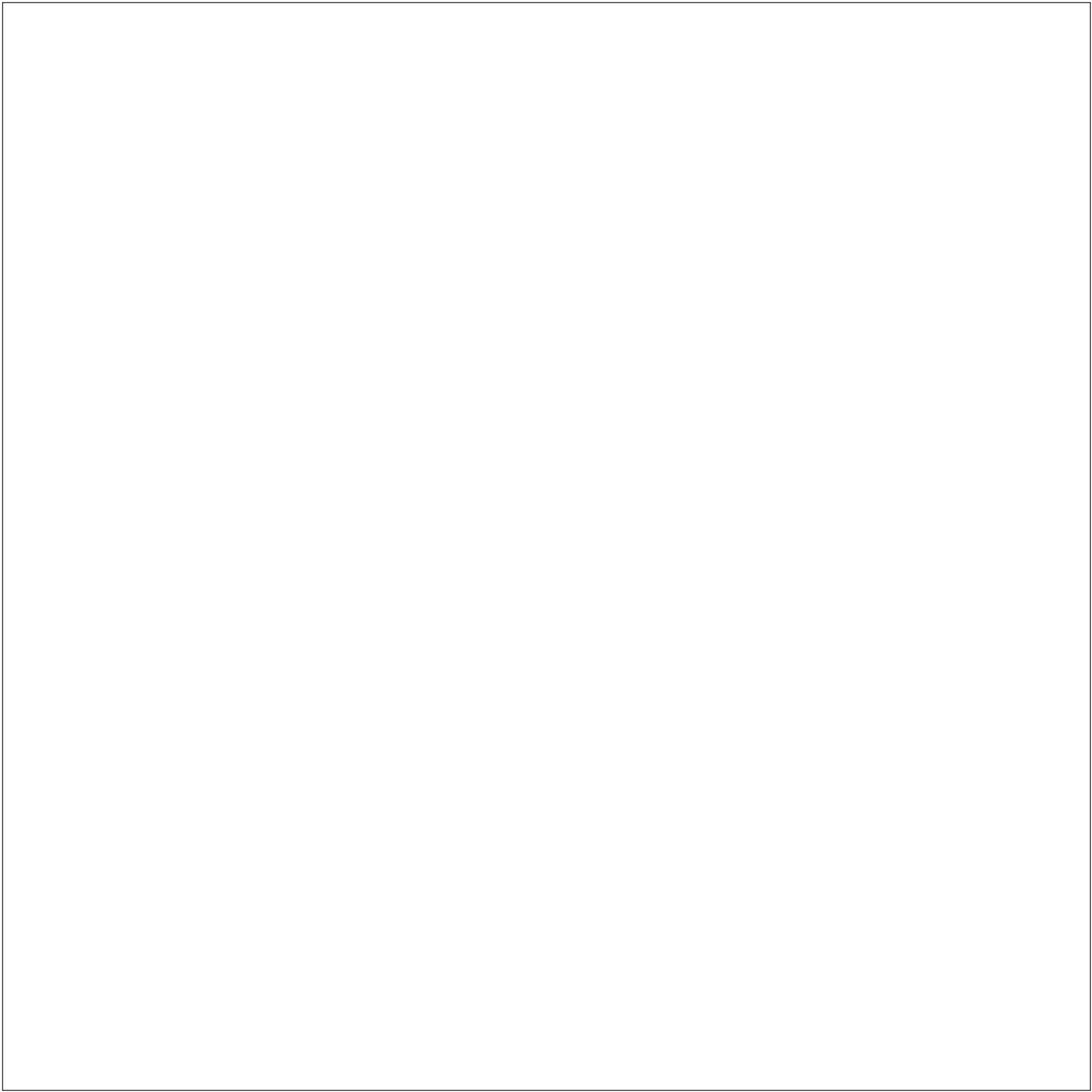
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**RE-
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APP END IX 1

FUTURE NOW

CREATE A FUTURE SCENARIO

Time: 3 hours

The purpose of this workshop is to visualize tendencies and trends affecting the development of society and create a future scenario of what that society might look like. This is done by looking at six categories describing the environment: culture, demography, nature, economy, politics/legislation and technology, from four different perspectives. With a preferable future, a probable future, a possible future and a wild card future, an understanding is created of tendencies and trends affecting the development of society. The four perspectives should be based on the participants' knowledge and experiences and will therefore be subjective, which makes it important to gather a mixed group of participants in order to get a diversity of ideas.

Preparations

Preparations

1. Decide how far into the future you want to look. Choose a year, not closer than 10 years ahead.
2. Decide what limitations you need. Do you need to look at the whole world, a region, a nation or a city?
3. Write the categories culture, demography, nature, economy, politics/legislation and technology on separate sheets of paper and put them next to each other on a wall.
4. Prepare four different colours of post-it notes for the number of pairs the group will be divided in, each colour representing one of the four perspectives.

Presentation of aim and outline

Time: 3 min

Association Session

Time: 12 min

Present the six categories: culture, demography, nature, economy, politics/legislation and technology. Let the participants associate around every category (1.5 minutes/category). The participants take turns documenting the associations on a large sheet of paper or a white board. Put all the sheets of paper on a wall or where they can be seen.

Future Ideation

Time: 20 min

Divide the participants into pairs and let each pair generate ideas on how their category will have changed until the chosen year. The ideas should be generated from the four perspectives: a preferable future, a probable future, a possible future and a wild card future. (10 minutes per category) Let the pairs document all their ideas on post-it notes and put them on the wall under the category. Change the pairs so that all participants now get a new partner and a new category. Repeat the process.

Break**Idea Development**

Time: 60 min

Let the pairs present their ideas on how their category will develop. Urge the other participants to build upon the ideas and continue adding post-it notes. (10 minutes per category)

Break**Preparations**

1. Prepare three pages from different sections of a fictional newspaper that can include the perspectives: culture, demography, nature, economy, politics/legislation and technology. The pages contain blank fields for the participants to fill in, and can be tweaked depending on what you want to get out of the workshop. You can also let the participants decide what each page should include, but be aware that this will be time

consuming.

Future Headline Ideation

Time: 40 min

Introduce the final part by creating a mental picture where you place the participants in a newspaper editorial office in the year you have chosen to focus on in this workshop. Give the participants one sheet of paper and let them spend 15 minutes on creating one newspaper page with news from three of the six categories: culture, demography, nature, economy, politics/legislation and technology.

Let the participants chose which perspective to use when creating the news. Give the participants a new paper sheet and let them create news from the three other perspectives. This has to be done in 20 minutes. Give the group the front page of the newspaper. The group has 5 minutes to come up with a headline.

ADOPT A FUTURE SCENARIO

Time: 3 hours

The purpose of this workshop is to generate ideas on how your industry might look in the future based on the ideas and the future scenario created in Future Now: Create a Future Scenario.

Preparations

1. Use the ideas and future scenario created Future Now: Create a Future Scenario. Try to identify three trend areas that might affect your industry in the future and prepare one short narrative each from these, describing the lives of different people in the year you have chosen. These narratives could be written stories or animations. Try to avoid visual impressions, such as photo realistic videos and images, since they cannot give a relevant image of a future you have not yet reached and therefore might affect the participants' view of the year they will work with.
2. Prepare one question you want to raise within each of the identified trend areas.
3. Decide how you want to collect the ideas; should someone take notes, should you use a large paper sheet or white board to write and draw on, or should you video record the session? Or maybe all at once?

Introduction of Narrative and Question 1

Time: 5 min

Share the first narrative and the first question with the participants.

Brainstorming 1

Time:15 min

Hold a brainstorming session based on the first question. This gives an idea about how that particular trend area might affect the future of your business.

Presentation of Ideas 1

Time: 5 min

Let the participants present their ideas to the group.

Introduction of Narrative and Question 2

Time: 5 min

Share the second narrative and question with the participants.

Brainstorming 2

Time: 15 min

Hold a brainstorming session based on the first question. This gives an idea about how that particular trend area might affect the future of your business.

Presentation of Ideas 2

Time: 5 min

Let the participants present their ideas to the group.

Break**Introduction of Narrative and Question 3**

Time: 5 min

Share the second narrative and question with the participants.

Brainstorming 3

Time: 15 min

Hold a brainstorming session based on the first question. This gives an idea about how that particular trend area might affect the future of your business.

Presentation of Ideas 3

Time: 5 min

Let the participants present their ideas to the group.

Summary and Discussion

Time: 20 min

Summarize and discuss the ideas and summarize part 1.

Break**Idea Development**

Time: 15 min

Divide the group into pairs. Let the pairs choose one idea from the brainstorming sessions and develop it.

Presentation of Developed Ideas

Time: 15 min

Let the pairs present their ideas.

Summary and discussion

Time: 20 min

Discuss the ideas and summarize the workshop.

DEVELOP A FUTURE SCENARIO

Time: 2 - 3 hours

The purpose of this workshop is to generate ideas regarding how your organization can contribute to a positive future scenario and be a driver of change in society.

Preparations

1. Create a very positive future scenario of society in the year you have chosen to look at. It might be utopian even.
2. Define three challenging issues that have to be dealt with in order to reach that society. These challenges do not have to have an obvious relation to your business area.
3. Prepare three short narratives describing these challenging issues.

Presentation of positive future scenario

Time: 5 min

Place the participants in the year you have chosen to look at by presenting a very positive future scenario of society in that year.

Presentation of challenge

Time: 5 min

Present the first of the three narratives describing a challenging issue.

Slip Writing 1

Time: 20-40 min

Let each participant write down three ideas on how the organization solved the issue. The paper should then be passed on to the participant to the right who develops each idea further. This is done in sessions of 4 minutes, until every participant has developed every idea.

Presentation of ideas 1

Time: 10 min

Have the participants read the ideas out loud.

Slip Writing 2

20-40 min

Let each participant write down three ideas on how the organization solved the issue. The paper should then be passed on to the participant to the right who develops each

idea further. This is done in sessions of 4 minutes, until every participant has developed every idea.

Presentation of ideas 2

Time 10 min

Have the participants read the ideas out loud.

Break

Slip Writing 3

Time: 20-40 min

Let each participant write down three ideas on how the organization solved the issue. The paper should then be passed on to the participant to the right who develops each idea further. This is done in sessions of 4 minutes, until every participant has developed every idea.

Presentation of ideas 3

Time: 10 min

Have the participants read the ideas out loud.

Summary and Discussion

Time: 25 min

Base the discussion on the question: should your organization work proactively to change your business area in order to reach a sustainable society? And if so; how should/ could that be done?

