

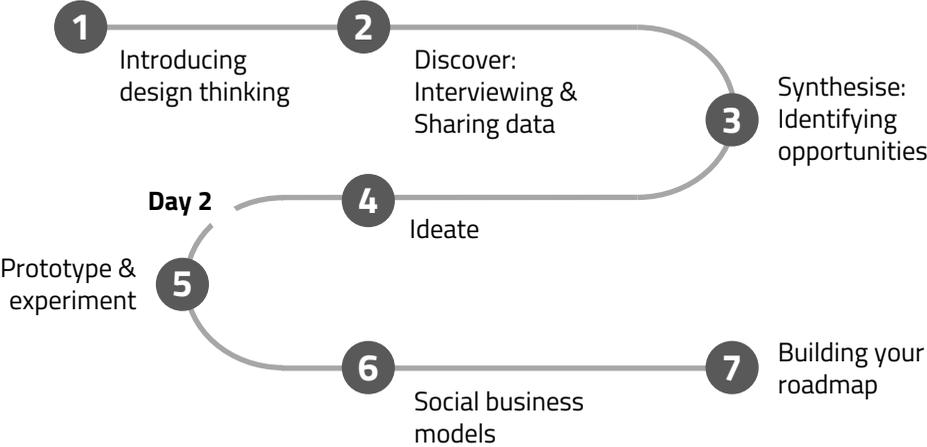
DESIGN FOR LEGAL EMPOWERMENT

MY NAME IS



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WHO'S WHO?

TRAINERS

ABOUT TANDEMIC

TRAINERS



STEPHANIE CHOO

Director, Tandemic

Stephanie uses design to transform organisations. Her passion for using design to transform organisations and businesses has led her to work with organisations in education, government, and the private sector in the design of services, processes, products and space.

Her work includes leading the consultant team to develop a new court user contact strategy for the State Courts and Family Justice Courts of Singapore. She also led the Sentosa Express Mobility Experience Design project, which involved working across an integrated guest experience.

Stephanie taught Design Thinking workshops for Ministry of Education (Singapore) teams, Changi Airport Group and also the faculty at the School of Design and Arts, College of St. Benilde in Manila. She has an additional 4 years experience teaching Design Studios at the University of California, Berkeley and the National University of Singapore.



KAL JOFFRES

CEO, Co-Founder, Tandemic

Kal uses design to uncover new ways to address tough challenges. He has over a decade of experience leading innovation projects for multinational companies, governments, and social organisations.

Kal is the author of the Design Thinking Toolkit as well as the Social Business Model Canvas, a tool used in over 80 countries and taught at universities such as Oxford and Georgetown University.

Kal teaches long distance design at Stanford University's d.school.

Prior to Tandemic, Kal was a technology entrepreneur and led a management consulting firm.

ABOUT TANDEMIC



IF YOU'RE LOOKING TO INNOVATE, WE'RE HERE TO HELP

Tandemic creates innovative approaches to tackle tough social challenges. Our work makes products, services, and interventions more meaningful to people.

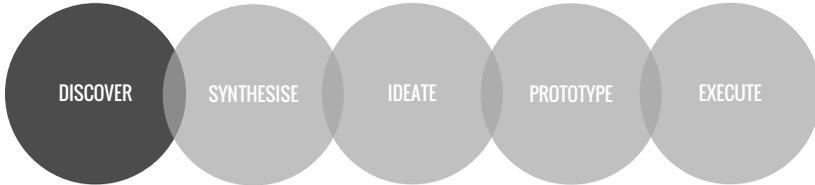
We provide training and consulting for people who want to do the same. We partner with organisations to make innovative and client-centred ways of working business as usual.

A TRUSTED PARTNER

We have worked with multinational businesses, governments, and international development agencies. Based in Singapore and Malaysia, our work spans 10 countries in Asia and Europe.

Over 5,000 people across Asia have taken part in Tandemic training. Our team has designed new ways of preventing diabetes, improving education for undocumented children, and better including youth in policymaking.

We bring to the table deep expertise in a proven methodology rooted in design thinking and lean startup approaches.



DISCOVER

PART 1

WHAT IS DESIGN THINKING?

INTERVIEWING

SOCIAL BUSINESS MODEL CANVAS

USER UNIVERSE

PROFILE

JOURNEY

DESIGN THINKING: WHAT IS IT AND HOW DOES IT HELP?



Photo: IDEO.org

CASE STUDY: IMPROVING ACCESS TO CONTRACEPTION FOR TEENAGE GIRLS

Marie Stopes Zambia is one of the leading providers of contraception and family planning services in Zambia — but they saw almost no teenage patients in their traditional clinics. In a country where more than one-third of women give birth by age 18, this was no small issue.

Rather than double down on traditional awareness programmes, Marie Stopes Zambia kicked off a design thinking project to find more effective ways of serving teenage girls. In collaboration with IDEO.org, they spent weeks understanding the lives and aspirations of teenage girls in Zambia.

The deeper understanding they gained about teenage girls pointed them to creating the Diva Centres. These centres might be mistaken for a nail salons — and in some ways they are. The Diva Centres are brightly decorated spaces where girls do their nails and have informal conversations about boys and sex with trained peers. Teenagers connect birth control with their future aspirations and get the information they need to make decisions about their futures.

HOW IS THAT DIFFERENT?

The Diva Centres represent a shift from traditional education and clinic-based approaches. Design thinking and, specifically, three factors enabled this new perspective:

- **A specific question.** Marie Stopes has a broad and ambitious mandate but they picked one aspect of that mandate they felt they could work on. They narrowed their challenge to a specific question that was people-centred: how do we better engage teenage girls in family planning?
- **A deeper understanding.** The Marie Stopes team went beyond asking people what they wanted from clinics. They wanted to understand the lives of teenagers, how they engage in conversations about sex in their own lives, and their personal aspirations.
- **Testing and changing.** The Diva Centres were more than just a great idea born out of a workshop. They were an idea that tested and changed until the team was confident that it was an idea that worked.

By picking a good question, collecting rich information from stakeholders, and experimenting with their solution, Marie Stopes was able to find better ways of serving their clients.

What if you could apply these approaches to finding alternative ways of serving your clients – or to create approaches for growing your legal empowerment programme?

INTERVIEWING

Interviewing people – especially users – is an important approach for collecting data in design thinking. Design thinking interviews don't look like traditional survey interviews, however.

Think of design thinking interviews as conversations focused on understanding people and their experiences. We don't work from a rigid list of "must-ask questions." Instead, questions should help you surface rich stories from interviewees and help you dig deeper into an issue or experience.

TIPS FOR GREAT INTERVIEWS

- Listen attentively. Don't just focus on getting your answers. Lean forward and be comfortable with awkward silences.
- Ask open-ended questions. Ask questions that draw out stories. Ask for specific examples.
- Don't offer your opinions or suggestions.
- Don't judge your interviewee, even if you disagree.

QUESTIONS TO START YOUR WORKSHOP INTERVIEW

1. Tell me about your organisation.
2. What kinds of people do you help?
3. Why do you think they need help?
4. What brought you to the organisation? Why did you start working with them?
5. What do you find meaningful about your work? What do you find most satisfying about your work?
6. Tell me about what a good day is like for you.
7. Tell me about what a bad day is like for you.
8. What is working well? Why?
9. What's not working well? Why?



SOCIAL BUSINESS MODEL CANVAS

We'll be using tools throughout this workshop as a helpful aid in the design thinking approach. These tools are not the main focus of design thinking – but they do help us think collect and analyse information.

INTRODUCING THE SOCIAL BUSINESS MODEL CANVAS

This canvas will be one of the main tools we use in this workshop. You don't have to be a business to use it – it works for any kind of organisation!

Instead of writing a long proposal to describe your idea, we'll use the Social Business Model Canvas. The canvas will contain most of the important information about your initiative. We'll gradually fill out different boxes over the course of the workshop.

We've included a completed example of the canvas for an fictional alternative learning centre serving undocumented children on the next page.

SOCIAL BUSINESS MODEL

Your Organisation

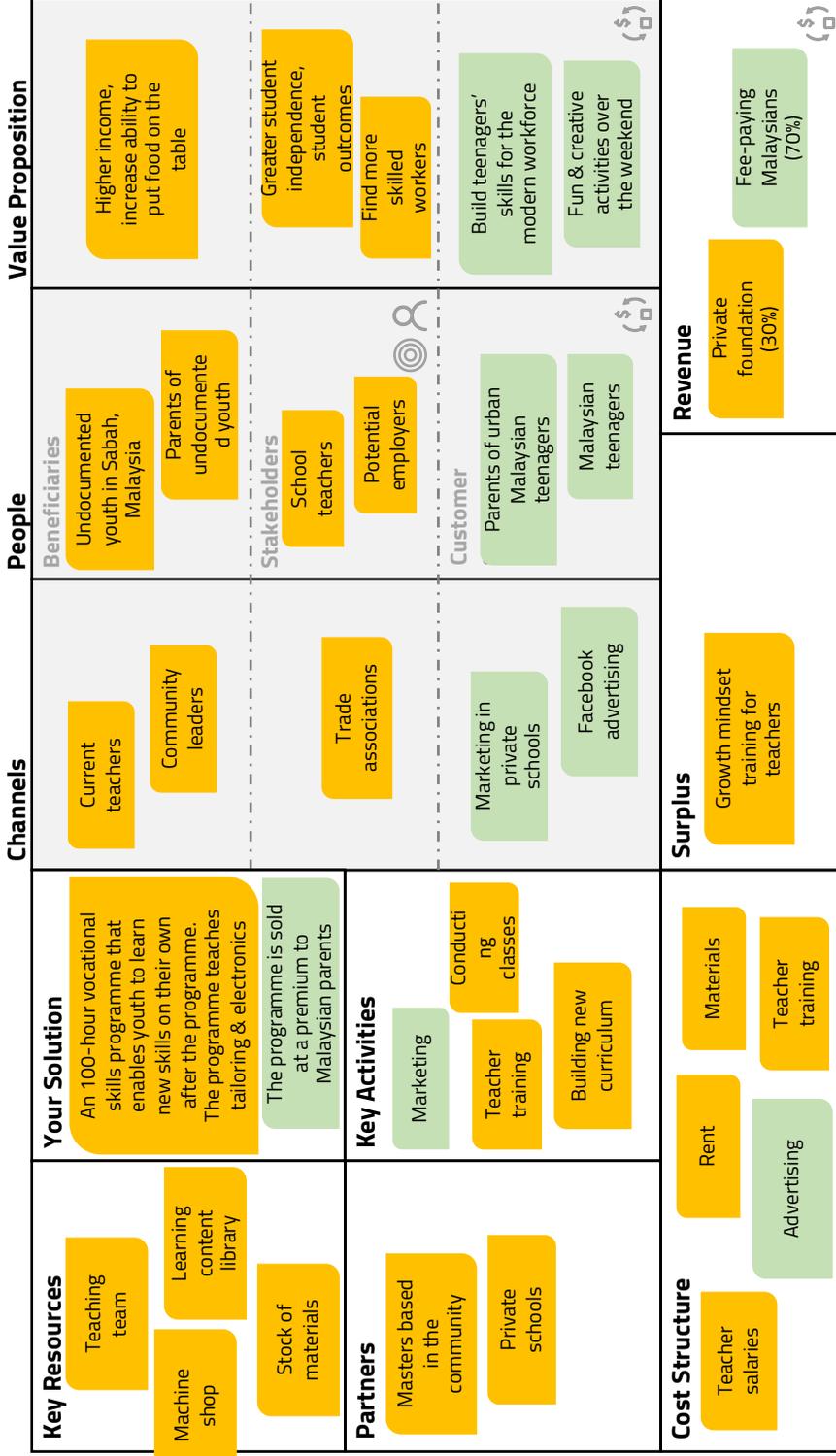
Social Challenge

		Channels	People	Value Proposition
Key Resources	Your Solution		Beneficiaries	
Partners	Key Activities		Stakeholders	
			Customers	
Cost Structure		Surplus		Revenue

SOCIAL BUSINESS MODEL

Your Organisation
Nazmi Learning Centre

Social Challenge
Vocational skills for undocumented youth

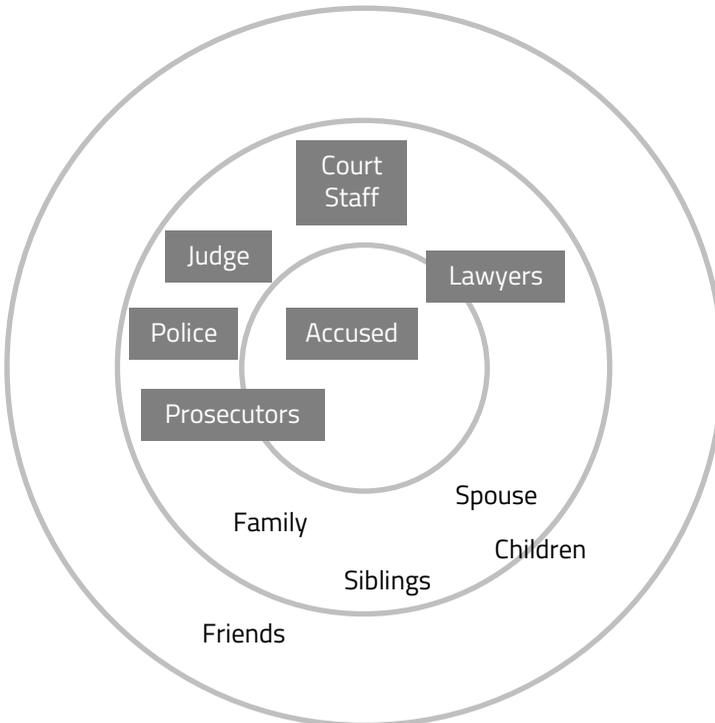


🎯 USER UNIVERSE

“User universe” might sound grand, but it really means mapping all the different people who might be involved in an issue. We use the user universe to understand who is involved and uncover stakeholders that go beyond the obvious ones. This is valuable because we might bring different stakeholders into the solution or find new ways to help them out.

Who are the users involved in the court system? Typically, we think of the users that are in the grey boxes below – but it turns out that there are many more (outside grey boxes). They are a big opportunity to improve services!

In one national court, family, friends, spouse, children, and siblings had not been fully considered in the design of the experience. These users had the least access to information and so required most guidance. This became foundation for improving the user experience for this court.



PROFILE

You may sometimes hear use the term “human-centred design” in place of design thinking. One of the core ideas behind design thinking is designing for people. The better we can visualise and understand the people involved, the easier it becomes to design solutions that help them.

When we produce a profile for someone we’ve interviewed, we’ll try to understand the whole person – not just the person in the context of the problem they’re facing.

A profile will contain often contain these key pieces of information:

Photo



A overall description to help us understand this person.

A short bio – age, family, etc.

What **motivates** them in life?
What do they care about the most?

What **demotivates** them in life?
What are the things that bother them the most?



JOURNEY

The detailed journey of a person can reveal important insights about how to better serve them. You can trace a variety of journeys depending on what's most relevant to your research. If you're looking to understand how to improve education, you might trace the career of a teacher; learning what motivated them to join, how they learned to teach, and the ups and downs of their career.

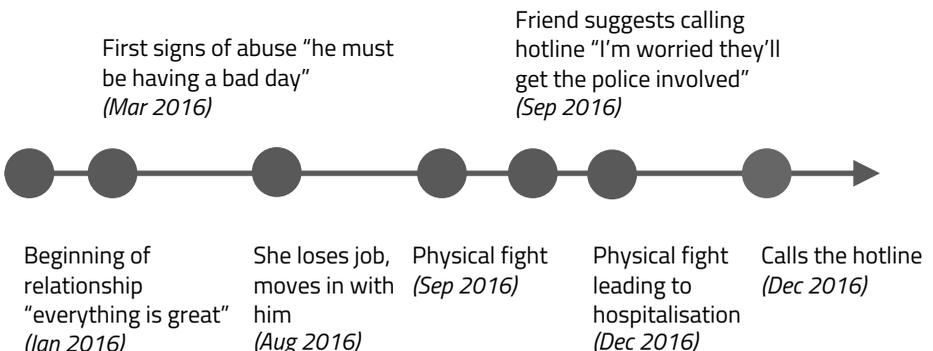
You could also trace a journey around a specific problem, such as the steps users go through when they attempt to file a claim in small business court.

When we put together a user journey, we typically try to include three types of information:

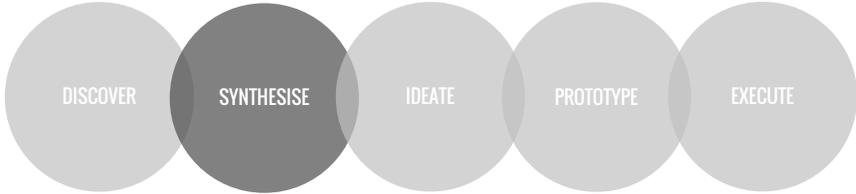
- **Context:** What happens in the lead-up to using the service or encountering the problem? Afterwards?
- **Pain points:** What are the points of hesitation or challenges?
- **Gain points:** What are the points where the person is most happy or hopeful?

THE JOURNEY OF JANINE, A DOMESTIC ABUSE SURVIVOR

Janine's journey reveals interesting areas to explore in improving abuse hotlines. For example, how could we help her better understand what happens when she calls the hotline before she calls it?



NOTES



SYNTHESISE

PART 2

DEVELOP OPPORTUNITIES

OPPORTUNITIES

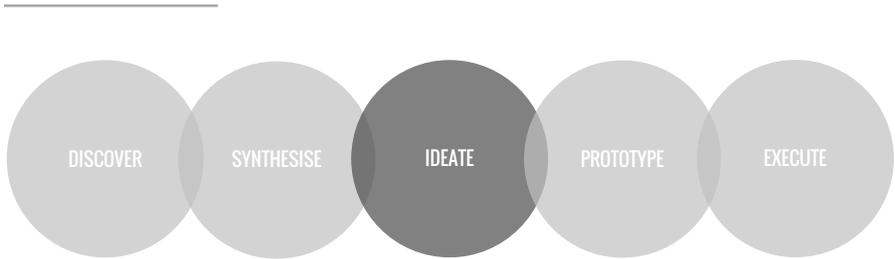
Identifying a good opportunity is one of the toughest parts of applying design thinking. Good opportunities are what distinguish great projects from projects that look like many of the solutions that have come before them.

In developing opportunities, we gather some of the most interesting and impactful reflections and learnings (or 'insights') from our research and turn them into questions that can act as a springboard for brainstorming. Here's an example from a project on improving education for undocumented children:

What are your top three learning that impact the solution?

Name some opportunities for better addressing the challenge.

<p>Insight 1</p> <p>Teachers in schools for undocumented children have little-to-no training. Limited training is available and it is unsafe teacher who are undocumented to travel to seminars.</p>	<p>Opportunities</p> <p>How might help undocumented people learn new skills while they work full time jobs?</p> <p>How might we help teachers learn new skills without leaving the school?</p> <p>How might we help undocumented people develop skills independently using online & community resources?</p> <p><i>Which opportunity do you think could make the biggest difference?</i></p>
<p>Insight 2</p> <p>Undocumented people frequently switch from one type of job to another. Traditional vocational education isn't helpful because they need to learn new skills on the fly.</p>	<p>Selected Opportunity</p> <p>How might we help undocumented people develop skills independently using online & community resources?</p>
<p>Insight 3</p> <p>Undocumented children are already learning some vocational skills on their own through Youtube or Instagram, but get stuck and give up after some time.</p>	



IDEATE

PART 3

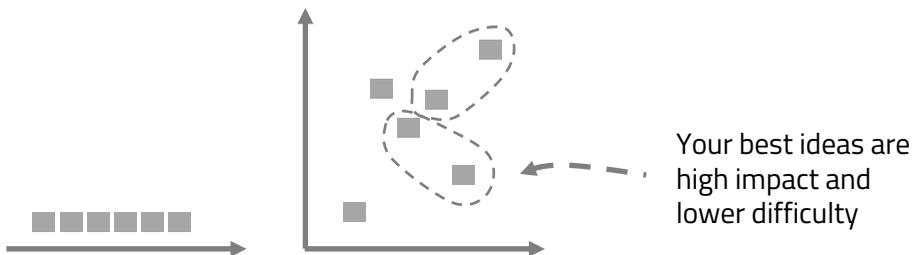
IMPACT/DIFFICULTY MATRIX
CONCEPT POSTER

IMPACT/DIFFICULTY MATRIX

Once you have a few potential ideas, it can be easy for the conversation with your team to become unfocused again. People have different opinions about different ideas.

We use the Impact/Difficulty matrix to surface the ideas that are really going to make a difference for your users and your organisation.

1. Start by drawing a horizontal line at the bottom of a large sheet of paper and label it "Impact for the user."
2. Take the ideas you have in consideration and rank them based on impact for the user. Make sure each place is occupied by only one post-it.
3. Draw a vertical line on the left side of the paper and label it "Difficulty." Move your post-its up along the line based on how difficult it is to achieve each idea.
4. Draw categories into the matrix based to help you organise the ideas. Are there ideas that could fit together in a single offering? Or maybe you want to draw concentric circles across the matrix to indicate priorities.





CONCEPT POSTER

How do you communicate your idea to the broader organisation to get feedback and build buy-in? We like to use the concept poster. It's a poster that puts all of the main components of your idea into a single snapshot.

Instead of a PowerPoint deck with a bunch of bullets, we want to create a visual poster that's going to invite feedback. We'll give it a catchy name so that it's easier for people outside of your team to remember and refer back to your idea.

The concept poster doesn't contain as much information as the Social Business Model canvas, but it is easier to understand for a broader audience.

What's the concept called?

A catchy, memorable title that describes what it is

Who is it for?

Draw out the stakeholders

What problem does it solve?

What's the big idea or emerging strategy?

Illustrate how it works

Keep this as visual as possible. One way of doing this is as a three-frame storyboard showing the key elements of your project. Use a coloured marker to bring attention some of the key things you want to highlight.

A more detailed approach involves using the 5Es framework:

Entice (How are they drawn to the service?), **Enter** (What triggers the first use?),

Engage (What happens the first using it? After that?), **Exit** (How does the experience end?),

Extend (Does the person come back and use it? What happens afterwards?)

Why might it fail?

What should we prototype & test?

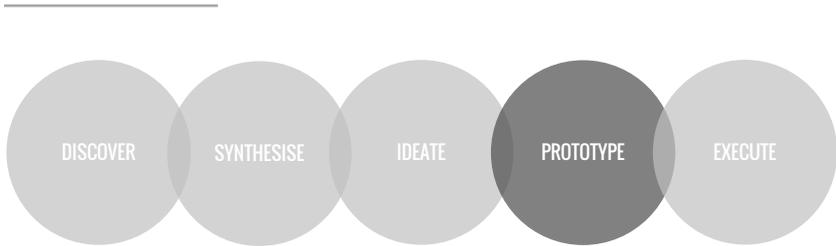
How might we measure success?

How will we make this happen?

What would happen along an implementation timeline?



**MAKE
SOMETHING
PEOPLE
LOVE**



PROTOTYPE

PART 4

STORYBOARD

TYPES OF EXPERIMENTS

FIRST EXPERIMENT

□□□ STORYBOARD

Storyboards are a great tool to make a set of interactions (we sometimes call them “touchpoints”) with a problem or a solution real and understandable. We like to use storyboards to clarify a process to ourselves and to make sure we’ve understood what happens at each step. Taking it beyond words and illustrating it makes storyboards a powerful tool to communicate a problem or a solution.

In this case, we’re going to build a storyboard to help us understand the whole user journey – and find potential risks in the intervention.

INITIAL SITUATION



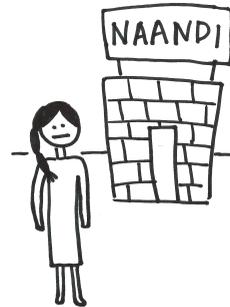
Linda fetches water from a borehole that is too far away from her home for daily use. The local water makes her and her family periodically sick.

ENTICE



Linda hears about a new water treatment centre from neighbours called “Naandi”. The centre is close to her home and is affordable at 10 rupees for 5 gallons.

ENTER



One day, she walks to the facility and is required to buy a monthly punch card for 5 gallons water a day.

□□□ STORYBOARD

Each step in the storyboard represents a different touch point the intervention has with the user. The interaction is described step by step in a storyboard/classical blueprint.

This storyboard is a fictional journey based on insights about challenges the Naandi Foundation, which provides clean and safe drinking water in India, initially faced in reaching out to underserved community members.

To identify risks, we ask ourselves at each step “what could go wrong here that would cause the product/service/intervention to fail?”

ENGAGE



She can't carry the 5-gallon Jerri can that the facility requires her to use because it is too heavy. She waits for her husband to come back from work in the evening to fetch the water by bike.

ENGAGE



The whole family uses the water for drinking and washing but they only use 3 gallons of water a day.

EXIT



Linda plans to use the water from the Naandi treatment center until she finishes the monthly punch card. She will not purchase one for the following month because she has to pay for more than she needs.

TYPES OF EXPERIMENTS

Every prototype is designed to answer a question. There are three types of experiments you'll want to keep in mind. We've summarised them here:

Type of experiment	What is it for?	What are you trying to test?
Exploration	Explore far and wide, conduct user interviews, look for problems, and identify pain points	Test whether a problem exists -- and for whom
Pitch	Sell it to your user. Ask your user for some kind of currency in exchange for solving a problem	Test perceived value, willingness to buy
Concierge	Deliver the product/service with as little technology as possible to a few users until they're really excited with your service	Test willingness to use

TIPS

1. Start with problem testing: test whether the specific user group you picked out actually faces the problem you want to solve.
2. Test hunches that could cause your innovation to fail. Pick out the hunches that, if proven wrong, will require the biggest changes to the way your initiative works.
3. Wondering how to set your success criterion? It's up to you but the rule of thumb is that for broad markets you'll want to have low success criteria (1 out of 100 rural women) and for narrow ones, you'll have to have high success criteria (5 out of 10 rural women with children in a particular school).
4. Check if you have multiple types of users (e.g. end users and buyers) that you should to test with.

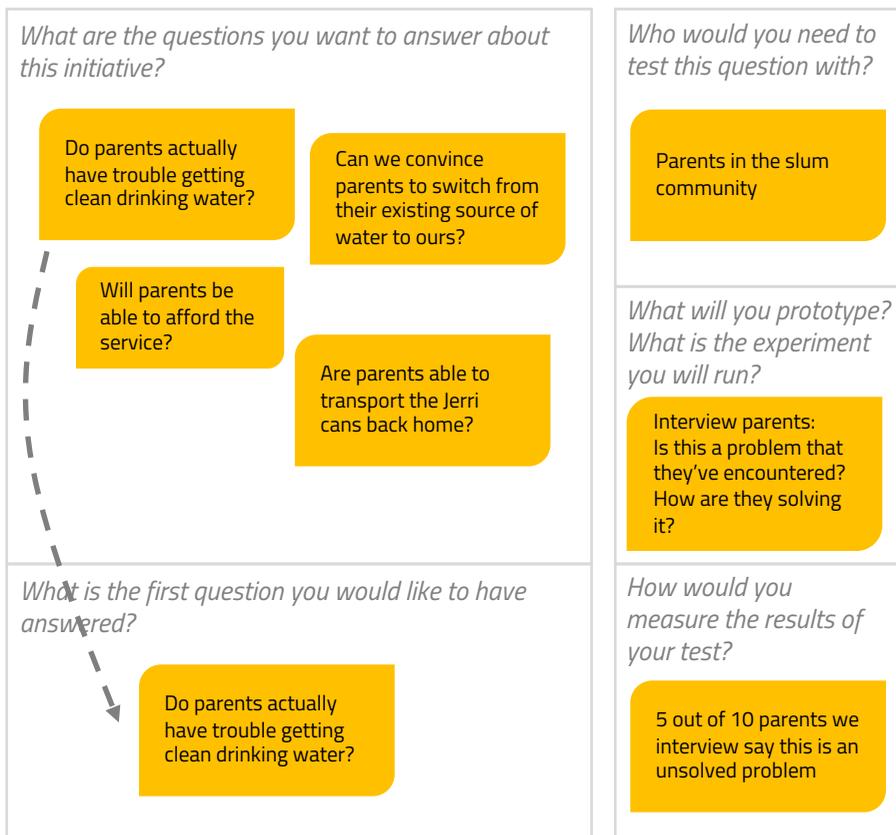


FIRST EXPERIMENT

Over the course of project, you may run dozens of experiments to understand whether you have really found the right solution. Every journey starts with the first step – so we’re going to design your first experiment.

We’ll start by identifying some potential questions you might want answered. One way of thinking about this is: what are the different reasons this might fail?

Next, we’ll want to pick our first question to test.



**THE REAL MEASURE
OF SUCCESS IS
THE NUMBER OF
EXPERIMENTS THAT
CAN BE CROWDED INTO
24 HOURS**

Thomas Edison

PATHWAYS TO SUSTAINABILITY

PART 6

SOCIAL ENTERPRISE MODELS

NONPROFIT MODELS

PARTNERSHIP MODELS

REVENUE IDEAS

SOCIAL ENTERPRISE MODELS

DIRECT SALES

The product or service is something people are willing to pay for and directly creates social or environmental impact. In other words, the more people buy, the greater the social or environmental impact.

Example: Bijibiji makes upcycled bags using rejected seatbelt material. The more bags they sell, the more waste is kept out of landfills.

CROSS-SUBSIDISATION

One group of buyers – usually higher income buyers – helps cover the cost of buyers who could not otherwise afford the full cost of a product or service.

Example: Dial 1298 is an ambulance service in Mumbai. Customers who go to private hospitals pay 100% price for the service; lower income customers who generally go to public hospitals pay 50% or 0% for service.

TWO ORGANISATIONS

One part of the organisation generates revenue by selling products or services while another part of the organisation delivers a social benefit. Unlike cross-subsidisation, the revenue-generating part of the business may do something very different from the social side of the business.

Example: TLC is a detergent company that runs a regular business whose dividend goes 100% to charity.

SOCIAL ENTERPRISE MODELS

MICRO-FRANCHISING

The business is expanded through small franchises that can be taken up by individual entrepreneurs, particularly in underprivileged communities.

Example: Vision Spring in India enables rural entrepreneurs to provide free eye tests and sell its reading glasses for people in rural areas.

INCLUSIVE CAPITALISM

A model that includes the poor or underprivileged in the production of products or services so as to increase their incomes and provide them with access to more lucrative markets.

Example: Catama Borneo provides livelihoods to rural women by purchasing, re-styling, and selling traditional craft products in more upmarket stores.

DESIGN FOR EXTREME AFFORDABILITY

Current solutions are fundamentally redesigned so that they can become affordable in low-income markets.

Example: Embrace produces low-cost incubators to prevent neonatal death in rural areas where clinics do not have access to incubators. While traditional incubators cost \$20,000, Embrace costs only \$25.

NONPROFIT MODELS

BENEFICIARY BUILDER

Relies on the services of past beneficiaries who have benefited from the non-profit.

Example: With EPIC Homes, Indigenous families who have had their homes built in the past “pay it forward” by helping lead projects to build homes for other families.

RESOURCE RECYCLER

Collects in-kind donations from corporations, organizations and individuals and then redistributes these resources to beneficiaries.

Example: Grace Community Services Food Bank collects food, clothing, etc., from corporations and general donations and distributes them to other homes and orphanages.

HEARTFELT CONNECTOR

Grows a large donor base by connecting with causes that resonate with a broad group of people and makes it easy for them to contribute by creating a structured way for them to connect with the cause where non existed.

Example: The Susan G. Komen Foundation hosts ‘Race for the Cure’, which raises funds to eradicate breast cancer. The cause resonates deeply with women and the races its affiliates hold draw more than 1 million people.

NONPROFIT MODELS

CIVIC CROWDFUNDING

Community projects are funded by raising small amounts of money from a large number of people through crowdfunding.

Example: DonorsChoose.org has raised hundreds of millions of dollars by allowing the public to contribute funds to buy teachers school supplies.

MARKET MAKER

Organisations that operate in spaces where people are willing to pay for something but operating a business would seem undesirable. They generate their revenue from service fees.

Example: When the U.S. government implemented regulations to ensure that patients would not get trapped into receiving dialysis for kidney failure from particular providers, the American Kidney Foundation filled in the gap by paying some of the fees. The Foundation is funded mainly by government and corporations.

LOCAL NATIONALISER

Organisations that have scaled through a network of local chapters focusing on causes that are of interest to the community and funded mainly by local funders.

Example: Teach for America relies on 26 regional offices that raise 75% of its funding. Improving K-12 education is a cause that strongly resonates with local funders.

PARTNERSHIP MODELS

TRANSACTIONAL

This is a two-way value exchange where each side provides clear benefits to the other. There is an overlap in mission and values. Collaboration is focused on a clear, well-defined activity, over a clearly specified time period.

Example: FEED America and Target. FEED is a social enterprise that sells cotton bags. For each bag sold, a certain number of children are fed in countries in need through UNICEF programs. FEED partnered with Target and other retailers where they help sell these products.

INTERGRATIVE

Strategic alliance/joint venture, where collaboration is integral to the success of each organisation's mission and strategies.

Example: Bata and CARE are both organizations who are recruiting and training local women in Bangladesh to sell shoes. CARE is an NGO whose goal is to empower women, while Bata's goal is to sell shoes.

PARTNERSHIP MODELS

COMMUNITY OWNERSHIP

Members within the community where the project is organised take ownership of the project and run it.

At the school level, this could involve buy-in from the various stakeholders: administration, other teachers, students, and parents.

Beneficiary builder programmes are a good platform to build collective ownership because previous beneficiaries come back to support and run the organisation.

Example: PACOS Trust is a community-based organisation dedicated to supporting indigenous communities in Sabah. PACOS trains teachers living in remote areas at their kindergarten operating in the city of Kota Kinabalu. The teachers then return to their remote communities to run schools that are community owned, funded, and supported.

(\$ ↻) REVENUE IDEAS

There are things you currently do – and assets you currently have that could generate revenue for your organisation. What are they? There are also products or services that you could offer that people might be willing to pay for. What are they?

Your ideas for these two questions are potential approaches for generating income. The Revenue Ideas sheet helps you organise them.

*What **do you currently offer** that people might pay for?*

*What **could you offer** that people might pay for?*

Current	New
----------------	------------

Put a star on your favourite revenue idea.

What is the product or service you are offering?

Who is the customer?

How are you improving customers' lives? (Value proposition)

Add the details for your revenue idea here.

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**IT'S NOT ABOUT
IDEAS
IT'S ABOUT MAKING
IDEAS HAPPEN**

**YOU CAN'T USE
UP CREATIVITY**

**THE MORE YOU
USE, THE MORE
YOU HAVE**

MAYA ANGELOU



DESIGN FOR LEGAL EMPOWERMENT