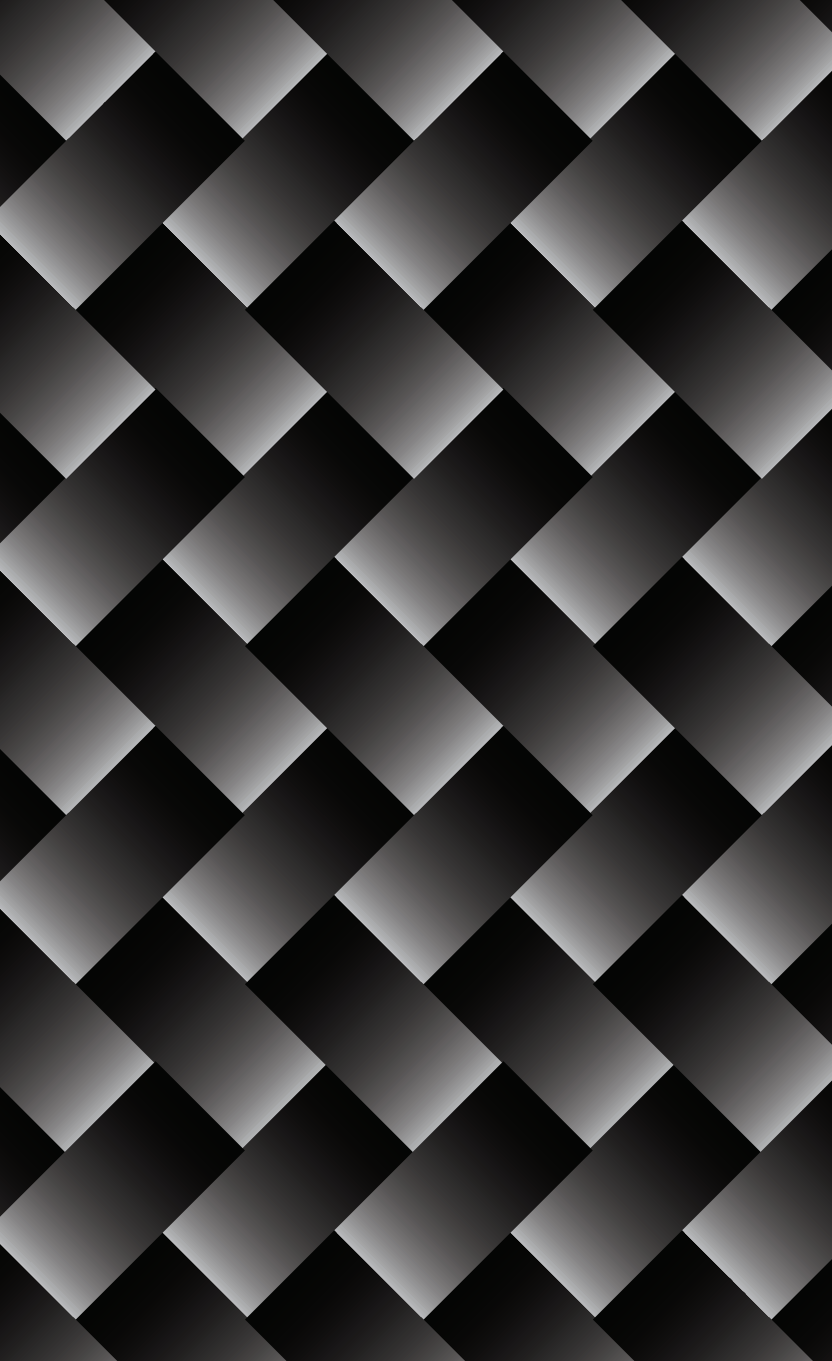




NOVA  
GUIDE

Tools and methods for  
NORM-CREATIVE  
INNOVATION

GUIDE  
NOVA



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## 4 AUTHORS' PREFACE

Self-interest is a given. What's more, we are most often creatures of habit. We are guided by the norms and values that have shaped us, even if we believe that we are innovative. We then risk creating solutions that discriminate and restrict.

One major challenge lies in understanding other people's needs. If we can apply a norm-critical perspective and succeed in looking beyond our own view of the world, we can realize greater potential within innovation. Realizing this potential is easier said than done, however. Doing so requires what we call 'norm creativity'.

Norm creativity is based on an awareness of the fact that norms and values can limit and discriminate. It also requires an analytical element that focuses on investigating people's true situation and deep-seated needs.

NOVA contains concrete tools and methods designed to assist those seeking to create such norm-creative solutions. The material is based on practical experience and research gathered from a host of different projects and studies. The format chosen aims to promote creativity and collaboration. The focus is on norms that discriminate, although in reality, the content can be useful in all innovation-related contexts. After all, all innovation is about challenging norms.

After a long process that has seen everything from sick leave and motorcycle accidents to teething problems and teenage rebellions, we are incredibly pleased to finally be able to present NOVA.

Mariana Alves Silva, Karin Ehrnberger,  
Marcus Jahnke och Åsa Wikberg Nilsson  
Luleå, Gothenburg and Stockholm in January 2016

## 5 ABOUT VINNOVA

Vinnova is Sweden's innovation agency. Our mission is to promote sustainable growth by improving the conditions for innovation, as well as funding needs-driven research.

Vinnova's vision is for Sweden to be a world-leading country in research and innovation, an attractive place in which to invest and conduct business. We promote collaborations between companies, universities, research institutes and the public sector. We do this by stimulating a greater use of research, by making long-term investment in strong research and innovation milieus and by developing catalytic meeting places. Vinnova's activities also focus on strengthening international cooperation. In order to increase our impact, we are also dedicated to interacting with other research financiers and innovation-promoting organisations. Every year Vinnova invests about SEK 2.7 billion in various initiatives.

Vinnova is a Swedish government agency working under the Ministry of Enterprise and Innovation and acts as the national contact agency for the EU Framework Programme for R&D. We are also the Swedish government's expert agency within the field of innovation policy. Vinnova was founded in January 2001. About 200 people work here and we have offices in Stockholm and Brussels. Our Director General is Charlotte Brogren.

The Vinnova Report series includes publications and reports, often by external authors, from programmes and projects that have received funding from Vinnova. Includes also editorials related to Vinnova's mission, by independent authors.

## 6 VINNOVA'S PREFACE

Sweden is highly ranked on the innovation index and the gender equality index. By combining these areas of strength, we can achieve sustainable social development.

Tools and methods are required to be able to work with this combination. We began creating such materials in the Genuslabbet (Gender Lab) project in 2014. In Genuslabbet, ten different companies and public organizations collaborated in a norm-critical innovation process led by the authors of this material. The project resulted in six different cases that illustrate what norm-creative innovation can entail, as well as an array of useful tools and methods.

Throughout 2015, efforts were ongoing to package the tools, methods and experiences to distribute them to everyone who wants to work with norm-critical and norm-creative innovation. The lab was also expanded to take a norm-critical perspective that includes all the protected grounds of discrimination.

The result is NOVA – tools and methods for norm-creative innovation.

Stockholm in January 2016  
Sophia Ivarsson, VINNOVA

We have many people to thank. A big thank you to everyone who reviewed and contributed to the material with your innovation, design, and norm-critical expertise: Magdalena Petersson McIntyre – Gothenburg University; Kerstin Elias and Ragnhild Berglund – SP Technical Research Institute; Hanna af Ekström – Utopia; Julia Fredriksson & Sara Ljungblad – Chalmers University of Tech.; Thérèse Kristiansson & Katarina Bonnevier – MYCKET/ ArkDes; Frank Berglund – RFSL; Simone Lindsten – The Allt är Möjligt network; Katarina Wetter Edman – Konstfack; Emilia Åkesson – Amphi; Emmy Linda Al-Ghussein; Carolina Hemlin – RFSU and Sophia Ivarsson – Vinnova.

An equally big thank you to everyone who worked on the Genuslabbet project, which preceded the work with NOVA: Iréne Stewart Claesson & Maria Bergström – Lots Design; Markus Heneen & Madlene Lindström – Veryday; Lena Berg – Karolinska University Hospital; Olga Sabirova Höjerström, Lena Engman, Åsa Löfvenberg, Stefan Flodin & Cecilia Karlsson – Experio Lab/Värmland County Council; Fritjof Henmark, Björn Kronke & Peter Simonsson – Snickers; Karina Linnér – SMTF; Milda Rönn – Praxikon; Anton Albiin – Swedish Games Industry; Dirk Harmsen – Region Västra Götaland; Dick Netterlind – Vänern's guest harbours; Kristina von Schenk – lysekil Municipality; Hanna Halpern, Anders Dahlbom, Malin Söderström & Pontus Frithiof – Restaurangakademien; Kristina Holmsén – Stockholms internationella kockskola & Heru Waskitu Susanto – University of Gothenburg.

Finally, we would like to give an extra big thank you to everyone who fights for a more open society with love as a guiding light!

Mariana Alves Silva, Karin Ehrnberger,  
Marcus Jahnke and Åsa Wikberg Nilsson

# 8 STARTING POINTS

## NORM-CREATIVE INNOVATION IS BASED ON NORM-CRITICAL AWARENESS...

Norms and values function as necessary principles and support for our social interactions. We take them for granted and they are not usually a problem, but sometimes they lead to discrimination. Norm criticism is about pointing out and becoming aware of such discrimination and examining how it works. This could involve how norms are discriminatory in social interactions between people, but also how the things we have created – such as products, technical solutions and built environments – are sometimes discriminatory.

## NORM-CREATIVE INNOVATION SUPPORTS GENDER EQUALITY AND SOCIAL EQUAL- ITY...

This material aims to support the development of innovative solutions for a more equal and gender-equal society from a norm-critical perspective – the application of norm creativity. This can involve everything from fewer stereotypical products and services to more inclusive environments and social contexts. The material focuses on the seven grounds of discrimination that are regulated by Swedish law: sex, transgender identity or expression, ethnicity, religion or other belief, disability, sexual orientation and age.

## NORM-CREATIVE INNOVATION STRENGTH- ENS ALL FORMS OF INNOVATION...

Innovation research shows that development is partly governed by norms. This could mean a certain technology or technical solution is considered the right one.



9 Such norms create consensus in an organisation, but they can also be problematic if a new kind of technology or solution is on its way in. In such cases, it is not uncommon for the new idea to be explained away, and thus the norm becomes a barrier to innovation. So even if the norm does not lead to discrimination, a consciously norm-critical and norm-creative approach is an advantage for all innovation.

**NORM-CREATIVE INNOVATION REQUIRES  
CHALLENGING OUR UNDERSTANDING OF  
THE PROBLEM...**

A common preconception is that innovation is about solving a well-defined problem. But this starting point can easily get in the way of true innovation. Norm-creative innovation requires the crucial, often difficult first step of taking a step back to challenge and broaden our actual understanding of the problem. This is the exact opposite of an impulse that is typical of many companies: to immediately problem-solve, rather than problematise. NOVA provides tools for deeper problematisation.

**NORM-CREATIVE INNOVATION CHALLENGES  
PERSONAL UNDERSTANDING...**

Norm-creative innovation is based on a design process. Design is about starting from the user's needs, that is, understanding someone else's reality, and creating solutions based on that understanding. This goal is based on the realisation that we all have pre-understandings, or prejudices, that can get in the way of a deeper understanding. Understanding someone else's reality requires challenging our own pre-understanding and worldview. NOVA contains methods that will challenge and expand your worldview.

## 10 **NORM-CREATIVE INNOVATION IS ABOUT UNDERSTANDING THROUGH EXPERIENCE...**

To understand someone else's situation, it is not enough to study second-hand information, such as survey responses and statistics. Understanding requires taking pains to also experience another individual's situation. It is vital to develop knowledge based on sensory experiences. Norm-creative innovation is about involving the body and emotional life in the process. For example, how does a person with visual impairment experience the environment inside a shop? This is not just about what one does not see, but also how one move, what one hear, what one feel with one's fingers – how it 'feels'. NOVA provides tools that emphasize experience and empathy.

### **NORM-CREATIVE INNOVATION IS BASED ON INSPIRATION AND INTUITION...**

Developing innovative solutions requires inspiration from new contexts. Our own context, for example our work environment, seldom produces impulses that challenge the prevailing norms; quite the opposite. Rather, insights occur for example while visiting an art gallery, handling unfamiliar materials or in conversation with a stranger. It takes courage to seek inspiration in new contexts, which requires trusting our intuition, i.e. our ability to immediately make interpretations based on our entire range of past experiences. Intuition helps us see the connection between what we are trying to understand and other situations that can deepen our understanding and assist our search for solutions. NOVA provides suggestions for where and how to find inspiration.

### **NORM-CREATIVE INNOVATION IS BASED ON EXPRESSING PROBLEMS DIFFERENTLY...**

We often solve problems the same way we always have, and for the most part, we also

**11** use the same method to describe them. For example, this could mean the vocabulary we use or that we use certain established facts or types of pictures. But to be innovative, it is important to experiment with different ways of describing the problem and possible solutions, and to work with different methods, such as sketching, cutting and pasting, or even acting. New formats and expressions access other dimensions and express different understandings of the problem. NOVA provides examples of alternative formats, methods and expressions.

**NORM-CREATIVE INNOVATION RE-  
QUIRES PACING AND RHYTHM...**

Norm creativity is not a linear process; rather, it is a process built on repetitions with variations, in which early attempts to solve a problem primarily serve to help gain a better understanding of the problem. Quick, simple sketches and models help launch discussions and establish experience and creativity in a work group. Understanding gradually deepens, and suggestions for solutions become increasingly realistic and detailed. NOVA provides suggestions for how creativity is a joyful journey of discovery that produces innovative solutions.

**NORM-CREATIVE INNOVATION IS BASED  
ON COLLABORATION...**

Norm-creative innovation challenges the notion that an innovation, an idea, occurs in the mind of one individual – like the typical illustration of a light bulb above a head. Norm-creative innovation is first and foremost a social process in which the new idea occurs between people, based on a group's evolved understanding of complex social contexts. **TT**

**12** Everyone may contribute, regardless of whether they are more critically or creatively inclined. NOVA supports collaboration.

**NORM-CREATIVE INNOVATION HELPS  
PEOPLE GROW...**

In our experience, as processes gain speed, when friction becomes an active, investigative and creative practice, the result is norm-creative innovation in the form of refined solutions that could not have arisen within the framework of the earlier, more limited understanding. But the processes also result in participants' individual growth and subsequently, a more multifaceted understanding of the world. We believe that result to be an equally important outcome of working with NOVA.

**NORM-CREATIVE INNOVATION REQUIRES  
MORE THAN METHODS...**

Norm-creative innovation also challenges the typical notion that a good method is enough. Norm-creative innovation requires knowledge, experience and a perspective that no method in the world can capture. We believe that methods only serve to support a process that must be customised to suit each unique challenge. But methods still have an important function. Methods can be something to stick with in uncertain territory; they can be used to spur action that might otherwise feel unfamiliar and uncomfortable, and they can inspire new, more varied work approaches. We hope NOVA's methods can serve this purpose.

NOVA:S TOOLS AND  
METHODS



NOVA contains 54 cards, just like a deck of cards, but NOVA is not a game – right? Unlike a book, for example, cards allow for a social and interactive process. The cards can be grouped and sorted in different ways. We can place the cards on the table, spread them out on the floor, or put them up on the wall to frame a problem or an applicable tactic. One exercise could be to draw a card from the deck and then to read it and discuss. Or why not make a quiz, with questions like: What is the Adjustable Wrench tactic used for? The cards can be consulted at random when inspiration is needed, and of course, they can also be read straight through, one after the next.



# 14 THE FRONT OF THE CARDS

The front of the cards have four different card categories, called suits (or colours). These four suits represent four different tools that are important in a norm-creative innovation process. The tools have been developed based on experiences from both practical projects and research projects. In the norm-creative process, it is beneficial to alternate between the different tools. In other words, they should not be used in a specific order. The four tool suits are:

- ♠ **NORMS** – explains how norms limit us in terms of products, services and environments.
- ♣ **TACTICS** – describes work methods for achieving norm-creative solutions.
- ♥ **ROLE MODELS** – presents examples of norm-creative innovations.
- ♦ **EXPERIMENTS** – provides examples of different shapes and forms of expression from the same product category – the cup.

Each tool suit has thirteen denominations – the Ace, with an introduction, and twelve cards with the contents of the suit. The method on the back of the card and the tool on the front are not related. However, some suits specify a connection to another suit, at the bottom of the card. More details are given in the introduction card of each suit.

In addition to the suits, there are two trump cards – the Jokers. They have a higher value than any other card and may be used whenever needed. For example, the Joker may be presented if the conversation or process is deliberately or unconsciously reproducing stereotypes, instead of being norm-critical – to highlight the problem.

# 15 THE BACK OF THE CARDS

Every deck of cards has a backside, and we have used it to present 48 methods. There are hundreds of design and innovation methods. We have made a selection that comprises a solid foundation for norm-creative innovation. We have also included methods that are important for challenging norms and values.

We do not expect all of the methods to be used. Alternating five to ten methods with other activities is often enough. Nor do we expect them to be used in a particular order. The order depends entirely on the nature of the project.

The methods are divided into four suits that correspond with the most important activities in a norm-creative innovation process:

- **CHALLENGE** – norm-critical methods for analysing and challenging norms and values.
- **EXPLORE** – norm-critical and norm-creative methods for analysing problems and contexts.
- **EXPERIENCE** – norm-creative methods for developing a deeper understanding of context.
- **SHAPE** – norm-creative methods that support the development of prototypes and solutions.

Each method suit has an introduction card and twelve method cards. Each method card includes suggestions for the appropriate number of participants, how much time the method is expected to take, a description of the method, and tips for tactics and norm cards that can provide helpful support. We also provide tips for other complementary methods. The section titled Suggestions for Further Reading below contains references to more detailed descriptions of some of these methods.



### METHODS CHALLENGE

○  
Introduction  
Call into question  
Look in the mirror  
Explore taste norms  
Take a stand  
Embody the idea  
Bring to mind  
Step forward  
Provotype  
Subvertise  
Find the pattern  
Hatch good ideas  
Get the point



### METHODS EXPLORE

●  
Introduction  
Keep on top  
Add more layers  
Scratch the surface  
Get the picture  
Read between the lines  
Bloom where you're planted  
Rewind the tape  
Fast forward  
Follow your dreams  
Direct your focus  
Broaden your horizons  
Have coffee together

### METHODS EXPERIENCE

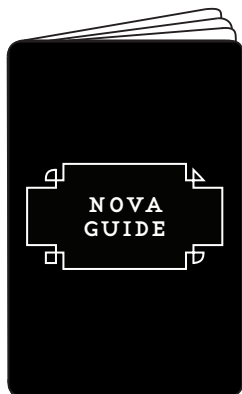
●  
Introduction  
Think with your body  
Throw yourself into the game  
Let others speak  
Follow suit  
Make it happen  
Play a role  
Name the character  
Seize the day  
Take a hike  
Get the ball rolling  
Walk in another's shoes  
Knit together

### METHODS SHAPE

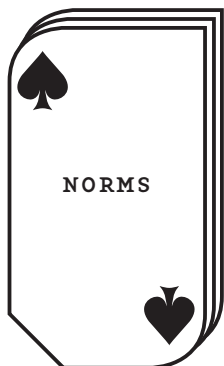
○  
Introduction  
Cut and paste  
Blow it up  
Define the technical  
Praise and critique  
Dry run  
Raise the curtain  
Draw the outlines  
Get in the mood  
Put in print  
Frame by frame  
Cut to the chase  
Put it all together







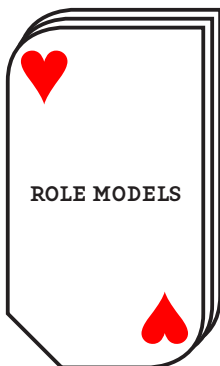
4. Author's preface
5. About Vinnova
6. Vinnova's preface
7. Thank you!
8. NOVA:s starting points
13. NOVA:s tools and methods
18. The Norm-creative innovation process
20. Tips for norm-creative work
25. Useful concepts
31. Suggestions for further reading
36. The creators of NOVA



- A Introduction
- 2 Royal blue and golden blonde
- 3 Right angles and curves
- 4 Ribbons and reliefs
- 5 Rainbows and wheelchairs
- 6 Rattan and rice paper
- 7 Roadblocks and ramps
- 8 Routers and role-playing
- 9 Robots and rocket ships
- 10 Restaurants and ready-mades
- 11 Refunds and billboards
- 12 Roles and retouching
- 13 Restrooms and room keys



- A Introduction
- 2 The hole punch
- 3 The sledgehammer
- 4 The plastering trowel
- 5 The precision screwdriver
- 6 The twirl whisk
- 7 The camouflage net
- 8 The adjustable wrench
- 9 The welding torch
- 10 The lever bar
- 11 The eraser
- 12 The grater
- 13 The garden trowel



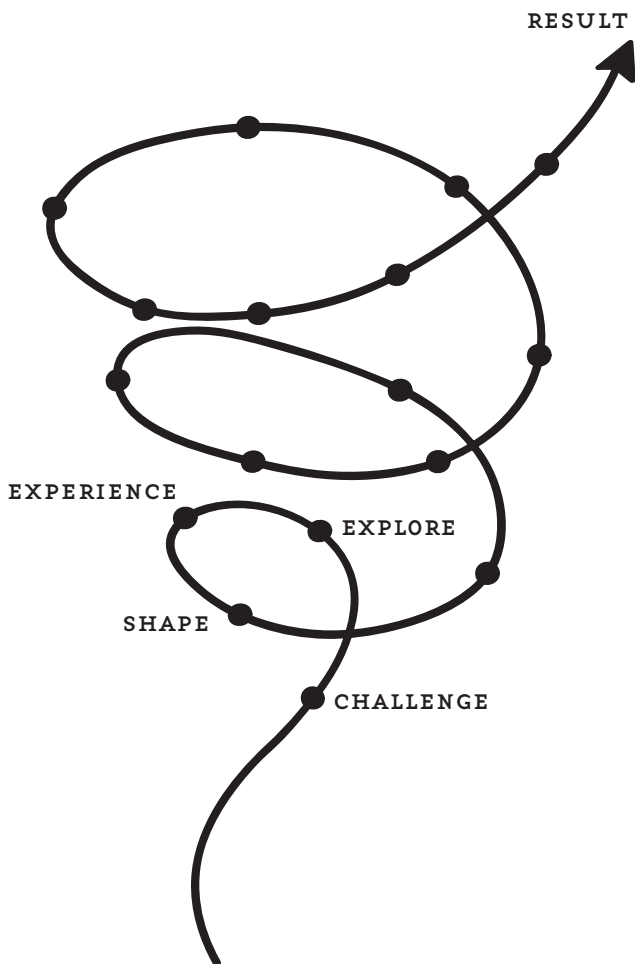
- A Introduction
- 2 The Andro chair and Kim
- 3 The CP beer
- 4 SimChild
- 5 The waste services
- 6 The emergency queue
- 7 All aboard
- 8 Hövding
- 9 Women's shelters
- 10 The work kilt
- 11 Equalisters
- 12 Build your own Volvo
- 13 La playa

## 18 INNOVATION PROCESS

In recent years, the concept of innovation has been expanded to include the creation of social value. This requires the ability to use a range of knowledge in the innovation process – from the objectively measurable to the subjectively human. This range is handled through design. Design involves crafting complete solutions that include everything from technology and systematics to properties that build up emotion and experience.

The design process begins with an in-depth examination of a situation or need. The examination builds knowledge and understanding that can be expressed in early suggestions for solutions. These are primarily intended for receiving feedback. Reactions from users and others lead to new insights and the need for further development in several stages through a cyclical process. Norm-creative innovation also requires developers to look beyond their own pre-understandings and biases. Otherwise, these limitations run the risk of blocking the ability to develop solutions that work for people with other experiences and needs.

Let the norm-creative process emerge. For example, start with a method that challenges pre-understandings, combined with a method that helps you experience the situation around which your problem or challenge revolves. This produces insights about the areas that need to be explored in more depth. Trust the process, even when it feels muddled. The result will make itself known. And do not forget the importance of expertise and practical experience, both your own and others'. No amount of methods can ever replace that.



# 20 NORM-CREATIVE WORK

Here are a few tips for how you can work with NOVA. These tips are based on practical and research-based experiences from a variety of norm-creative projects.

## ENSURE SUPPORT

Support is always essential, but it may be extra important when it comes to norm-creative innovation. The process and results are very likely to challenge various norms, values and even power relationships in your organisation.

## ESTABLISH A DIVERSE WORK GROUP

Diverse experiences, knowledge and perspectives are a precondition for norm-creative innovation. Therefore, create a work group that reflects this diversity.

## CREATE AN OPEN ATMOSPHERE

The heart of norm-creative innovation is to explore norms and values through discussions, but also by experimenting with forms of expression and designs. Because norms and values are personal, this requires a large dose of openness, respect and the ability to give and take constructive criticism.

## FOCUS ON LISTENING

It can be easy to become enthusiastic and speak over one another, and some people tend to take up more air time than others in a conversation. It is important for everyone to have the chance to speak, but perhaps even more important to focus on listening, which improves the conditions for a respectful and interesting conversation, in which everyone is granted the same amount of space.

## 21 **DON'T GET STUCK IN A CRITICISM RUT**

Criticism is a central tool for norm-creative innovation, but be careful not to get stuck in a one-sided critical perspective. Coming up with solutions takes both creativity and a willingness to compromise. Solutions are rarely perfect from a critical perspective, but good enough to achieve an important improvement.

### **GIVE THE PROCESS TIME**

Developing understanding takes time. It does not happen during a coffee break or in a quick workshop. At the core, this is an educational journey. Count on a project that truly deepens understanding and develops new solutions to take about a year.

### **FIGHT THE URGE TO PROBLEM-SOLVE TOO EARLY**

Take the time to identify the problem before tackling the final problem-solving process. Defining the problem too soon does not work when the issue involves complex social contexts. Discussions about the problem must be given plenty of time; otherwise there is a high risk of solving the wrong problem.

### **PRESS PAUSE ON SUGGESTIONS FOR SOLUTIONS THAT COME TOO EARLY**

The impulse to solve problems can lead to spontaneous ideas. That's good, but these suggestions are probably based on the same logic that led to previous bad solutions. Handle suggestions for solutions that come too early in the process in a positive way by putting them on 'pause' – set them aside for a while without losing them.

### **MAKE A SELECTION OF METHODS**

NOVA contains an extensive arsenal of methods. Choose a small number of methods that feel relevant

**22** to the scope, nature, purpose and goal of the project.

For example, begin with two or three methods and then choose a few more, depending on how the process unfolds.

#### **LET THE PROCESS EMERGE**

Norm-creative innovation is based on design, which is typically a cyclical rather than linear process. It is particular to each situation and cannot be completely predicted. Instead, adjustments are actively made throughout the course of the journey. Allow for continuous changes and additions that feel important to achieve results.

#### **CREATE A STUDIO**

The computer screen is not a social meeting place and offers limited opportunities for getting an overview of complex information in various formats. Create a studio where the group can meet and gather information in various forms – photos, quotations, models and so on. It will encourage creativity and the ability to see and discuss connections.

#### **LEVERAGE EXPERTISE**

Design processes and norm criticism are complicated practices. The processes and results will both be better with active involvement from experts in design processes and norm criticism.

#### **BE IN THE REAL WORLD**

Norm-creative innovation requires actively investigating users' situations with participation from the users themselves. Leave the safety of the workplace and head into the real world to meet people, and do it early. Even better: position yourselves in the real world; place the process in the situation it involves.

## 23 RESPECT THE USER

Always respect the user's needs. For example, this could involve someone's need to be anonymous, to not take up too much of someone's time, or to meet the need for compensation. Consider giving something back: a pleasant experience, extra good coffee, information about what happened next or maybe a little thank you gift.

### ASK, ASK, ASK

Understanding takes time and requires curiosity and active questioning. The truly interesting insights only come after cutting through what you thought you understood, or what someone says initially. Do not be afraid to ask naive questions.

### LET THE SITUATION BECOME HEATED

Once the group begins to stir up something really interesting, the conversation is likely to get heated. Divergent understandings will become clear and conflicts may arise. It is essential to not avoid this phase. It contains the heart of the problem.

### LET YOUR WORK BE VISUAL AND MATERIAL

The norm-creative process requires activating the senses. Use sketches, pictures, colours, scents, sound and physical materials. Doing so will add new perspectives, even if it feels uncomfortable at first. Remember that it does not matter if it looks nice.

### EXPERIMENT WITH ALTERNATIVE SOLUTIONS

There are often several possible solution strategies in norm-creative innovation. One potential solution could be more provocative, while one could be more cautious. Pull out all the stops and work with two or three potential solutions before deciding which is best. The best choice could end up being a combination.

## 24 BE OPEN TO THE EXPANSION OF THE ISSUE

It is often smart to start the investigation from a basis of discrimination, such as ethnicity. But be prepared for the issue to expand to include other norms. The problem may not only be about discrimination based on ethnicity, as was initially thought, but also about age-related norms.

### AVOID UNNECESSARY CATEGORISATION IN THE SOLUTION

An analysis tool might involve categorising, such as examining the differences between the behaviours of men and women in a particular situation. But a solution based on that same categorisation risks reproducing norms instead of challenging them.

### ALTERNATE BETWEEN INDIVIDUAL DETAILS AND THE WHOLE

Norm-creative solutions consist of details that create a well-functioning whole. It is important to shift between individual components and the whole throughout the process – for example, see what happens to the whole if one detail is changed, like a word or a colour. How does the user understand the solution from a norm-critical perspective then?

### TRUST THE PROCESS

There is almost always a point during norm-creative innovation when you do not know where you are headed. Trusting the process is a common challenge when working with design, and with all interpretive work. Insights and results will come, but you will not see how everything relates until the end.

Good luck!

Mariana, Karin, Marcus och Åsa



## 25 USEFUL CONCEPTS

Concepts are important tools for grasping and being able to discuss different aspects of discrimination. The following is a brief list of descriptions of terms we use in NOVA, plus a few additional terms. If you are unfamiliar with norm-critical concepts, this list may feel long, but it is usually enough to use just a few terms. Using the terms may feel awkward at first, but your understanding will gradually increase and it will become habitual. Note that many concepts can also be described in slightly different ways.

### CISGENDER

Used to describe people whose gender-related factors, such as gender expression, gender identity and biological sex, are clearly male or female in all life situations. The term is based on the Latin prefix *cis*, which means 'on the same side' and is the opposite of the Latin *trans* – which means 'across', 'from', or 'on the other side of'.

### CULTURAL APPROPRIATION

Cultural appropriation is when a dominant culture takes over elements of a subordinate culture's forms of expression and symbols, and changes them to enhance the identity of their own culture while simultaneously diminishing the identity of the original culture. The concept does not refer to cultural exchange, i.e., an exchange between cultures on equal terms.

### CRIP

Crip theory highlights the fact that disability does not rest with the individual, but rather with a society that is not adapted to meet everyone's needs. Rather than

**26** categorising certain groups as outside the norm and dependent on various initiatives, this theory points out that all people are unique and have different preconditions. Crip theory uses insights from queer theory, feminist theory and intersectionality studies.

#### **DISABILITY, DIS/ABILITY, IMPAIRMENT, DIFFERENTLY-ABLED**

Disability or dis/ability is used to refer to impairments or limitations that may be physical, cognitive, mental, sensory, emotional, or developmental, or some combination of these that results in restrictions on an individual's ability to participate in some situations in society. The term disability can be seen as a consequence of a social model where individuals are singled out based on their ability to function in a society shaped by the "ableist norm" – the norm that to be normal is to have a certain set of functions. It is common to say "people with disabilities". An alternative is to say "disabled people", to stress that disability is a part of being human.

An alternative to the term disability is the term differently abled. Differently abled is supposed to relax the differences between people who are considered not disabled and those who are, and avoid the judgmental attitude associated with the terms impairment and disability. However, the term can also be seen as condescending and over-euphemistic and it is little used.

#### **DISCRIMINATION**

When groups or individuals are treated unfairly, disadvantaged or insulted. Structural discrimination is discrimination that is embedded into the way society functions.

#### **ETHNIC ORIGIN**

Ethnicity pertains to the concept of an ethnic group **92**

**27** – a group of people who have a common origin, history, culture and so on. Ethnic origin involves identifying with a certain group.

#### **EQUALITY**

A broader concept than gender equality that is not limited to women and men, but includes the equal value of all people and equality before the law, as well as equal opportunities, rights and obligations.

#### **EXOTICISATION**

Refers to a stereotyping fascination with a culture or a person from a culture that is not one's own. Even if the fascination purports to be positive, for example mystical and exciting, it is an expression of prejudice towards other cultures. A person who exoticises contributes to such conservative notions. A person who is exoticised is restricted to being only the bearer of a particular culture.

#### **FEMINISM**

Feminism is part overarching theory (explanatory model) and part political movement. Feminism is based on the fact that, in general, women are disadvantaged compared with men. According to feminist theory, this situation must change. Someone who believes this is called a feminist.

#### **GENDER EQUALITY**

The goal of Swedish gender equality policy is for women and men to have the same power to shape society and their own lives.

#### **GROUNDS OF DISCRIMINATION**

The Swedish Discrimination Act prohibits discrimination based on the seven grounds of discrimination: sex, transgender identity or expression, ethnic origin, **27**

**28** religion or other belief, disability, sexual orientation and age.

#### **HETERONORMATIVITY**

The basis of heteronormativity is that all people are or should be heterosexual, i.e., that they identify as either male or female, and that everyone who identifies as female is expected to desire/have sexual and romantic relationships with those who identify as male and vice versa.

#### **IDENTITY**

A person's perception of who she is, which is influenced by other people's perceptions of who she is according to them.

#### **INNOVATION**

According to the OSLO Manual (2005): Something new, with an appreciable degree of novelty, in any field, that is also implemented in society (put to use) and has significant consequences for people (benefit). Innovations can be product innovations (product or service), process innovations, organisational innovations, system innovations or strategic policy innovations.

#### **INTERSECTIONALITY**

The perspective that norms and discrimination based on multiple grounds of discrimination are intertwined in a system of power, where some people dominate and others are subordinate. For example, ethnic discrimination can interact with and be reinforced by discrimination based on gender.

#### **NORMS**

Along with values, norms govern our social interactions. They are assumptions, expectations and ideals about how we should live together. They

**29** specify what is considered right and wrong and how we should behave in various social contexts. One typical norm is that we should not hit other people; another is that an adult who is able to work should work eight hours per day. Norms that contribute to exclusion are discriminatory; see grounds of discrimination above.

#### **NORM CREATIVITY**

An approach and methods to create inclusive change and new, more inclusive, equal and gender-equal solutions and opportunities based on norm-critical analysis.

#### **NORM-CREATIVE INNOVATION**

Innovation based on the application of norm-critical analysis translated into results that aim to produce a more inclusive, equal and gender-equal society.

#### **NORM CRITICISM**

Analysis and questioning of norms, power relationships and power structures that can be linked to different kinds of discrimination. Reveals what or who norms include and what or who they exclude.

#### **NORM OF WHITENESS**

Means that it is considered positive, desirable and normal to be white. The concept points out that it is not skin colour itself that produces this outcome, but rather that people viewed as white have a superior position of power in society.

#### **QUEER**

The questioning of heteronormativity and efforts to avoid categorisations. Also an identity related to sexuality, to include all sexes and sexualities or the lack of a need to identify/define oneself.

## 30 RACIALISATION

The notion that a person's appearance, such as hair colour or skin tone, special beliefs or culture implies something about that individual's qualities is a process called racialisation. A person who is racialised is thus the victim of racial bias, i.e., the notion that humanity comprises different races and that some races are better than others.

### SEX AND GENDER STEREOTYP

The terms sex and gender both refer to "the state of being male or female", but they are used in slightly different ways. The term sex typically refers to the biological body with which we are born that has, for example, a vagina or a penis. The term gender typically refers to cultural or social differences defined, or socially constructed, by what we learn and are raised to do, for example through our choice of profession, our interests, and through behaviours, such as clothing choices, hairstyle choices and body language. The term gender identity refers to how we feel inside (like a woman, man, changeable, both or neither).

### STEREOTYPE

A simplified and often condescending perception of a group of people, its members and their qualities. Strengthens an 'us and them' relationship.

### VALUES

Serve as rationalisations defending why norms should be followed, and to organise norms into a logical system. A typical value is that violence is wrong. Another is that gender equality is important.

## 31 FURTHER READING

A great deal of literature and additional information about norm criticism is available. However, there is less about norm creativity, innovation and norms. Below are several suggestions for useful sources that can help develop a deeper understanding and provide specific tips for tools, methods and work approaches.

## ON NORMS AND NORM CRITICISM

**THE CHAPTER “FEMINIST KILLJOY” IN THE BOOK THE PROMISE OF HAPPINESS** by Sara Ahmed (Duke University Press, 2010) – about the role and potential of the killjoy.

**THE BOOK INTERSEKTIONALITET – KRITISKA REFLEKTIONER ÖVER (O)JÄMLIKHETENS LANDSKAP** [Intersectionality – Critical Reflections on the Landscape of Inequalities] by Paulina de los Reyes and Diana Mulinari (Liber 2005) – about intersectionality.

**THE BOOK VAD ÄR QUEER? [What is Queer?]** by Fanny Ambjörnsson (Natur och Kultur, 2006) – about the term ‘queer’, its history and contemporary activism.

**THE BOOK BEHIND STRAIGHT CURTAINS: TOWARDS A QUEER FEMINIST THEORY OF ARCHITECTURE** by Katarina Bonnevier (Axl Books 2007) – about architecture that questions social norms.

**THE BOOK BORDERLANDS/LA FRONTERA: THE NEW MESTIZA** by Gloria Anzaldúa (Aunt Lute Books 1987) – about borders and the potential of the space between.

**THE BOOK ROSA: DEN FARLIGA FÄRGEN** [Pink: the dangerous colour] by Fanny Ambjörnsson (Ordfront förlag, 2011) – about the challenges of the colour pink and what it says about contemporary society.

**THE WEBSITE WWW.DO.SE** (Equality Ombudsman) – about the Swedish Discrimination Act.

## 32 ON NORM-CRITICAL AND NORM-CREATIVE PROCESSES OF CHANGE AND PROJECTS

**THE BOOK NORMKREATIV** [Norm Creative] by Rebecca Vinthagen & Lina Zavalia (Premiss förlag, 2014) – about norm-creative work processes, organisations and leadership.

**THE BOOK ALLT ÄR MÖJLIGT: HANDBOK I MEDIEKRITIK** [Everything is Possible: A Handbook in Media Criticism] (Mediekritiska nätverket Allt är möjligt, 2004) – about how to carry out norm-critical assessments of media, advertisements and other publications.

**THE ARTICLE MANÖVRERA RUNT & SLÅ SÖNDER** [Maneuver around & smash to pieces by Katarina Bonnevier, Mariana Alves Silva, Thérèse Kristiansson, Alexandra Falagara & Brita Lindvall Leitmann (in the magazine Bang, no. 2/2013) – about norms in graphic design and norm-critical design.

**THE BOOK STADSDELSUTVECKLING – VAD ÄR DET?:** [Neighbourhood planning – what is that? by Teresa Lindholm (Mångkulturellt centrum, 2011) – about dialogue-based urban development.

**THE BOOK BOENDEPROJEKTET** [The Housing Project] (GIL – Göteborgskooperativet för Independent Living, 2011) – ideas and examples of sustainable housing in communities for people with personal assistance.

**THE BOOK NORMKRITISK PEDAGOGIK: MAKT LÄRANDE OCH STRATEGIER FÖR FÖRÄNDRING** [Norm-critical Pedagogy: Power, Learning and Strategies for Change] by Janne Bromseth & Frida Darj (red) (Uppsala University, 2010) – about norms and how norm criticism can be used to produce change.

**THE BOOK BREAK THE NORM: METHODS FOR STUDYING AND WORKING WITH NORMS IN GENERAL AND THE HETERONORM IN PARTICULAR** (The Living History Forum/RFSL Ungdom, 2013) – a handbook of information and methods to make norms



**33** visible and fight discrimination, with a focus on sex, sexuality and ethnicity.

**THE RESEARCH ARTICLE VISUALISING GENDER NORMS IN DESIGN: MEET THE MEGA HURRICANE MIXER AND THE DRILL DOLPHIA** by Karin Ehrnberger, Minna Räsänen, Sara Ilstedt (*International Journal of Design*, 2012, Vol. 6, No. 3) – on how norms are reproduced in design.

**THE CHAPTER BLONDA HUS, VITA DRÄKTER** [Blonde houses, white robes] by Katarina Bonnevier (in the book *Mode – en introduktion: En tvärvetenskaplig betraktelse* [Fashion – an introduction: an interdisciplinary reflection], Raster förlag, 2010) – about fashion, architecture and the norm of whiteness.

**THE BOOK KREATIVA METODER FÖR GRUPPUTVECKLING OCH HANDEDNING** [Creative methods for group development and guidance] by Katrin Byréus (Liber 2012) – about methods and approaches.

**THE TOOL WWW.LIX.SE** – can be used to understand how easy or difficult a text is to read.

#### **ON NORM-CRITICAL INNOVATION**

**THE VINNOVA INFORMATION INNOVATION & GENDER** by Inger Danilda & Jennie Granat Thorslund (red) (VI 2011:03, Vinnova) – demonstrates how businesses can profit from a gender perspective in innovation development.

**THE VINNOVA REPORT JÄMSTÄLLDHET PÅ KÖPET, MARKNADSFEMINISM, INNOVATION OCH NORMKRITIK** [Gender equality in the bargain: market feminism, innovation and norm-criticism] by Magdalena Petersson Mcintyre (VR 2014:02, Vinnova) – an exploration of the complex relationship between gender, profitability and innovation.

**THE VINNOVA REPORT GENDER ACROSS THE BOARD - GENDER PERSPECTIVE ON INNOVATION AND EQUALITY** by Ulrika Lorentzi (VR 2009:20, **ΣΣ**)

**34** Vinnova) – examples of innovation projects with a focus on gender equality.

**THE CATALOGUE GENUSDRIVEN SOCIAL INNOVATION** [Gender-driven social innovation] by Anna Berg Jansson & Malin Lindberg (red) (Luleå University of Technology, 2015) – presents specific examples of what gender-driven social innovation can involve.

**THE REPORT DESIGNLABB FÖR SOCIAL INNOVATION: EN FÖRSTUDIE AV MÖTESPLATS SOCIAL INNOVATION** [Social innovation design lab: a pilot study by the Forum for Social Innovation] by Per-Anders Hillgren & Louisa Szücs Johansson (red) (Forum for Social Innovation (MSI), 2015) – describes the growing field of social innovation and how design and the lab format can promote collaboration.

**THE RESEARCH CHAPTER THE DE-SCRIPTION OF TECHNICAL OBJECTS** by Madeleine Akrich (in the book *Shaping Technology/Building Society: Studies in Sociotechnical Change*, 1992, MIT Press) – about how technical objects and systems are shaped in the interplay between developer and user.

#### **ABOUT SOME OF THE METHODS IN NOVA**

**THE METHOD TAKE A STAND** and similar value exercises are described, among other places, at: [www.jamstall.nu/verktygslada/varderingsovningar/](http://www.jamstall.nu/verktygslada/varderingsovningar/)

**THE METHOD BRING TO MIND** is described, among other places, in the research article *Memory Work: Exploring Family Life and Expanding the Scope of Family Research* by K. Widerberg (Journal of Comparative Family Studies, vol. 42, nr 3).

**THE METHOD PROVOTYPE** is described in the research article *Challenging Industry Conceptions with Provotypes* by L. Boer et al (CoDesign: International Journal of CoCreation in Design and the Arts, vol. 9, no. 2).

**THE METHOD GET THE POINT** is described in

**35** further detail in the book *Break the Norm!* (in which the method is called *Scavenger Hunt*), see above.

**THE METHOD GET THE PICTURE** is described in further detail in *Allt är möjligt - Handbok i mediekritik* (where the method is called *Bildanalys*), see above.

**THE METHOD READ BETWEEN THE LINES** is described in more detail in *Allt är möjligt - Handbok i mediekritik* (where the method is called *Textanalys*), see above.

**THE METHOD BLOOM WHERE WE'RE PLANTED** is described in more detail in the book *Stadsdelsutveckling – vad är det?* (in which the method is called *SWOT*), see above.

**THE METHOD FOLLOW YOUR DREAMS** (usually called *Backcasting*) is described, among other places, at: [www.thenaturalstep.org/sustainability/backcasting/](http://www.thenaturalstep.org/sustainability/backcasting/)

**THE METHOD HAVE COFFEE TOGETHER** is described in further detail in the book *Stadsdelsutveckling – vad är det?* (in which it is called the *Cafémetoden*), see above.

**THE METHOD THINK WITH YOUR BODY** is described in further detail in the book *Delft Design Guide: Design Strategies and Method* (BIS Publishers, 2016).

**THE METHOD LET OTHERS SPEAK** (usually called *Cultural Probes*) is described, among other places, in the dissertation *Design Probes* by T. Mattelmäki. Available here: <https://shop.aalto.fi/media/attachments/55d58/mattelmaki.pdf>

**THE METHOD SEIZE THE DAY** is based on the *Dérive* method, which was developed by the political and artistic organisation *Situationist International*, and is described here: [www.cddc.vt.edu/sionline/si/theory.html](http://www.cddc.vt.edu/sionline/si/theory.html)

**THE METHOD GET THE BALL ROLLING** (usually called *Experience Prototyping*) is described in more detail here: [www.ideo.com/images/uploads/news/pdfs/FultonSuriBuchenau-Experience\\_PrototypingACM\\_8-00.pdf](http://www.ideo.com/images/uploads/news/pdfs/FultonSuriBuchenau-Experience_PrototypingACM_8-00.pdf)

## 36 THE CREATORS OF NOVA

**MARIANA ALVES SILVA** is an instructor at the Konstfack, University College of Arts, Crafts and Design and a researcher at the Swedish Centre for Architecture and Design in Stockholm. Mariana studied design and woodworking, and holds a master's degree in design from the School of Design and Crafts (HDK) in Gothenburg, as well as a bachelor's degree in furniture design and carpentry from HDK Steneby. Mariana's practice focuses on intersectional and norm-critical perspectives in design, handicrafts and architecture. Mariana is part of the art, design and architecture group MYCKET, whose work includes the research project Club Scene, a study of the significance of the nightclub as a space and an activity for queer and feminist practices. Mariana is a former member of the art collective Ful and participated in the project Design, Gender and Organisation from 2005 to 2007 at the Centre for Consumer Science (CFK) at the University of Gothenburg.

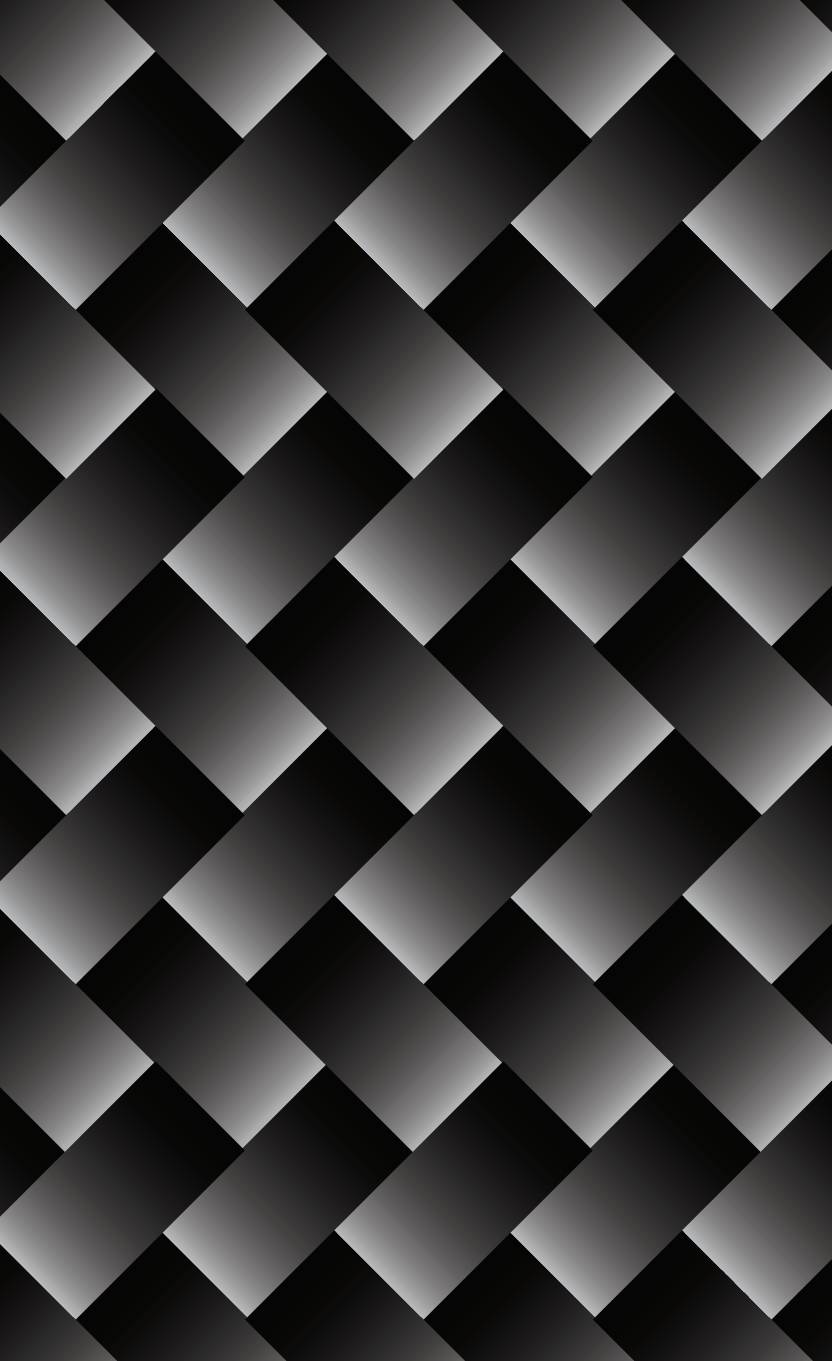
**KARIN EHRNBERGER** is a doctoral student in product design at the Royal Institute of Technology (KTH) in Stockholm. Karin holds a master's degree in industrial design from the University College of Arts, Crafts and Design in Stockholm. Karin's research focuses on the norm-critical perspective in design and the development of various design methods to draw attention to it. As a Design researcher at the Interactive Institute in the Aware Project, Karin has researched the energy behaviours of people and how they can be changed using a norm-critical design approach in the process of developing artefacts for the energy system. Karin regularly holds lectures for the

**37** business community and public sector, and has taught students of design at the Royal Institute of Technology; the Konstfack, University College of Arts, Crafts & Design; Beckmans College of Design; Bergs School of Communication; Forsbergs Skola; Stockholm University in Stockholm, and the School of Design and Crafts at the University of Gothenburg (HDK).

**MARCUS JAHNKE** holds a PhD in design and is a researcher at SP Technical Research Institute of Sweden in norm-critical innovation, innovation processes in urban development, and design-driven innovation. In the 1990s, Marcus worked with integration of environmental management systems at the Volvo Group and as an environmental manager for NCC's construction companies. Marcus also holds an MFA in design (2005). The work wear kilt and the design project TROTS, a collection of children's clothing that challenged the gender-stereotyped retail offering, have received significant media attention. Marcus was an assistant researcher on the Design, Gender and Organisation project at the Centre for Consumer Science (CFK) at the University of Gothenburg from 2005–2007. Marcus earned his PhD in 2013 with the study Design Methodology as a Basis for Multidisciplinary Innovation Processes. Between 2012 and 2014, Marcus was a senior lecturer at the School of Design and Crafts at the University of Gothenburg (HDK).

**ÅSA WIKBERG NILSSON** holds a PhD and is a senior lecturer in industrial design at Luleå University of Technology. Åsa has taught and researched design methods and design processes for 15 years, and has practiced design in various forms and projects for over 20 years. She has collaborated on innovation projects

**38** focusing on the development of norm-critical design methods, such as Arbetsmiljö i industrin [Industry Work Environments], Framtidsfabriken [Future Factory], Daring Gender, the Mäta Jämt Project, Genovate, and Women in Engineering Programmes. Åsa has participated in the development of everything from the design of demolition robots to graphic design and interaction design of e-health products. Åsa has also written books and articles about design methods, learning and norm-critical innovation methods, and is passionate about socially sustainable design through user-centred design methods.





Tools and Methods for  
**NORM-CREATIVE  
INNOVATION**



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**DESIGN AND ILLUSTRATION**

Bastion – Agency Studio Lab

**TYPEFACE** Base 12, Zuzana Licko

Futura NOVA, Bastion – Agency Studio Lab

**DESIGN ASSISTANT** Aurora Bergmark

**PHOTO** Patriez Van der Wens

**ISBN** 978-91-87537-48-6

**ISSN** 1650-3104

**SERIES/NO** Vinnova Report VR 2016:06

**PUBLISHER** Vinnova – Swedish Governmental  
Agency for Innovation Systems, [www.vinnova.se](http://www.vinnova.se)

**PUBLISHED** February 2016

**PRINTING** E-Print, Stockholm, [www.eprint.se](http://www.eprint.se)

**SALES** Wolters Kluwer, [www.wolterskluwer.se](http://www.wolterskluwer.se)

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