



## needs assessment and practise evaluation

In the analysis phase, you can work with elements inspired by design research. Among traditional questionnaires you can work with cultural probes. These are used in the further development of a product or service when more than just statistical data and facts are to be collected. They are especially helpful when the goal is to get to know the person you are designing for better in order to find out what is actually needed.

In order to make a substantial contribution to the research, it is important that they give as much scope as possible and thus also generate a correspondingly multi-layered picture of those involved.

In addition, you can use cultural probes as a tool in the sense of raising awareness of concrete issues within your organisation.



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## 2 Persons in the organisation

A asks B whatever she always wanted to ask.

B does not answer.

When A feels that B answered  
A asks the second question.

## Silent talk

**Idea:** A conversation with clear rules but open topic that does not align with common understandings of a good talk.

**TIME:** Time is put in the hands of the participants. While having certain tasks to fulfill, the duration is up to them.

**SPACE:** The use of space is up to the participants.

**ROLES:** Roles are clearly defined within the description. Only the question who would take which role is open and up to be negotiated within the organization. The task includes also a shift in roles.

**RULES:** Rules are strict but leave open spaces in the definition of timing.

**Target Group:** Members of the partner organizations.

**Educational Aim:** To raise self awareness on the current state of ones organisation regarding the ability and willingness to face uncertainty.

**Mode of Participation:** Broad range from the feeling of exactly fulfilling a task to questioning the system and neglecting an imagined task. Some element of co-design as the participants have to choose the place were they do it.

**Duration:** between 10 min and x

**Materials:** Variable

**Shortcuts:** Works best with the facilitator as a mediator in presence.

### 3 Persons in the organisation

A asks B to describe the taste of their last educational encounter.

C documents the answer.

## Tasting Facts

**Idea:** A conversation about work using the language of taste.

**TIME:** The moment that should be focused on is defined but the duration of the conversation is open. Equally the amount of time to be spend by C in order to document the answer is open.

**SPACE:** There is a certain space defined and given through the last educational encounter. But again the place for the conversation and documentation is open.

**ROLES:** Roles are clearly defined within the description. Only the question who would take which role is open and up to be negotiated within the organization.

**RULES:** Everyone has a task. But who has to take which role?

**Target Group:** Members of your organization.

**Educational Aim:** To raise self awareness on the current state of ones organisation regarding the ability and willingness to use different channels to negotiate and communicate.

**Mode of Participation:** Broad range from the feeling of exactly fulfilling a task to questioning the system and neglecting an imagined task. Some element of co-design as the participants had to choose the the medium and place for negotiation.

**Duration:** between 10 min and x

**Materials:** Variable

**Shortcuts:** Works best with the facilitator as a mediator in presence.

# I have

## 1. things that I use for my work

Wählen Sie alle zutreffenden Antworten aus.

- a studio
- chairs
- desks
- computers
- cameras
- torches
- wood
- screws
- chocolate fountains
- dry walls
- Audio recording post cards
- mp3 players
- petri dishes
- umbrellas
- public places
- private homes
- business cards
- house shoes
- dextrose
- tents
- mirrors
- Sonstiges: \_\_\_\_\_

## 2. things that I might use in the future

Wählen Sie alle zutreffenden Antworten aus.

- old church candles
- a drum set
- samowars
- Sonstiges: \_\_\_\_\_

## 3. I might use this in the future for:

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## 4. things that I do not want to use in the future

Wählen Sie alle zutreffenden Antworten aus.

- frozen fish
- Sonstiges: \_\_\_\_\_

Space	Time	Motion
Sound	Smell	Taste
Rules	Roles	_____

## Your Elements

Design allows us to work on all senses and to influence the impact of every aspect in the making and conducting of a training. Search through the cultural probes and questionnaires for the specific elements that are most influential in the training methodologies of your organisation.

We suggest that apart from the elements relevant for your organisation special attention should be given to the following four elements that proved crucial for our development of practises for VET.

## SPACE

### Environment

A space is more than its physical location, it is also a combination of all the imaginaries and attributions connected to it. A good starting point for a training is a collection of these attributions and a collective search for their relevance towards the educational topic at hand. As the space in all its real and imaginative manifestations works on the participants and the trainers even if not on a conscious level using its qualities helps to focus everyone's attention on the topic at hand.

### Setting

The space in which the actual training takes place can not always be completely new imagined, designed and implemented. But reading the space and its material qualities helps to introduce slight changes in the setting itself or in the way it is being used for a training. As a large part of our attention is always focused on our surrounding using it as a tool to communicate and negotiate helps to create an immersive learning environment.

## **TIME**

Everyone has certain experiences and expectations with trainings. Regarding time this means that changes from the usual schedule mean an irritation that can be used as a disruptive element to trigger attentiveness. Working with methodologies from the field of design will be more intense for the participants and the trainers as uncertainty and emotional involvement are being added to the traditional cognitive ways of learning. Therefore the use of time, periods of intense involvement, reflection, boredom and breaks should be carefully planned.

But also other time lines should be taken into account. The historical time connected to the space and to the topic as well as the time lines of the participants and current events on a local and global level.

A training can start months before the training by the way the participants are being invited and does not necessarily end on the way home from the training.

## **RULES**

There are outspoken and implicit rules in human interaction. Considering learning environments trainers and learners agree on a set of rules on how the process should be structured. But the implicit understanding of

each individual functions as a second layer of rules that is activated by each in moments of uncertainty. Open and clear communication about expectations and interpretations of situations can help to achieve a broader common understanding of the learning path and to use the setting or resetting of rules as a tool to reach a learning goal.

## **ROLES**

Introducing design methodologies in the educational context also requires a new look at the role of the trainer and the learner. While codesign is a heavily used term in reality it turns out more difficult to overcome the hierarchical structure of the almighty, all-knowing trainer and the recipients of their wisdom. Playing with roles is an easy to achieve task but entering the field of uncertainty through design means an automatic constantly readjusting and real shift in roles that if not acknowledged by all participants leads to conflicts that can inhibit the achievement of the intended learning goals.

## Use Experience Prototypes

These can best be described as real-life metaphors of emotional states. You use Cultural Probes to analyze the situations in which change is desired, with particular attention to the inherent emotional processes. Based on this, you can develop an experiential space through the conscious use of all the senses. Visuals, sounds, smells, tastes, the sense of duration and movement are all elements that can be used in the design and form the framework of a free choreography. An Experience Prototype can be a small element added to a familiar context or a new arrangement of the given elements, for example a place could be arranged differently or participants could be asked to perform unfamiliar actions. An Experience Prototype can also be a completely foreign place that is arranged in such a way that the participants can playfully experience for themselves emotions that they provoke in each other through their actions.

By continuously observing the tension between the emotional constitution of the participants and the structural and conceptual requirements during the process, you can support new solution potentials to emerge.

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