USE OF DESIGN THINKING IN DEVELOPMENT OF PROFESSIONAL CONFERENCES

Increasing Teaching Staff Participation in International Week of School of Art, Music, and Media of Tampere University of Applied Sciences

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ABSTRACT

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Use of Design Thinking in Development of Professional Conferences: Increasing Teaching Staff Participation in International Week of Tampere University of Applied Sciences

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Primary aim of this thesis is to propose practical solutions to improve staff attendance at the International Week of School of Art, Music, and Media at Tampere University of Applied Sciences.

In order to effectively apply design thinking approaches, methods, and principles an extensive theoretical research was conducted. This research presents global, university, and teaching staff perspectives on the international week; positions the event; and explores professional development, idea exchange, and networking as vital parts of the process. Further, design thinking is analysed through approaches of design thinking, process utilized in development projects, and focuses on physical, mental, and social environments of design thinking.

In final part two solution concepts are proposed to increase attendance of teaching staff at the international week. Concept one, extensively based on principles of design thinking, is a proposal of a long-term development project carried out by representatives of degree programs. Concept two, not based on principles of design thinking, is a proposal of transitional solution suggesting minor changes in the week to increase attendance.

Key words: design thinking, development, internationalisation, international week, development concept, conference, event management
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# Abbreviations and Terms

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<th>Abbreviation</th>
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<tr>
<td>TAMK</td>
<td>Tampere University of Applied Sciences</td>
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<td>TAF</td>
<td>Tampere Art Factory festival</td>
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<td>SAMM</td>
<td>School of Art, Music, and Media of Tampere University of Applied Sciences</td>
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<tr>
<td>Demola</td>
<td>Co-creation environment for students, universities, and companies and organizations to carry out projects.</td>
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<tr>
<td>IslandCQ</td>
<td>Island Creative Quarantine: an Erasmus Intensive Programme which is international, interactive meeting place of students, teachers, scientists, and artists from various partner universities from Finland, Latvia, Hungary, and the Netherlands.</td>
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<td>MC2020</td>
<td>Media Culture 2020: an Erasmus Intensive Programme which strives to demonstrate what the 21st century European media could be like; virtual and real learning environment from student and teachers from partner universities in Finland, Latvia, Spain, United Kingdom, and the Netherlands.</td>
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<tr>
<td>BA</td>
<td>Bachelor of Arts</td>
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<td>Research and Development</td>
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1 INTRODUCTION

The journey of this thesis began in Berlin, Germany, in February 2013. I took part in a camp where ordinary young adults engaged in practical, hands-on development of concepts for television. Iteration, process, bottom-up development, and collaborative working were the base of those days. Following that came a two-month participatory design course at Malmö University. Theoretical and practical exploration of co-creation and co-design practices enabled me to finally reflect on and understand my camp experiences. The camp and the course developed my strong, firm belief that meaningful, humanistic, and viable innovation comes from the average man.

Nevertheless, as title suggests, my thesis is not dealing with participatory design or co-design practices. This situation is caused by my pragmatic mindset. Many co-design processes are carried out as research projects and have not yet proven themselves as viable economical systems. Therefore, I looked for a method that combines my passion for human-centred and holistic design with viable business and economical models. I believe that design thinking is a business based, applicable, and financially sustainable way to practice participatory design.

Furthermore, the thesis is focused on development of International Week of School of Art, Music, and Media at Tampere University of Applied Sciences because I have worked as a production assistant in two of these events. For me it was a heart breaking experience to see how lecturers of the faculty ignored extensive preparations of production team and countless hours of our work. I see the week as a great opportunity for all teachers to learn, meet new people, and share ideas. Therefore, I decided to make one last effort for improving the situation by exploring if and how design thinking approaches can stimulate teachers to use this great opportunity.

Research Objectives and Methods

Research objective of this thesis is to explore possible ways of use of design thinking for development of international university conferences. Practical aim of the thesis is to develop concepts that can be used by coordinator of the International Week in future work. From perspective of international week, I want to explore trends surrounding the event, importance of the week for the university and its staff, as well as look into mat-
ters affecting teacher participation. From perspective of design thinking, I want to understand approaches, methods, environment, and, most importantly, process of design thinking.

I address the research objective through use of variety of research methods. Firstly, I carried out theoretical research through completion of an online course on design thinking, extensive studies of literature, and academic papers. Secondly, I carried out a practical qualitative research through interviews with six stakeholders involved in the week. Thirdly, I carried out practical quantitative research via an online survey among target audience of the week. Additionally, I analysed and synthesised data, and used mind mapping, brainstorming, and process mapping tools.

**Structure of the Thesis**
Thesis consists of an introduction chapter, four main body chapters and a discussion. Chapter 2 focuses on exploration of context, objectives, and problems of the international week. Further, chapter 3 describes approaches, process, and environment of design thinking, and chapter 4 presents outcomes of quantitative research among teaching staff. In chapter 5, the author proposes two ways to address issues surrounding the international week. Additionally, five appendices are added to further explain the research and give practical examples of implementation.
2 INTERNATIONAL WEEK

International week of School of Art, Music, and Media is a seemingly simple and straightforward event. Nevertheless, there are many complicated trends and theories behind it, and, in order to create development solutions for the week, these concepts have to be explored and understood. This chapter first explores internationalization, as a global trend and as an origin of international week, from perspectives of universities, university staff, and TAMK, as well as, concept of an international week. The chapter continues with research about the International Week of School of Art, Music, and Media that is focused on history, goals, implementation strategy, structure, and benefits of the event. Second half of this chapter is devoted to exploration of seminar sessions, targeted area of development for this thesis, from perspectives of professional development, idea exchange, networking, and adult learning. The chapter ends with theoretical analysis of existing problems that can be addressed in the solution.

2.1 Internationalization

Globalization is a worldwide process during which businesses and organizations strive to develop within integrated global economy via free trade, free flow of resources, and free flow of labour (Merriam Webster Dictionary). This trend has an increasing impact on universities seen as internationalisation of university processes. Helen Andrew (2012, 3) uses definition of J. Knight (2004, 9) who states that internationalisation of universities is “the process of integrating an international/intercultural dimension into the teaching, research and service functions of the institution”.

According to Knight and de Wit (1995, 9–14) there are four types of reasons for implementation of internationalisation: (1) financial and political development, (2) institutional development, (3) education quality and research development, and (4) cultural and educational development. From these four rationales cultural and educational development has the most impact on students and staff of universities. Furthermore, they state that objective of internationalisation is “to prepare faculty, staff and students to function in an international and intercultural context”. This aim is achieved through internationalisation of curriculum, internationalisation of research, mobility pro-
grammes, and cultural and language training. (Knight & de Wit 1995, 13)

Based on place in which internationalisation is happening, any activity can be divided into two categories: outbound mobility and internationalisation at home. Outbound mobility enables students and staff to visit a foreign university or a university organised event for a short or long-term stay; internationalisation at home is any other activity related to internationalisation (Nilsson 2003, 31). Internationalisation can be perceived as a process mainly focused on students; however, it is as much or more targeted at university staff. Teachers at universities are directly involved in internationalisation through teaching, research, and development activities. Therefore, internationalisation has to be seen from organisational and staff perspectives, both theoretically and in a context of specific university.

2.1.1 Organizational Perspective

Internationalisation, as a process within a university, is largely affected by organisational strategies. Knight and de Wit (1995, 22) state that internationalisation requires “organisational strategies which will help to integrate internationalisation into the university’s administrative processes and structures”. This strategy has to be built upon three components: organisational support, administrative apparatus, and institutional strategy (Knight & de Wit 1995, 22–25).

Organisational support “emphasises that internationalisation is part of overall mission of the university,” (Knight & de Wit 1995, 20) and enables internationalisation to be rooted into all aspects of university activity. Firstly, managing director, board of directors, and high rank organisational managers have to understand importance of internationalisation and support its processes. Secondly, critical mass of staff has to support and be involved in development and implementation of internalisation. Thirdly, the university must provide sufficient funding for internationalisation. (Knight & de Wit 1995, 20–22)

Administrative apparatus for internationalisation processes has to be developed within organisational structure of a university. This apparatus usually takes a form of an international office (Knight & de Wit, 1995, 20–22), size and structure of which depends on the university. This office supports all internationalisation processes; provides guidance
to departments, study programmes, staff, and students; and creates formal communication channels for internationalisation processes (Knight & de Wit, 1995, 20–22)

A university has to develop an institutional strategy on internationalisation. Internationalisation policy can be developed as a tool to “coordinate and monitor” activities or as a tool to “provide direction, express institutional commitment, and – – define particular goals of internationalisation” (Knight & de Wit 1995, 21). As Knight and de Wit state, a system of incentives and rewards for staff has to be incorporated into the policy to stimulate participation and development. Furthermore, the policy must be regularly developed, revised, and annually planned. (Knight & de Wit 1995, 20–22)

2.1.2 Teaching Staff Perspective

Lecturers, as a university community, are increasingly affected by internationalisation of teaching and learning processes. These processes increase demands in language knowledge, intercultural competence, and other skills. On daily bases teachers are facing internationalisation of curriculum, internalisation of research, internationalisation of professional development, increasing amount of international projects, and increasing multiculturalism.

Internalisation of curriculum is achieved through integration of international and intercultural perspectives into education processes. Nilsson outlines 7 possibilities for curriculum development: (1) studies of international topics, (2) studies through a comparative approach, (3) studies of international and internationally recognised professions, (4) studies in a foreign language, (5) area and regional studies, (6) joint or double degrees, (7) special curricula for foreign students (Crowther et al, 2000, 22). Internationalised curriculum requires foreign language knowledge and intercultural and international competency from the teaching staff.

Research work at a university is internationalised. In this context word research is used to describe processes of ideation, preparation, execution, and reflection on academic research projects. Researchers create and maintain multinational partnerships; attend international congresses, meetings, and seminars; host and participate in international visits as part of research projects (Andrew 2012, 6). Contemporary university research
demands high language skills, high intercultural competency, and ability to work in an intercultural environment.

Furthermore, universities are engaged in international projects that are not research projects. As Knight and de Wit (1997, 17 - 20) state, these projects are short or long-term university partnerships that involve participation of teaching and non-teaching staff and students. During these projects representatives of schools interact, learn together, and exchange cultures. Such project include and are not limited to language studies, intercultural competence studies, study exchanges, visits of foreign guest lecturers, international training, and international fieldwork. (Knight & de Wit 1995, 17 – 20)

Work in an internationalised environment expands professional development of teaching staff by adding international and intercultural awareness dimensions. University teachers are professionals in their subject as well as professionals of teaching. Internationalised education requires them to extend their professional knowledge by exploration of subject matter in international and global perspective, by comparison of work methods with foreign and global trends and perspectives, and by development of collaborative working skills (Andrew 2012, 1, 4 – 6).

Globalised education increases level of multiculturalism in teaching and working space. Teacher interacts with “culturally diverse colleagues and students” (Andrew 2012, 6). Cultural diversity increases due to internationalised curricula, staff and student exchange programmes, and global professional workforce mobility. Teaching staff has to be prepared to teach and work in a multi-ethnical, multi-racial, multi-cultural, and multi-national environment.

2.1.3 Internationalisation of TAMK

Tampere University of Applied Sciences, TAMK, accentuates internationalisation as one of the focal development themes for this decade (TAMK). Kirsi Tolvanen (2014), the head of International Services at TAMK, reinforces this statement and agrees that overall internationalisation has a high priority within the university. TAMK has developed organisational support, administrative apparatus, and institutional strategy to stimulate and support internationalisation.
Internationalisation is a high priority topic at all levels TAMK. According to Tolvanen (2014) throughout the university lecturers, heads of programmes, deans of schools, administrative workers, and managing directors acknowledge internationalisation, support its processes, and engage in internationalisation activities. There is a sufficient amount of funding for internationalisation that is received from university, national, and international sources. (Tolvanen 2014)

TAMK has well developed administrative structures for internationalisation. Peripheral centres of internationalisation are international coordinators in every school and department; main centre of internationalisation is international office named International Services (TAMK). International Services has nine employees working in five areas: agreements and statistics, student mobility, staff mobility, international mobility project, and financial management (TAMK). The office supports, guides, and monitors implementation of internationalisation in departments, encourages student and staff participation, and promotes the university as an attractive visit destination (Tolvanen 2014).

Furthermore, internationalisation is incorporated into institutional strategy. TAMK provides an internationalised curriculum. There are three Bachelor’s degrees and two Master’s degrees taught fully in English; in addition, many degree programmes taught in Finnish include courses taught in English (TAMK). The university supports and encourages student and staff mobility enabling them to participate in short, one to two weeks, and long, at least one month, term mobility programmes. Students are encouraged to do an academic semester, a project, thesis or an internship abroad; they are motivated by credit points and study or travel grants. Staff are encouraged to do a staff exchange, a project, a training or attend a seminar abroad; they are motivated by grants. Furthermore, TAMK provides additional language and intercultural competence training activities to staff and students. (Tolvanen 2014; TAMK)

2.1.4 International Weeks at TAMK

Internationalization at TAMK does not stop with mobility programs; the university has a developed and wide range internationalization at home programs. An important internationalization activity is international weeks (Tolvanen 2014). An international week
at TAMK is generally a weeklong event that brings a large number of international guests who teach students and network with TAMK staff. Tolvanen (2014) informs that the university organises between six and eight international weeks every academic year; there is a week in every field of studies of TAMK. These weeks are organised annually, are a tradition, and are anticipated by the partners. (Tolvanen 2014)

Tolvanen (2014) points out five benefits of international weeks: (1) a large number of international teacher and experts support and bring focus to internationalisation; (2) students gain a unique experience of participation in lectures and workshops by the foreign lecturers, and this experience can encourage them to go for a long term exchange; (3) TAMK lecturers gain opportunities to participate in and learn from lectures and workshops of foreign colleagues; (4) TAMK lecturers gain opportunities to network with their foreign colleagues and create joint projects; (5) departments gain a more convenient way to organise visits due to smaller financial, time, and human resources needed to coordinate simultaneous stays.

However, there are difficulties related to international weeks. According to Tolvanen (2014) there were more organisational problems and issues present during the first years when international weeks took place. Since then International Services and departments of TAMK have learned from their experiences. International Services sees attraction of staff to participate actively as the greatest issue with the weeks. Tolvanen (2014) accentuates that it is hard to involve the lecturers who are not directly involved with the weeks, who have not participated in the weeks previously, and who are not directly involved with organising them. Main obstacle in teacher participation is lack of previous experience with international weeks or internationalisation activities in general; therefore, lecturers need more encouragement from International Services, departments, study programmes, and participating colleagues. Furthermore, a lack of time largely affects participation of the staff in the weeks. (Tolvanen 2014)

2.2 International Week: Case of School of Art, Music, and Media

School of Art, Music, and Media is a faculty of TAMK focused on education in culture related fields, such as media, film, music, and arts. This faculty is actively engaged in internationalization processes (Melakoski 2014). It offers one degree programme and a
variety of courses taught in English; moreover, students and staff members engage in exchange programs, international projects, seminars, festivals, and master classes (TAMK; Melakoski 2014).

Furthermore, School of Art, Music, and Media organizes one of the international week of TAMK, the only week in field of culture. This week is as an important part of internationalization processes and has been organized since year 2008. Annually, the event attracts twenty to thirty international guests; unfortunately, it is poorly attended by local staff. This thesis strives to create concepts to improve teacher attendance; therefore, it has to be understood thoroughly in a wide context. This context includes history, goals and objectives, implementation strategy, structure, as well as benefits and impact.

2.2.1 History

History of International Week started in 2008, when Tampere Art Factory festival, TAF, was established (Melakoski 2014). Cai Melakoski (2014), former head of Degree Programme in Media, came up with and developed an idea of a small conference preceding the festival. Melakoski (2014) states that main goals for creation of International Week were (1) to make learning and teaching environments more international for a week, (2) to attract larger number of international lecturers to the faculty, and (3) to extend discussions about collaboration into action. Other goals were (1) to simplify administration of international visits, (2) to improve statistics about incoming staff, and (3) to increase university’s cooperation with enterprises. TAF festival was targeted at teachers, students, and foreign partners degree programmes in Fine Arts, Film and Television, Media located in Finlayson campus of TAMK. (Melakoski 2014)

In 2013 a strategic decision to end tradition of Tampere Art Factory festival was made. Nevertheless, International Week was not discharged, and that year it was carried out under a new name - International Week of School of Art, Music, and Media. Since then, the week has lost its focus on Finlayson campus and tries to be appealing to the whole faculty. In time period between 2008 and 2012 Cai Melakoski was in charge of TAF and the International Week. In 2012 he was sharing this responsibility with Sohvi Sirkesalo, lecturer and international coordinator of Finlayson campus. Since 2013 Sohvi Sirkesalo is in charge of the International Week.


2.2.2 Goals and Objectives

Goals, set with the establishment of International Week, have been kept and developed through the years. Currently, goals and objectives of the event can be divided into two categories: professional and administrative. Professional goals of the week are related to professional impact it has on staff, students, guests, and learning environment. Administrative goals of the week are related to organisation and practical matters.

According to Sirkesalo (2014) and Melakoski (2014) there are six professional goals and objective of International Week:

1. To make learning and teaching environments more international and strengthen importance of education in English;
2. To provide students an opportunity to learn from foreign lecturers and gain different points of views on subjects;
3. To provide students an opportunity to explore possibilities at partner universities;
4. To stimulate networking between TAMK lecturers and foreign lecturers, and among foreign lecturers;
5. To stimulate creation and development of collaboration projects;
6. To stimulate discussion about future of media and culture fields and education.

According to Tolvanen (2014) and Melakoski (2014) there are five administrative goals and objective of International Week:

1. To simplify and make cost effective administration of large number of international visits;
2. To simplify practicalities around stay of guests and enrich they experience with organised cultural activities;
3. To improve statistics about internationalisation of the faculty;
4. To simplify promotion and marketing of international visits;
5. To concentrate and make easier the networking of lecturers.

Furthermore, based on situation and experiences of previous year, organisational group of the week sets distinct, specific goals of the year. These goals may include such as-
pects as increasing student attendance, optimising registration process or increasing the week’s visibility on social media.

2.2.3 Implementation Strategy

As an annual event, International Week of School of Art, Music, and Media is based on a clear implementation strategy which has been developed and improved through the years. This strategy ensures that, from year to year, the event keeps its recognisable and known outlook. Implementation strategy regulates body of organisational group, time and location of the event, financial resources used, and arrangement of practicalities.

Organisational group of International Week includes a coordinator, an assistant coordinator, a designer, and staff exchange coordinator from International Services. Coordinator of the week, currently Sohvi Sirkesalo, is the main responsible person; her duties are invitation of guests, official arrangements with the university, budget, programme creation and scheduling, official documentation, and others. Assistant coordinator, usually an intern hired by TAMK, is a helping hand to the coordinator; his duties are communication with participants, coordination of internal preparations, practical arrangements, information delivery, student sign-up coordination, social media strategy development and implementation, and others. Designer, involved in some of the years, is a person helping with design of the week; his duties are development of visual identity and web page of the event. Staff exchange coordinator is monitoring, guiding, and supporting development and implementation of International Week.

International Week annually happens in the same location and around the same time. Premises for the week are Finlayson campus of TAMK, located in the centre of Tampere. These premises are used by Degree Programmes in Media, Film and Television, and Fine Arts of TAMK. International Week takes place in late April or early May. This timing is chosen because it does not correspond with a high workload periods at the university and it enables guests to experience spring weather (Näränen 2014).

The International Week uses various financial and technical resources. Firstly, guests use Erasmus Staff Mobility grants or Erasmus University Enterprise Collaboration grants to cover travel and accommodation costs (Melakoski 2014; Sirkesalo 2014). Sec-
ondly, International Services use university funds to pay for expenses such as sauna evening and souvenirs. Thirdly, the school uses department funds to pay for expenses such as trainee salary, refreshments, and final event. Finally, International Week uses technical resources of TAMK; guests use materials, technical equipment, IT equipment, and space provided by the university.

International Week uses tested practical arrangements. Travel secretaries of TAMK negotiate and provide guests of the event with a special offer for accommodation. This enables them to decrease their expenses and more actively engage with each other. Furthermore, same food and refreshment caterers are used over the years. Organisational team makes special arrangements with a nearby lunch canteen in order to provided cheaper lunches to visiting lecturers and students. A cafe located on premises supplies most of refreshments; nevertheless, some of the refreshments are purchased by organisational team in collaboration with the material supply department.

2.2.4 Structure

During the years organisers of International Week have developed a settled structure of the event, represented in figure 3. International Week is a weeklong event that includes workshops and lectures, seminar sessions, meetings of small groups, and after hour events. Schedule slightly changes from year to year; therefore, this figure has to be seen as a base that allows flexibility.

![Figure 1. Schematic structure of International Week](image)

**Workshops and Lectures**

Workshops and lectures (further workshops) are targeted at TAMK students and foreign visiting students. Participation of local and guest lecturers is supported, if this participa-
tion does not interfere with participation in seminar sessions (Sirkesalo 2014). Workshops usually take place on Tuesday, Wednesday, and Thursday; nonetheless, some of them might start already on Monday and finish on Friday. There are half-day, full-day, and multiple-day workshops and half-day or full-day lectures. Timetable of a day includes half-day workshop from 9-12 or 13-16 and full-day or multiple-day workshops from 9-16, with 1 hour lunch break. Results of the workshops are usually presented at seminar session on Friday afternoon.

Seminars
Seminars are targeted at TAMK and visiting lecturers and guests (Sirkesalo 2014). Participation of local and guest students is supported, especially in sessions about study programmes and exchange possibilities (Sirkesalo 2014). These sessions are usually arranged on Thursday and Friday. There are two sessions a day, 9-12 and 13-16, and each of them has a theme. At the session international guests, national guests, and school’s own lecturers have presentations on various topics that correspond with the theme of the session. An average presentation lasts approximately twenty minutes and tells about study programmes, study methods, carried out project, on-going projects or other topics.

Meetings of Small Groups
Meeting of small groups are organised to allow partners enjoy a private meeting about common issues (Sirkesalo 2014). These meeting include discussions about project proposals; on-going projects; partnership creation development, and extension; and any other required topic. During the meeting partners are able to meet face to face, discuss, sign agreements, and create partnership proposal. Meetings of small groups can happen among guests, between guests and TAMK lecturers, and between guests and representatives of various services of TAMK.

After-hours
After-hour events are targeted at TAMK lecturers and guest lecturers and enable networking in an informal atmosphere (Sirkesalo 2014). Participation of local and guest students are allowed in Demola visit, and it can be allowed in other events if the students are participating as assistant lecturers. There are three evening events organised during the week: a sauna evenings, a Demola visit, and a closing event. Sauna evening is organised to familiarise guests with Finnish culture and customs; moreover, it is an
informal networking event where guest lecturers can meet each other and the lecturers of TAMK. Demola visit is organised to showcase that environment, to familiarise partner universities with system utilised there, to provide networking opportunities for lecturers and students, and to showcase projects in which TAMK students take part. Closing event is organised as a wrap up for the week to thank participants, coordination team and to enable networking in an informal atmosphere.

2.2.5 Benefits and Impact

International Week has a number of important benefits for incoming lecturers and students and TAMK lecturers and students. Incoming guests have opportunities to visit a partner university; gain experience of work with foreign students; learn at workshops, lectures, and seminars by other lecturers; and network, exchange ideas, and develop projects. TAMK lecturers have opportunities to learn from workshops, lectures, and seminars or foreign colleagues and network, exchange ideas, and develop projects. TAMK students have opportunities to learn at workshops, lectures, and seminar of foreign lecturers; network with foreign teachers and students (Melakoski 2014; Näränen 2014; Tolvanen 2014).

International Week has had a positive impact on TAMK, the faculty, and partner universities. There are projects developed and carried out, e.g. IslandCQ, MC2020, and film and television projects, based on networks and connections developed during the event (Melakoski 2014; Näränen 2014). Furthermore, International Week of School of Art, Music and Media has inspired the Liepaja University Media department to develop a similar event, called IWeek, on their campus (Melakoski 2014).

2.3 International Week and the Teaching Staff

International Week is an event that provides many opportunities for staff, as they get an opportunity to participate in a professional conference. The week, to a large extent, is intended as a learning and inspirational event for teaching staff of School of Art, Music and Media; therefore, it has to be viewed as an event for learning, professional development, networking, and idea and experience exchange.
2.3.1 Professional Development

TALIS (2009, 49), Teaching and Learning International Survey carried out by Organisation for Economic Co-operation and Development, OECD, defines professional development for teachers “as activities that develop an individual’s skills, knowledge, expertise and other characteristics as a teacher” (TALIS 2009, 49). This development can be carried out through courses; workshops; training programmes; education programmes and seminars; individual research; studies of professional literature, and collaborative activities between different schools, teachers of different school, teachers of the same school (TALIS 2009, 50).

International Week provides an opportunity for lecturers of TAMK to participate in development activities through education seminars and collaborative activities. Seminar sessions are a form of educational seminars, during which lecturers are able to find out and tell about newest developments, trends, and approaches in their teaching. Furthermore, seminars, along with the whole programme of International Week, enable professions development through collaboration between lecturers of different school.

2.3.2 Idea Exchange

In a context of International Week, idea exchange can be defined as and exchange of project or education development ideas that are novel, under development or fully executed. According to Perttula and Sipilä (2007) idea exchange influences individual’s abilities to generate, use, compare, and build on other’s ideas. Furthermore, it can stimulate person’s professional motivation through social engagement. Nevertheless, they warn that idea exchange can have a negative effect on an individual through interfering with array of thoughts. (Pertulla & Sipilä 2007, 93 – 96)

International Week provides an opportunity to teachers of the faculty and guest lecturers to exchange ideas in a facilitated environment. A lecturer, while presenting a starting, on-going or finished project, shares idea behind it with listeners who can utilise these ideas in their future work. Lecturers consider, compare, develop gained ideas further,
and can initiate similar projects or learning activities in their school. In additional, facilitated environment of seminar sessions, when only a few ideas are presented at a time, decreases possible negative impacts of idea exchange.

2.3.3 Networking

As defined by Merriam-Webster Dictionary, networking is “exchange of information or services among individuals, groups, or institutions; specifically: the cultivation of productive relationships for employment or business.” Penn State Alumni Career Services expands this definitions by adding three dimensions: (1) “meeting and getting to know people who are willing to share with you career information and advice”; (2) “building on-going relationships to exchange information and advice”; and (3) “following up and maintaining contact with those who have assisted you.” It is a long-term, continuous activity that requires primary contact, follow-up contact, and further contacts on regular bases. Through networking professionals can develop and advance their working skills through mutual learning and by exchange of professional experiences. (Alumni Career Services)

International Week provides an opportunity for long-term networking, professional information exchange, and development of lecturers’ and schools’ networks. As an annual event, it creates a platform for visiting lecturers and school representatives to network on regular bases. Presentations given during seminar sessions stimulate information exchange and initiate professional discussions. Workshops, if attended by lecturers, enable professional learning. Lastly, International Week provides a platform for lecturers to develop personal networks. Representatives of the visiting schools develop networks of their universities thus increasing collaboration opportunities.

2.3.4 Adult Learning

Professional development activities, discussed above, are largely affected by principles of adult learning. Modern teaching environment is rapidly changing, influenced by social, economical, and technological changes, and lecturers have to continuously learn. Therefore, it is important to understand adult learning processes: forms of education and
learning; understanding of adult learners; adult teaching and learning methods; and planning, design, and facilitation of adult learning.

There are various forms and approaches to education and learning. Griff Foley (2007, 5), an expert of adult education, paraphrases Brookfield (1986, 150); “most adult learning is not acquired in formal courses but is gained through experience or through participation in an aspect of social life.” Learning of lecturers during International Week fits two categories defined by Foley (2007). Firstly, lecturers engage in informal learning through reflection on personal experience caused by information, ideas, and experiences shared by others. Secondly, lecturers experience incidental learning through social activities. (Foley et. al 2007, 4, 5)

An adult experiences variety of negative emotions while learning: anxiety, negative memories about school, negative reaction to change, and others (Rogers 2007, 6 – 10). As Rodgers (2007), expert on adult education, accentuates, learning anxieties, such as looking stupid, looking too smart, being in a spotlight, being self-conscious, and experiencing unpleasant school time memories, affect adult motivation to learn. Adults feel threats to personal status of an adult when returning to a classroom. Moreover, learning challenges adult’s behaviours and identity, and learning new skills is seen as unfaithfulness to personality. These learning anxieties can be reduced by the teacher; nevertheless, they are always present in an adult learning environment. (Rogers 2007, 6 – 10)

According to Rogers (2007), to overcome and minimise impact of learning anxieties adult learner has to have acknowledged, clear, and sustained motivation to learn. The learner has two types of motivators: extrinsic, when learning is demanded by situation, and intrinsic, when learning is demanded by invisible social or personal motivators. Moreover, adult learner has to be dissatisfied with current state and situation. To motivate and engage an adult learner, teacher has to provide topics and themes relevant to the learner from the first minutes of study session. (Rogers 2007, 11 – 12, 19 – 21)

As stated by Foley (2007), adults learn most effectively through self-directed learning, critical reflection, and discussion. The learner has to be in charge of personal learning process; nevertheless, teacher creates learning procedures, maintains “honest interpersonal relationships”, and challenges the learner. Critical reflection during and after action boosts learning, challenges people’s assumptions, and stimulates change. Discus-
sions develop analytical skills, foster appreciation of complex issues, deepen link with a subject, and develop an open mind. In discussions the teacher has to provide stimulating topics, maintain good group dynamics, develop learner’s discussion skills, and maintain good level of culture and understanding within the group. (Foley 2007, 85 – 90)

**Designing Adult Education**

Adult learning has to be well planned, designed, and facilitated. Rogers (2007) states that design of adult education programme has to take into account pace, relevance, use of experience, progress, and arousals of learning. Pace has to be varied and comfortable for learners. Learning process has to be relevant, realistic and has to use experiences and opinions of the learners. Learning progress has to be measured personally against person’s previous abilities. Adult learners have to be involved into the learning within the first few minutes, via warm-up activities, icebreakers or games. (Rogers 2007, 31 – 37)

**Facilitation**

In adult education the teacher becomes a facilitator of learning. According to Rogers (2007), learning goals, such as self-insight, understanding of relationships, creativity, problem solving, teamwork, and collaboration, are best achieved through facilitation. A learning climate where power is divided among participants, there are no correct or incorrect answers, and personal opinions are important requires facilitation. Facilitator serves the group and its needs while staying neutral to the situation. He is an expert of facilitation process, aware of personal presence, and confident in personal reactions and triggers. This person works with group development and monitors and stimulates participation of the whole group. There are six aspects which the facilitator must incorporate in the work in order to limit fake facilitation: (1) no use authority or influence; (2) being quiet and listening; (3) eliminate guessing of his opinions; (4) encourage thoughts and opinions; (5) provide material about all viewpoints; (6) no summaries of discussions. (Rogers 2007, 107 – 115)

**2.3.5 Issues, Problems, and Concerns**

Even though International Week provides many opportunities for teaching staff, it is a poorly attended event. Basic implementation strategy and structure of International Week have proven to be working well over the years (Tolvanen 2014; Melakoski 2014).
The only significant issue organisational team faces is low, barely existent participation of staff (Tolvanen 2014; Melakoski 2014; Sirkesalo 2014). Further research focuses on exploration of causes that lead to this problem.

From perspective of organisational team there are multiple bases for low attendance and participation. Melakoski (2014) brings forward three possible reasons for such low attendance: (1) lecturers prioritize daily administrative duties when no regular lecturers are scheduled; (2) teachers are not motivated to participate; and (3) lecturers are involved in concurrent events, e.g. Fine Arts final works exhibitions. In addition, Tolvanen (2014) accentuates that it is hard to involve teachers who are not directly involved with organization of the week, and who have not taken part in international events previously. Furthermore, low motivation to participate is caused by inefficient encouragement from International Services, department, study programmes, organizational teams, and participating colleagues (Melakoski 2014; Tolvanen, 2014) and insufficient information about importance and benefits of the participation (Melakoski 2014).

From teacher perspective their low participation is caused by lack of time and lack of relevant topics (Näränen 2014; Kivikangas 2014). Pertti Näränen (2014), head of Degree programme in Film and Television, points out that lack of time is a structural issue on the university level. Timo Kivikangas (2014), head of Degree programme in Media, and Näränen (2014) accentuate that teachers are unable to delay internal processes at the university. Heads of the programs handle large amounts of bureaucratic work and coordinate daily operations; lecturers have on-going projects, theses supervisions, assessments, and lectures on other campuses. (Kivikangas 2014, Näränen 2014) According to Näränen (2014), for all staff participation in International Week is not included in work plan. Furthermore, themes and content of seminar sessions are unappealing to lecturers. International Week is perceived as an event focused on new media topics; therefore, lecturers of other study programs do not consider attendance of the week to be beneficial. (Näränen 2014)

Based on all stated above, low participation is rooted in two types of problems - organizational and personal. Organizational problems are (1) low motivation of teachers, (2) non-involvement of teachers in organizational work for the week, (3) concurrent events, and (4) insufficient information about importance of participation. The personal problems are teaching staff point of view the low participation is caused by (1) lack of time
caused by structural barriers and (2) lack of relevant, varied topics. To increase staff participation in International Week these six roots have to be addressed.

2.4 Summary and Future Development Opportunities

Internationalisation, as a global trend, increasingly impacts universities, their operations, and teaching staff. Lecturers are the ones affected mostly through internationalisation of teaching, research, project work, and university community. This global trend imposes a need to communicate in foreign languages, collaborate with foreign partners, and have intercultural and international competence.

Tampere University of Applied Sciences is striving for a highly internationalised teaching and learning environments on their campuses. International weeks are an important activity to promote internationalisation at home; accordingly, International Week of Art, Music, and Media strive to increase internationalisation in departments of culture education. Professional goals of the week are largely based on professional development of staff, networking, creation of new projects and partnerships, and discussions.

Main issue for organisational team of International Week is low participation. As a consequence goals of the event are not achieved or achieved partly. The issue of attendance is rooted in organisational issues (low motivation, organisationally uninvolved teachers, concurrent events, and insufficient knowledge of benefits) and personal issues (lack of time and lack of relevant, varied topics). These core problems have to be addressed with a focus on staff needs, motivations, as well as principles of adult learning and development.

International Week is an event with a long and strong history that largely affects current approaches used in design, implementation, and evaluation of the week. Nevertheless, in spring of 2015 International Week will be organised at different premises due to relocation of TAMK Finlayson campus. This change must be seen as a great opportunity to redefine, redesign, and rediscover the International Week.
3  DESIGN THINKING

Concept of design thinking has received an increased amount of attention from design, business, and technology fields in recent years. As defined by Merriam Webster Dictionary, to design is “to plan and make decisions about something that is being built or created”, and thinking is “the action of using your mind to produce ideas, decision – etc.” Nevertheless, when put together, clearly defined words name a concept hard to define and understand. First, this chapter tries to define design thinking and explore its core principles. Then it analyses and schematizes process used in design thinking projects; furthermore, chapter focuses on physical, mental, and social environments created and maintained in design thinking offices. Chapter concludes with exploration of how process, tools, and approaches of design thinking can be applied to a variety fields.

3.1 Definition and Core Principles

As stated by Brown (2009, 3), design thinking is “an approach to innovation that is powerful, effective, and broadly accessible, that can be integrated into all aspects of business and society.” It is an approach that uses knowledge and experience of a designer team to create human centred solutions within the frame of technological, social, and economical constraints. Miziolek, clearly and effective describes design thinking:

“it’s more of a collaborative process where creativity is welcomed, no idea as is ridiculed, and the designer’s input is welcomed to match a consumer need with what is technically feasible and a viable business strategy” (Miziolek 2012.)

Each expert of design thinking provides a large variety of definitions. Although there is no single definition of design thinking, its core principles are clearly stated and create a strong framework for projects. In its approach design thinking is human-centred, iterative, holistic, exploratory and possibility driven.

Human-Centred Approach

Design thinking focuses on designing for humans. Traditional enterprise centred and technology centred views on innovation are opposed due to their inability to satisfy cus-
tomers’ true needs and desires (Brown 2009, 5–7). Instead designers carry out qualitative and empathetic research to find out customers’ needs, both obvious and latent; desires; motivations; mindsets; and behaviours (Brown 2009, 39–41; Kelley & Littman 2001, 26–28). This approach provides design team with valuable and genuine customer insights vital in creation of meaningful products and services that fulfil customers’ needs (Brown 2009, 39–41; Stickdorn et. al 2010, 36–37).

Iterative Approach
Design thinking process is iterative (Liedtka 2013, 1; Brown 2009, 16). Iteration is an “action or a process of iterating or repeating: as a procedure in which repetition of a sequence of operations yields results successively closer to a desired result” (Merriam Webster Dictionary). Creation and development of concepts is done in a forming-testing-reforming spiral cycle (Liedtka 2013, 1). Iterations enable design team to “fail early to succeed sooner” (Brown 2009, 17). Moreover, it ensures flexibility, stimulates experimentation and allows ideas to be evaluated and redefined; this results in creation of products that are relevant, meaningful, and working (Brown 2009, 4; Kelley & Littman 2001, 106–110).

Holistic Approach
Holistic view on a problem and solution is essential in design thinking (Brown 2009, 14; Stickdorn et. al 2010, 44). Designers view an issue in a wide social, technological, economical and global context (Liedtka 2013, 1). Design process incorporates various stakeholders, stretches over technologies and is anchored in real world circumstances (Kelley & Littman 2001, 5). Holistic approach ensures consideration of context at all level and stages of design; as a result, products are easy to integrate into the everyday world and lives of the involved stakeholders (Brown 2009, 3–4, 7).

Possibility Drive, Options Focused Approach
Design thinkers actively seek possibilities and create options (Liedtka 2013, 1). Major and minor issues, connections, details, and relationships are viewed as possibilities for innovation and value creation (Brown 2009, 40–42). Possibilities are transformed into multiple options, later tested to find the most suitable solution (Liedtka 2013, 1). As Brown (2009) states, such approach ensures a detailed, pragmatic look at the problem that becomes the source of solution. End result is not a wild guess, but a meaningful outcome and the best possible solution in given circumstances (Brown 2009, 41–51).
3.2 Co-Creation

Design thinking projects usually involve a variety of co-creation activities (Liedtka 2013, 1). Co-creation is a design process that involves community around an issue in exploration, creation, and evaluation of ideas, concepts, and solutions (Benson 2013; Liedtka 2013, 1; Stickdorn et. al 2010, 38–39). Ideally this process involves representatives of all stakeholders and all user and customer groups. Such approach enables various stakeholders to express their needs, ideas, and viewpoints (Stickdorn et. al 2010, 38–39). Agger Eriksen (2012, 62), researcher of co-design practices, uses description of the Danish Design Association (DDA) that co-creation shifts design team from “designing for people to designing with people.”

Co-creation approach can be used with almost any design thinking tool and at any stage of the project (Stickdorn et. al 2010, 38–39). Design team positions itself as an expert to help people arrive at solutions; furthermore, there are no experts on how outcome should look like, and everyone has a say on development process (Liedtka 2013, 1). Process of co-creation is structured and planned in advance (Stickdorn et. al 2010, 198–199). Design team creates a journey with gaps to be filled collaboratively by the participants (Liedtka 2013, 1). This enables the stakeholders to explore the problem and develop solutions, keep the most relevant and strongest ideas, and identify opportunities and possibilities (Liedtka 2013, 1; Stickdorn et. al 2010, 199).

Stephen Benson (2013), co-creation team lead at Vision Critical, accentuates five benefits of co-creation. Firstly, innovation potential increases due to involvement of experienced participant. Secondly, innovation speed increases due to fast assumption, idea, and concept testing. Thirdly, innovation risk decreases due to involvement of field experts future customers. Fourthly, amount of qualitative and relevant ideas and concepts increases due to increased amount and variety of participants. Fifthly, time for a solution to reach the market decreases due to collaborative evaluation of ideas and concepts. (Benson 2013) According to Stickdorn et. al (2010) co-creation process fosters future collaboration between stakeholders and designers as well as amongst stakeholders. Stakeholders involved in co-creation develop a feeling of co-ownership of the solution.
and have a greater loyalty to the outcomes than non-participating stakeholders (Stickdorn et. al 2010, 199).

3.3  Process of Design Thinking

Design thinking projects are structured and carried out in a variety of ways; nevertheless, they all follow a similar scheme. This scheme, shown in figure 2, consists of two administration and four action phases each of which has a specific role. Even though working phases seem to create an easy to follow route, the process should be viewed as “a system of overlapping spaces rather than a sequence of orderly steps” (Brown 2009, 16). Work process is non-linear, explorative, and iterative (Brown 2009, 16–17). At any point in the process design team can go back to previous phase to continue exploration or can be working in two phases simultaneously (Stickdorn et. al 2010, 115–117).

Throughout the process design thinkers utilise a variety of tools, techniques, and methods. These tools are closely related to stages of design process, and, therefore, are listed in description of every phase. There are universal tools, which are used throughout all phases of the process, semi-universal tools, which are used in multiple phases of the process, and specific tools, which are used only in one phase. A full list of the tools with descriptions is available in Appendix 1.

![Design thinking process](modified from Stickdorn et. al 2010, 115)

3.3.1  Initiation Phase

Initiation phase consists of project initiation, scope setting, brief creation, and team gathering (Liedtka 2013, 2; Brown 2009, 22–29). As Liedtka (2013) states, early in the
phase identification of a project opportunity leads to an official start of a project. Preliminary project scope, a document that states size of the project and resources needed to complete it, is created. (Liedtka 2013, 2, 5) According to Brown (2009) the most important part of initiation phase is creation of a design brief for the project. This brief gives design team a framework, benchmarks, and a set of objectives. It is flexible enough to allow ambiguity and serendipity but straightforward enough to keep framework and maintain a list of goals. At the end of initiation phase an interdisciplinary design team is gathered; its members will participate in all phases of the project (Brown 2009, 22 – 29).

3.3.2 Inspiration Phase

Inspiration phase consists of exploration of needs, desires, mindsets, and behaviours of all stakeholders involved as well as creation of design criteria (Liedtka 2013, 1, 3; Stickdorn et. al 2010, 120–121). Design team identifies all stakeholders involved: project initiator (business, organisation, individual or other); potential customers; and any other organisation or individual involved (Stickdorn et al 2010, 120 – 121). Then designers carry out explorative research through which they explore and reframe design problem to ensure it is relevant in functional, cognitive, and emotional context (Liedtka 2013, 3). A result of the phase is a visualised map of needs, insights and opportunities, which are used as design criteria in further work (Stickdorn et al 2010, 120–121).

Tools used during inspiration phase are:

- 5 Whys,
- Cultural Probes,
- Customers’ Shoes,
- Design Ethnography,
- Design Scenarios,
- Expectation Mapping,
- Interview,
- Journey Mapping,
- Mind Mapping,
- Observation,
- Personas,
3.3.3 Ideation Phase

Ideation phases consist of creation and development of solutions. It is generative stage of design thinking process (Stickdorn et al. 2010, 122). With all stakeholders and design team joint in a multi-disciplinary group, insights from the inspiration phase are used to spark idea generation, envision solutions, and catalyse concept creation (Stickdorn et. al 2010, 122–123; Liedtka 2013, 2, 3). Team, on regular basis, switches between convergent and divergent thinking as well as between analysis and synthesis of ideas and solutions (Brown 2009, 66–70). At the end of the ideation phase design group lists and describes the most relevant and promising concepts.

Tools used during inspiration phase are:
- Brainstorming,
- Butterfly Test,
- Concept Creation,
- Design Scenarios,
- Personas,
- Storytelling,
- Visualisation,
- What if?

3.3.4 Testing Phase

Testing phase consists of prototyping and testing of concepts. During this phase ideas, solutions, and concepts from the ideation phase are tested through a series of experiments. Kelley and Littman (2001) state that testing enables design team to make progress even in the toughest project that involve a large number of unknown aspects. Physical exploration of concepts through various forms of prototyping allows design
team to solve little critical problems to reach large breakthroughs. (Kelley & Littman, 2001, 106–107) Iterative testing saves money and time, helps to make choices, guides concept development, and helps design team to stay on track (Liedtka 2013, 4; Brown 2009, 89–90; Kelley & Littman 2001, 106–107). At the end of this phase design team knows which concepts are faulty and which are working, meaningful, and should be implemented or tested further.

Tools used during testing phase are:
- Assumption Testing,
- Design Scenarios,
- Learning Launch,
- Personas,
- Prototyping,
- Role-play,
- Staging,
- Storytelling,
- Visualisation,
- “WOW Zone” testing.

### 3.3.5 Implementation Phase

During implementation phase small scale, iteratively tested, working solutions are manufactured and brought into the market or implemented in the real world. As Stickdorn et. al (2010) state, implementation requires close collaboration between design team and project initiator. Launch of a new product or process is communicated to all involved stakeholders in a clear and easily understandable way. Manufacturers, distributors, and retailers or service providers are educated about new product or service, effects of this solution on their working lives, and trained for the procedures surrounding the solution (Stickdorn et. al 2010, 126–127). This approach brings passion, energy, and creativity into the workplace and takes away fear of the unknown (Brown 2009, 179).

Tools used during testing phase are:
- Business Model Canvas,
- Design Scenarios,
- Personas,
- Role-play,
- Service Blueprint,
- Storytelling,
- Visualisation.

3.3.6 Reflection Phase

Reflection phase concludes design process and consists of reflective analysis and learning. Design team analyses project, process, teamwork, solution, and how the solution has affected users - are their needs met, desires fulfilled, and behaviours changed (Liedtka 2013, 5). Most importantly, this reflective analysis serves as a learning tool to improve future projects. As Liedtka (2013) states, analysis of the solution and it’s impact is complicated due to impossibility of measuring outcomes in number and hard data. To ease this process she suggests the use of a four level analysis system, schematically represented in figure 3. (Liedtka 2013, 5)

As Liedtka (2013) states this method enables the impact to be measured on four levels:

1. Change in “hard” measurable outcomes: shows changes in any aspect that easily measured in numbers.
2. Measurable changes in perception: visible as changes in attitude towards the product; measured in levels and their fluctuations.
3. Changes in conversation: show if behavioural changes caused by the product are plausible; have no numerical values and are discovered with ethnographical methods.

4. Changes in people’s thinking: show solution’s impact on people’s perception and believes. (Liedtka 2013, 5)

3.4 Design Thinking Environment

Design thinking, as an approach and process, cannot exist without a certain physical, mental, and social environment (Brown 2009, 32–36; Kelley & Littman 2001, 121–141), which includes physical space, personal and team mindsets, and management and leadership styles. Kelley and Littman (2001, 121), define good working environment as a setting in which all conditions are right to stimulate development of good ideas. Furthermore, Brown (2009, 32) accentuates that office setting, both social and spatial, has a large impact on the outcomes of a project.

3.4.1 Physical Environment

Physical environment of working place has a large impact on the design process. According to Brown (2009) and Kelley and Littman (2001) size of the office, simplicity and flexibility of space, personalisation of space, and interaction stimulation are the most important aspects of the physical environment in design thinking. These factors are in balance, naturally present, and enjoyed by everybody. (Brown 2009, 34–36; Kelley & Littman 2001, 121–141).

Size of working space in design thinking office is adequate in relation to amount of workers (Kelley & Littman 2001, 135). According to Kelley and Littman (2001) large and empty, as well as, small and crammed offices suppress the creative work; an adequate office concentrates energy of the team and builds deep connections between team members. Furthermore, office space is simple, focused on workers’ needs, fairly distributed, and flexible. All employees have an equal workplace. Each person has an access to an individual, personal working area; at the same time, the space allows project teams to come together for group work, within seconds. Project teams work in a facili-
tated space devoted only to the particular team for the whole length of their project. There design team can keep and access all of project related materials. (Kelley & Littman 2001, 82, 121–141)

Office space is customisable on individual and office levels. On individual level personalisation is done through set up of furniture, personal pictures or posters on walls, and level of tidiness. Every employee has to be able to create a personally most suiting and stimulating space (Kelley & Littman 2001, 123–125). On office level personalisation is done through group decisions of furniture setting, scheme of the space, positions of details, and tidiness. Every employee has a say in how the overall office space looks like; furniture and people are flexible and easily movable to insure the best setting for each project and team (Brown 2009, 34–35; Kelley & Littman 2001, 123–125).

Furthermore, office space stimulates employee interaction and learning. As Kelley and Littman (2001) accentuate, furniture setting, trespassing routes, and common areas are designed to increase human interaction. A common cafeteria or a kitchen, combined with an office library and available to all employees, is a necessity in a design thinker office. This space is a place to enjoy lunches and coffee breaks; moreover, it boosts employee interactions and enables exploration of magazines, books, and other library sources available in the office. A wall-of-fame, showcasing great on-going and completed projects, is maintained in the office to boost employees’ self esteem, ignite mutual learning and understanding, and increase loyalty and commitment to the work place (Kelley & Littman 2001, 121–141).

### 3.4.2 Mental Environment

Mental environment and attitude of a design thinking office enables employees to embrace design process, develop professionally, and strive for ground-breaking solutions. High-speed action culture, openness to experimentation, and optimism describe a design thinker office; moreover employees are able to work in a chaotic environment, switch thinking modes, and work in interdisciplinary teams.

Firstly, environment is rapid and action focused. Kelley and Littman (2001, 222) state that design teams work within tight timeframes and at high speeds. “When you are short
on time, it’s critical to make your dumb mistakes right away” (Kelley & Littman 2001, 222); therefore, employees are encouraged to take actions. Team members are eager to step out of personal working fields for the benefit of the team and take action. As Brown (2009, 32) accentuates it is “better to ask forgiveness afterwards rather than permission before.” Such attitude enables employees to skip bureaucracy and work on the project without wasting time on reconciling decisions (Brown 2009, 32). Furthermore, amount of rules and paperwork in the office is taken to a minimum (Kelley & Littman 2001, 122).

Secondly, atmosphere of the office encourages experimentation and embraces the unexpected. Design teams are stimulated to experiment and are provided with required resources to learn though mistakes; this attitude focuses on innovation over efficiency. Brown (2009, 71) states that the employees are “open to new possibilities and alert to new directions, and always willing to propose new solution.” Furthermore, according to Kelley and Littman (2001), designers embrace the unexpected, understand that answers and solutions can come from places they are least expected from, and all breakthroughs are unpredictable. Even the greatest products can fail due to faulty timing or unexpected public response; therefore, the teams are always ready for the worst-case scenarios. (Kelley & Littman 2001, 149–153)

Thirdly, design thinking office is optimistic. Brown (2009) states that optimism enables people to believe that no matter how bad things are, they will get better. He accentuates; “optimism requires confidence, and confidence is built on trust” (2009, 77). Managers and teams trust each other and nurture optimism through free working areas and relaxed atmosphere. Moreover, failure is accepted and stimulated. (Brown 2009, 21, 31–33, 70–77) As stated by Kelley and Littman (2001, 232); “failure is the flip-side of risk taking, and if you don’t risk, odds are you won’t succeed.” Design teams learn from every mistake they make and are ready to make mistakes in order to learn.

3.4.3 Personal Attitude

Mental environment, described in the previous chapter, is achieved through personal attitudes of employees towards their work. As Liedtka (2013, 2) accentuates, “chance favours only the prepared mind.” Every employee in a design thinker office has a cer-
tain mindset and attitude which can be developed, acquired, and mastered. Design thinkers are known for their learning and growth mindsets, as well as broad repertoire, and empathy (Liedtka 2013, 2).

Liedtka (2013) states that design thinkers have a learning mindset, and they perceive all situations as opportunities to learn. They do not expect perfection, embrace failure, and turn it into a bonus. Furthermore, design thinkers have a growth mindset. They believe that the world can be changed, and they are ready to step away from the familiar and embrace the unknown. Design thinkers have a broad repertoire, experience working in a variety of functions and businesses. They understand different processes and structure of the world. Finally, they are full of empathy. They truly care about users, place them in the centre of design, and are deeply interested in details of people’s lives. (Liedtka 2013, 2).

Furthermore, design thinkers understand mental complexity of design thinking process and are ready to use a variety of thinking ways. As Brown (2009) accentuates designers are prepared to regularly switch between convergent and divergent thinking, and between analysis and synthesis. Convergent thinking is an effective approach to select one single answer from multiple options. Divergent thinking is effective to create new alternatives from one or few. Analysis is used to break down an issue or object in order to understand it. Synthesis is used to put parts and pieces together to create a full idea. (Brown 2009, 66–70)

Liedtka (2013) provides five approaches to develop a design thinker’s mindset. First, a person has to embrace uncertainty and change, leave comfort zone, and manage change by action. Second, the person has to be empathetic to truly understand users. Third, he has to develop concepts collaboratively, share them with partners and customers early, and receive early feedback. Fourth, the thinker has to embrace successes and failures of design experience and find small achievements in any situation. Fifth, he must expand his repertoire and field of knowledge through personal development and intellectual curiosity; getting to know various businesses, industries, technologies, and people will improve the ability to understand contexts of problems, see opportunities, and spot connections and patterns between ideas. (Liedtka 2013, 2)
Furthermore, Brown (2009) encourages individuals to develop and train a design thinking mindset. He accentuates that design thinker observes the world; questions ways things are happening; and notes down any thoughts, findings, or ideas. In addition, design thinkers build upon others’ ideas and put them into different combinations. Moreover, design thinkers always document development process to keep a reference, stay on track, and follow progress of their work. (Brown 2009, 237 – 240)

3.4.4 Team

Design thinking projects are always carried out in teams. Brown (2009, 26) accentuates that a team has a larger knowledge, experience, and potential than any of its individual members. Kelley and Littman (2001, 86 – 95) state that teamwork gives driving power and energy to the design project. It has a collective ownerships and responsibility about the idea (Brown 2009, 28). Design thinking teams are interdisciplinary, gathered on project bases, and infused with passion, trust, and morale.

Foremost, teams working on design thinking projects are interdisciplinary. They include people with variety of experiences, expertise, and repertoires, who are present at all phases of the project; willing work collaboratively; and able to communicate verbally, visually and physically (Liedtka 2013, 2; Brown 2009, 26–30; Kelley & Littman 2001, 71). Interdisciplinarity is required because different phases of the project require variety skills, expertise and strengths. Moreover, it enables serendipity and cross-pollination (Kelley & Littman 2001, 149–157). Serendipity is occurrence and development of events by chance in a beneficial way. Cross-pollination is ability to see or use elements of a discipline or a product in a different discipline or product.

Kelley and Littman (2001) introduce a concept of hot groups, temporary groups that deal with a certain issue, have a purpose and a personality. They give three tips for creation of hot groups: (1) team has to be dedicated to the end result and have a ridiculous deadline; (2) it has to be diverse, well rounded, respectful, and have a non-hierarchical structure; (3) it has to work in an fully supplied, “open, eclectic space optimal for flexibility, group work, and brainstorming.” In larger design thinking companies work is arranged through hot studios, offices fully based on hot teams. Employees of the office
are able to choose project and project leaders they are willing to work with, so the best possible teams are assembled. (Kelley & Littman 2001, 69–94)

According to Kelley and Littman (2001) key elements of hot groups are passion, trust, and morale. Team is willing to strive for crazy deadlines and seemingly unreachable goals when they are passionate about their work. Team members who trust each other and share responsibility generate more ideas and solutions in shorter time. High team morale is achieved when people feel special, valued, trusted, and have fun, e.g. through play breaks, pranks, field trips. It stimulates creative work and collaboration. To create and maintain a hot group team members have to shared experiences and collectively overcome obstacles; furthermore its members have to step up personally to help the team succeed. (Kelley & Littman 2001, 69–94)

3.4.5 Leadership

Leadership and management are related but not identical things. Within a design project leaders and managers may or may not be the same person or group. A leader is a more experienced design thinker, who has taken part in a number or different design thinking projects. According to Liedtka (2013, 5), there are five strategic opportunities which the leader should take into account when working on a design thinking process: staying in question, achieving higher ground, figuring out the essence, speeding up process, and getting comfortable with emptiness.

Firstly, team leader makes sure main question of design situation is well asked. In order to come to creative and novel solution, this question must be properly stated in an innovative way (Liedtka 2013, 5). Leader follows that solution is an answer to the design question. Moreover, he stimulates the team not to rush into solutions and to take time to understand the question (Liedtka 2013, 5). Secondly, the leader curates the work of the design team to help the team drill down to the essence of the issue. Leader makes sure everything important is identified, judges what matters and what does not, as well as explores various combinations of ideas and plausible solutions (Liedtka 2013, 5).

Thirdly, as Liedtka (2013) suggests, leader encourages the team to create higher ground solutions instead of optimising solution. Optimising solution is a solution everyone on
design team can agree upon. Higher ground solutions are achieved through collaborative work within an interdisciplinary team. Fourthly, the leader ensures that design project has a good speed. Inactivity is transformed into engagement if design team members are fully committed and personally interested in the design question. Office politics are transformed into an office alignment if hierarchical set up is fully abandoned to give each team member an equal voice. Confusion is decreased through curating if the leader shares his experience and knowledge about mechanics of design thinking projects. (Liedtka 2013, 5)

Finally and most importantly, leader encourages members of design team to embrace ambiguity (Liedtka 2013, 5), something that does not have a single clear meaning and is open for interpretation (Merriam Webster Dictionary). Design team encounters gaps between different parts of solutions. Liedtka (2013) suggests that these gaps must be open for interpretation for all stakeholders. Leader makes future concept feel holistic and real, embracing the gaps; consequently design team is eager to work towards the goal overlooking missing parts and using them as inspiration (Liedtka 2013, 5).

3.4.6 Management

Design thinking process and space can seem chaotic, unorganised, and unmanaged; nevertheless, there is strong management. Liedtka (2013, 2) suggests that the more structure is given to the teams, the larger is increase in creativity. This structure is largely based on management and it’s ability to manage project constraints, handle anxiety, and guide emotional journey of the team.

Managers analyse and manage project related constraints: financial, human resource, time resource, and other. According to Kelley and Littman (2001), design teams have to have enough resources to conduct a project; nevertheless, excessive amount of resource slows down progress and kills creativity. Too small project team slows down the creation process due to lack of expertise; too large project team slows it down as well due to management issues, large amount of opinions, and long decision making time. (Kelley & Littman 2001, 69–93) Time is the most delicate constraint of the project. On one side, there has to be a tight, almost unreachable deadline, in order to stimulate working pro-
cess; on the other side, the team must have enough time to carry out enough experimentation and iteration within the project (Brown 2009, 84, 228–236).

As stated by Liedtka (2013), in a design thinking project management deals with high levels of anxiety on individual and group level. Their goal is to balance these levels and direct them towards achievement of the goal. Managers must embrace the unpredictable outcome of the project, prepare themselves for any upcoming events, and use action to navigate through change. Moreover, they have to incorporate and stimulate such mindset into the whole team. (Liedtka 2013, 5) Design thinking project is always followed by a complex emotional journey of design team. Therefore, managers inform the team about upcoming emotional journey as well as facilitate, guide, and support everyone through it (Liedtka 2013, 5). Figure 2 represents a simplified scheme of design team’s emotional journey presented by Liedtka (2013).

![FIGURE 4. Team’s emotional journey during design thinking (Liedtka 2013, 5)](image)

Liedtka (2013) accentuates that during problem framing phase the team is optimistic. In exploration phase clarity of design project goals and ideas significantly decreases; optimism turns into anxiety. Analysis of research data, insights, and needs stimulates ideation and solution creation; optimism rises and peaks in ideation sessions. Prototyping phase includes countless problems, mistakes, and failures; team’s anxiety peaks. Prototyping phase ends with a creation of a working solution that is sent to implementation; optimism of the team rises. In the end the team is satisfied and very optimistic to participate in future projects. (Liedtka 2013, 5)
Through out the whole project, managers have to remind the team about emotional journey, warning about upcoming peaks of optimism and anxiety. As explained by Liedtka (2013), guidance gives structure and support to the team; therefore, their creativity, commitment, and optimism increases. At the end of the project, managers have to analyse journey and organise team reflection that is necessary to remind and warn people that this journey will overall be repeated in the future projects (Liedtka 2013, 5).

3.5 Applied Design Thinking

Design thinking experts, Liedtka (2013, 1), Brown (2009, 8), Kelley and Littman (2001, 5), accentuate that design thinking is applicable in any discipline: product, service, business model, social model, entertainment, book, career development, and other. Furthermore, principles, approaches, and techniques of design thinking can be introduced into and used by any organisation, business or department (Liedtka 2013, 1; Brown 2009, 228 – 236). There are certain problem settings that are preferable for use of design thinking, and there are guidelines for introducing it into an organisation.

3.5.1 Preferable Problem Setting

Even tough design thinking is a good and seemingly universal approach to problem solving, there are problems that should and should not be address from this perspective. Some problems are great candidates for explorative design thinking process; others can easily be solved by traditional, analytical, linear problem solving techniques. Liedtka (2013) suggest four criteria, represented in table 1, to reveal which approach problem solving approach should be used with in the situation.
TABLE 1. Problem categorization: use of design thinking problem solving approach vs. the linear problem solving approach. (Liedtka 2013, 1)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Design Thinking Approach</th>
<th>Linear Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is/should be the problem human-centred?</td>
<td>Yes, deep understanding of people involved is needed.</td>
<td>No, only a few people are involved</td>
</tr>
<tr>
<td>Is the problem clear?</td>
<td>No, an unclear problem</td>
<td>Yes, a very clear problem.</td>
</tr>
<tr>
<td>Is the any uncertainty?</td>
<td>Yes, many unknown aspects and no past data is relevant</td>
<td>No, few unknown aspects and past is a good predictor</td>
</tr>
<tr>
<td>Is there relevant data available?</td>
<td>No or very little relevant data</td>
<td>Yes, several sources of analogous data</td>
</tr>
</tbody>
</table>

According to Liedtka (2013), design thinking approach is best applied to situations when problem is human centred, unclear, with many unknown aspects, and no relevant data. On contrary, linear problem solving approach should be used in situations when problem is not human related, very clear, with few unknown aspects, and plenty of relevant data available. (Liedtka 2013, 1)

### 3.5.2 Introducing Design Thinking into an Organisation

As stated before, design thinking can be applied to any discipline; consequently, it can be introduced as a problem solving and innovation-driving tool into a company, business, organisation or institution. Size, field of activity, and age of an organisation do not prevent use of design thinking in a company, but these factors can accelerate or decelerate the process.

Firstly, as stated by Miziolek (2012), design thinking has to be introduced into a company or an organisation in a top-down manner:

“Even though design thinking requires participation from many different sectors of a business, there is no question that this is an initiative that has to be led and implemented from the very top by a management committed to the process. Unless there is a strong figure there to properly determine what shape design thinking will ultimately take, there will be no firm direction and there will be no significant follow-through.” (Miziolek 2012)
Furthermore, executives of the company have to understand importance of design thinking as a tool to predict, guide, and manage organisational change (Miziolek 2012). Brown (2009) accentuates, when introduced into a company or an organisation, design thinking must involve all hierarchical levels. Teaching company’s staff approaches of and use of design thinking brings passions, energy, and creativity into the workplace. (Brown 2009, 163–165)

Secondly, management and employees of the company have to understand approaches and benefits of design thinking and how it affects their work. In a company design thinking drives innovation and R&D, enables customer and business trend spotting, shows problems and solution from customers’ point of view, and enables various experts and mindsets to work together (Liedtka 2013, 1). Furthermore, design thinking affects hierarchical relationships, working styles, and approaches and changes mindset from a business-orientation to a customer-orientation (Liedtka 2013, 1; Brown 2009, 163–165).

Finally, executives have to clearly understand difficulty of use of design thinking in large companies and organisations caused by three conditions: management style, level of hierarchy, and traditional approach to innovation and development (Liedtka 2013, 2). Management style in large organisation requires stability, efficiency, and predictability from operations on the company; however, design thinking requires a certain level of spontaneity, ability to fail, and ability to experiment (Brown 2009, 176). Large companies traditionally are highly hierarchical institutions; on contrary, design thinking requires breaking down of hierarchical ladder (Brown 2009, 73, 189; Kelley & Littman 2001, 243). Furthermore, large companies like big ideas and opportunities; however, those are obvious for competitors, require large investment, and discourage workers (Liedtka 2013, 2).

3.6 Summary

Design thinking is a human-centred, iterative, holistic, possibility driven, and options focused approach of problem solving and development used over a variety of sectors. Design thinking projects are always carried out in interdisciplinary teams, and work involves co-creation activities with stakeholders related to the issue. To create working,
meaningful, technically feasible, and economically viable solutions design team works within context of the issue that becomes source of the solutions.

Design thinking projects are built around a schematic process that consists of initiation, inspiration, testing, implementation, and reflection phases. This process is a flexible framework for work but not a roadmap. The team is moving through the process based on circumstances of each project; they might move forward, take a step or two back, or be in two phases at the same time. Throughout the process design thinkers utilise a variety of tools to achieve best possible results.

A relaxed, flexible, employee focused design office stimulates creative work and supports team morale. Design thinker teams work in a rapid, optimistic, interdisciplinary atmosphere where they are encouraged to experiment. Teams are formed from empathetic experts who are continuously learning, eager to change the world, and ready to collaborate across disciplines. An experienced design thinker and a manager mentor and guide design team through the process. A design thinking project is mentally hard experience; nevertheless, it is the approach that bring meaningful results.

Design thinking can be introduced into any organisation in any field. It has to be introduced in a top down manner, and this process requires extensive changes in office politics and structure. Design thinking best solves unclear and human related problems with many unknown aspects and without any relevant data. Increasing staff participation in the International Week of School of Art, Music, and Media fits all four parameters, and, therefore, is a great candidate for use of design thinking.
4 TEACHERS’ PERSPECTIVE ON INTERNATIONAL WEEK

Theoretical research on International Week and design thinking provides a firm base for future development. Interviews of stakeholder are a good source of information; nevertheless, vital part of this thesis project is humans, their attitudes, experiences, and thoughts. To test conclusions and assumptions, developed during theoretical research, a survey International Week: Personal Participation and Attitudes was carried out among teaching staff of School of Art, Music, and Media. Following chapter presents objective, target audience, execution, participation rate, analysis of results, and conclusions about the survey.

Objectives

1. To find out how much has teaching staff participated in International Week.
2. To discover obstacles that affect staff participation in International Week.
3. To find out teachers’ attitude towards International Week.
4. To find out if previous exposure to internationalization activities stimulates staff participation in the week.
5. To find out level of satisfaction with the themes of International Week.
6. To find out how informed the teachers are about the week.

Target Audience

The survey was targeted at hundred thirty seven (137) teaching staff members of School of Art, Music, and Media, who teach in nine degree programmes:

1. BA in Business Information Systems (further TIKO),
2. BA in Film and Television (further ELOTV),
3. BA in Fine Arts (further KUVAT),
4. BA in Music performance (further MUKO),
5. BA in Music production (further MUSA),
6. BA in Media in Finnish (further KUVA),
7. BA in Media in English (further MEDIA),
8. MA in Information Systems.
9. MA in Media Production.

Execution
Survey was developed and sent out as a form on Google Drive. Full text of the survey can be found in Appendix 2.

**Participation Rate**

Twenty five teachers (25) from hundred thirty seven (137) responded to the survey resulting in an 18% participation rate. This low response rate can be interpreted from three perspectives. First, teachers feel unrelated to the week and have no opinion about it. Second, teachers of degree programmes with lowest response rate, MUKO, KUVAT, MUSA, KUVA, and both Master’s programmes, do not consider themselves as target audience of the week. Third, teachers are not motivated to engage in activities that are not directly related to their work responsibilities and do not directly affect them.

**Analysis of Results**

According to the results, majority of respondents (18 people, 72%) have participated in International Week; from them fourteen (78%) have taken part in seminar sessions, which are the most attended section of the week. Level of participation among staff varies largely: high and above average participation - five respondents (28%), average participation - eight (44%), below average and low participation - five people (28%). As shown in figure 5, main factor that has impact on participation and has affected all attending respondents is lack of time. Consequently, lack of relevant topics has affected five (28%), and lack of information has influenced three respondents (17%).

![FIGURE 5. Factors that influence teacher participation in International Week](image)

In the second part of the survey all of respondents were asked to rate their attitude towards the event, satisfaction with themes, overall satisfaction with the week, and how informed they are about International Week. Results are demonstrated in the figures 6, 7, 8, and 9.
Figure 6 is based on responses of twenty three (23) teachers and demonstrates that overall teaching staff has a positive attitude towards International Week. Nevertheless, figure 7 demonstrates that this positive attitude is not fully utilised, and it does not lead to full satisfaction with the week. There is a large potential for development of the week to turn positive attitude into larger attendance.

Figure 8 is based on responses of nineteen teachers and demonstrates that overall the staff is satisfied with themes of International Week. Teachers who have not attended the
week have not expressed their opinion in this question. Surprisingly, teachers of ELOTV programme, who verbally state their substantial dissatisfaction with topics of the week, in the survey claim that they are satisfied with them.

![Graph showing sense of being informed about International Week among teachers]

**FIGURE 9.** Sense of being informed about International Week among teachers

Figure 9 is based on responses twenty three respondents and demonstrates that most of the teachers (15 people, 65%) are well informed (levels 7, 8, 9, and 10) about the week. These fifteen people mostly represent MEDIA and ELOTV programmes. From respondents of this question four (17 %) are poorly informed about the week; they represent KUVA, TIKO, MUSA programmes which are not located in Finlayson campus and were not initially target group of Tampere Art Factory festival.

**Conclusions**

Results of quantitative research mostly support theoretical research of the problem. Teachers accentuate that, most importantly, their attendance is influenced by lack of time. Problem of lack of relevant topics, which satisfy varied needs and interests, is reinforced as a barrier for an active participation. Responses extend list of causes by adding a problem of unavailability and unclarity of information about the week. This issue is substantially affecting lecturers who teach in study programmes not located in Finlayson campus and who have not previously been target audience of the week.

Nevertheless, results of the survey partly contradict reasoning of low participation provided by International Services. Results bring forward an unforeseen aspect that experience with international activities, such as participation in events, conferences, and international projects, do not stimulate teacher attendance in International Week. Therefore, there is a need for targeted, focused stimulation of participation focused directly on International Week. Furthermore, results reveal an important contradiction, that there are
substantial differences in opinions expressed by the staff verbally and in the survey. This aspect accentuates necessity to actively involve teachers in hands-on development of themes, where topics can be reviewed in a verbal matter.

Overall, analysis of results reinforces the need for improvement. Teachers have a very positive attitude towards the week; nevertheless, this attitude is not turned into high participation and engagement. Re-development of the week and new approaches have a great potential to attract lecturers to events of International Week.
5 DEVELOPMENT CONCEPTS

As stated in chapter 3, design thinking is a good approach to solve the issue of teachers’ low attendance at International Week. Use of design thinking approach requires a lot of institutional changes, so it can take time to implement or it can be not implemented at all. Therefore, two concepts were developed to address the issue of attendance. Concept 1 is based on extensive use of design thinking to re-design, re-structure, and re-vitalise International week. Concept 2 is based on analysis of trends and theories around the week; it suggests minor additions to existing structure to boost attendance. Both concepts descriptions include compact and full description, highlight link to design thinking, and discuss benefits and constraints of use.

5.1 Concept 1: Long Term Collaborative Development

Core Idea
Planning and development of International Week is done as a long-term project by a team of representatives of degree programmes and coordinator of the week.

Link to Design Thinking:
1. Project is carried out by an interdisciplinary team to enable representation of different expertise, needs, and viewpoints.
2. Project is carried out based on design thinking project framework in six phases.
3. Project is carried out in a human centred, holistic, iterative, and possibility driven manner. It focuses on needs and takes into account wide context of the event.
4. Ideas and concepts are rooted in possibilities of context and are tested before implementation.

Goals:
1. To increase teachers’ motivation to participate.
2. To involve teachers in organizational work for the week.
3. To provide relevant and varied topics.
4. To provide sufficient information about importance of participation.
5. To provide sufficient and clear information about the week, the activities, and the themes.

6. To devote working hours to development and participation of teachers

**Concept Description**

Planning, development, and implementation of International Week is carried out by a team which consist of a coordinator of the week and representatives of degree programmes of School of Art, Music, and Media. Tam meets on monthly bases and through a series of workshops, discussions, and activities develops structure, themes, and timetables for upcoming International Week. Process is guided and facilitated by the coordinator of the week, who remains responsible for practical and organisational matters. Programme representatives actively engage in development activities, represent their colleagues, and act as information intermediators and ideators. A production assistant is hired for a short term, as previously, to ensure good level of practical arrangements. Participation in development project for programme representatives and participation in the week is fully or partly included in working plans of staff. At the end of the year team reflects on its work and creates a suggestion list for the upcoming year.

Proposed development process is described in table 2. It follows a structural frame of a design thinking process consisting of initiation, inspiration, ideation, testing, implementation, and reflection phases. Ideation, testing, and implementation phases are overlapping extensively. Further description focuses on goals and procedure of each phase. In addition, table 3 shortly describes use of some design thinking tools during the process.

<table>
<thead>
<tr>
<th>TABLE 2. Phases of Long Term Collaborative Development</th>
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<td>Phase</td>
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<td>Reflection</td>
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Firstly, at the end of an academic year coordinator of International Week meets with heads of degree programmes at SAMM, representative of International Services, and representatives of TAMK managing board to set structural framework for upcoming year’s international week. During this meeting they decide which study programmes will be target audience of the week and are willing to participate in preparation work. Furthermore, they settle how the preparation work will be included in the working schedules of participating lecturers and how participation in the week will be included in the working plans of teachers. In the following weeks heads of degree programmes meet with their lecturers and designate a programme representative.

Secondly, the coordinator and the representatives meet at an initial meeting and engage in team building activities. These activities are icebreakers, name learning games, group tasks or others activities through which project team members get to know each other and build trust and understanding to ease future work. At the first meeting team lists
problems surrounding the week and concrete goals they want achieve. Further they research, discuss, and list trends in fields related to degree programmes, e.g. new technologies or new approaches, and to education field, e.g. new techniques or new methods. Additionally, the representatives engage with their colleagues to find out needs, interests, and experiences related to International week, professional development, idea exchange, and networking. Based on goals, trends, and teacher insights team sets development objectives.

Thirdly, project team uses development objectives from inspiration phase to create a variety of activity concepts. Team uses list of trends and brainstorms all possible themes for the week; then, via a butterfly test, they choose the most trendy, relevant, and appealing ones as themes for the event. Furthermore, based on development objective and, most importantly, insights from the lecturers, project team brainstorms a large number of potential activities, e.g. workshops, presentation sessions or discussions. Though another butterfly test they chose the most suitable and engaging activities. Based on chosen themes and activities, team creates structure and schedule for the week. Lastly, team develops descriptions and plans for all activities.

Fourthly, team tests and develops themes and activities further. Programme representatives, through individual and groups conversations with colleagues, find out how relevant, appealing, and motivating offered themes are; moreover, they check if the formulation of the themes is easily understandable and misinterpretation-proof. Based on these insights, the themes can be re-framed, re-formed, and re-formulated. Additionally, team tests and pilots some or all of intended activities through meetings and workshops with teachers or students. This testing can be done, for example, via learning launches, role-play or other workshops; if needed, activities can be re-designed and re-develop to be as effective as possible. Testing of themes and activities must be done in collaboration with teachers; thus, they will feel related to the week, understand that the event is for them, and develop a motivation to participate in the final event.

Fifthly, project team implements the event. Coordinator sends invitations to partner universities and teachers of TAMK. Moreover, programme representatives and all teachers are encouraged to send invitations to their professional contacts to stimulated continuous networking. Active participation of teachers is largely based understanding of importance and benefits of the week. Therefore, lecturers are informed about themes and
activities as well as encouraged to participate via presentations, meetings, discussions, and other activities. During this phase a production assistant joins the team to take care of practical arrangements. This person takes care of accommodation, transportation, and other arrangements; communicates with guests; and takes care of social media and website. Meanwhile, development team concentrates on finalising all development and preparations for activities. The project culminates on the dates of International Week.

Finally, the project concludes with a faculty wide reflection process. Shortly after the event, programme representatives discuss and reflect with their colleagues on the International Week as a whole, on all the activities, and on the development process. The reflection is done in a facilitated way allowing participants to share positive and negative experiences and give suggestions for improvement of the week. Lastly, development team meets for a facilitated reflective meeting as well. They share their personal experiences and summaries of the programme teacher meetings. Moreover, they reflect on how the development process has gone. The project is finalised with creation of a document that lists opportunities, suggestions, situations, and problems that have to be addressed and considered during the next development process.

**Tools**

TABLE 3. Design thinking tools useful for long-term collaborative development

<table>
<thead>
<tr>
<th>Tool &amp; Objective</th>
<th>Procedure</th>
</tr>
</thead>
</table>
| **Brainstorming** | 1. Team discusses topic of brainstorming session.  
2. Team discusses basic rules of brainstorming: (1) write down all ideas, (2) consider every, even most ridiculous idea, (3) think very big and very small, (4) the more absurd idea the better.  
3. Team splits into two groups  
4. Both groups choose a secretary who writes down all ideas.  
5. Time countdown starts, e.g. 15 minutes.  
7. If a group runs out of ideas they read the list from the top to trigger new thoughts.  
8. Ideas are read out loud, written down on post-it notes, and arranged in a mind map (see tool Mind Mapping). |
<p>| <strong>Butterfly Test</strong> | 1. Team writes down on sheets of paper ideas, activities or |</p>
<table>
<thead>
<tr>
<th>Tool &amp; Objective</th>
<th>Procedure</th>
</tr>
</thead>
</table>
| To select most relevant, interesting, and appealing ideas, activities or concepts | concepts from which they have to choose most appealing and relevant ones  
2. Sheets are placed on walls  
3. Team members each get a certain amount of votes in form of post-it notes which they have to place next to the most appealing concepts (depending on the situation one or multiple votes for a concept are allowed)  
4. After all notes are placed team sees which concepts they as a group consider most appealing, interesting, and attractive. |

| Concept Creation | 1. Team writes down all insights (one colour) and ideas (different colour) on post-it notes.  
2. All post-it notes are put on a wall and grouped based on a criterion, e.g. topic, trend, technology, relation to education, relation to teachers or other.  
3. Each group of notes is turned into a concept of an activity, themes or other.  
4. Each concept is briefly described and written down.  
5. The post-it notes are regrouped based on different criteria.  
6. Each group of notes is turned into a concept.  
7. Each new concept is briefly described and written down. |

| Learning Launch | 1. Based on a description or concept team prepares a clear structure and guidelines of the activity.  
2. Team sets time and location for learning launch and gathers a group of enthusiasts, e.g. colleagues, not involved in development project, or students.  
3. Development team prepares the location and all other needed resources and materials.  
4. Test group and a few representatives of development team gather and carry out activity based on prepared guidelines.  
5. Representatives of the development team facilitate the activity and note down all issues and successes, emotions and reaction of the test group.  
6. At the end test group reflects on the activity.  
7. Based on notes and reflection outcomes the development |
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<th>Tool &amp; Objective</th>
<th>Procedure</th>
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<tbody>
<tr>
<td></td>
<td>team improves the activity.</td>
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<tr>
<td><strong>Mind Mapping</strong></td>
<td>1. Team prepares post-it notes with ideas, insights, or other pieces of information which are preferably colour coded, e.g. ideas on blue notes, insights on green notes.</td>
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<td></td>
<td>2. Team sets central piece, topic or idea of the mind map on a wall or a board.</td>
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<td>3. Collaboratively participants place post-it notes on the wall</td>
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<td></td>
<td>4. Team adds connection and relationships lines on the wall with paper tape, on a white board with markers or on a black board with chalk.</td>
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<td></td>
<td>5. At the end team sees cluster of information and the relationships between them.</td>
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<tr>
<td><strong>Role-play</strong></td>
<td>1. Some members or the whole development team prepares activity descriptions and gathers in one location.</td>
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<td>2. One member is chosen to be facilitator and secretary of the play; he takes notes asks questions about the action.</td>
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<td>3. Other members play out the activity verbally and physically based on descriptions.</td>
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<td>4. When issues or concerns come up they are discussed on the spot and the play is altered.</td>
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<td>5. Role-play continues until all unclear and clumsy moments are altered and improved upon.</td>
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<tr>
<td><strong>Storytelling</strong></td>
<td>1. Team decides which information, e.g. ideas, concepts, benefits, issues or others, have to be clear and easily understandable to the team, teachers, guests or other stakeholders.</td>
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<td>2. Team chooses a medium, target audience, characters, etc. which best fits the context and situation.</td>
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<td>3. This information is turned into a narrative that then is developed into a meaningful, appealing, captivating, and understandable story.</td>
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<tr>
<td><strong>Visualisation</strong></td>
<td>1. Team selects information, e.g. idea, concept, activity, or others, which has to be visually understandable.</td>
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<td>2. Team chooses a medium, e.g. stick figures, sketches, diagrams, photos or images, which will carry the information in</td>
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<td>Tool &amp; Objective</td>
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<td>the best way.</td>
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<tr>
<td></td>
<td>3. Member or members of the team develop a visualisation of the message, idea or concept.</td>
</tr>
</tbody>
</table>

Use of other design thinking tools is not excluded; short description of these tools can be found in the Appendix 1. The tools have to be used within a group setting to ensure a collaborative creation of meaningful, well-rounded ideas that represent a variety of viewpoints and ideas. The procedures described in the table 3 can be altered based on the contextual situation.

**Benefits of Use**

Firstly, this approach increases teachers’ participation in International Week through involvement in organisational work. As accentuated by Tolvanen (2014), teachers involved in organising International Week are more engaged and participate more actively. Currently only one teacher is involved in organisation of the week; when the concept is implemented, there will be approximately ten teachers actively involved with the week. These lecturers will have a deep personal relationship with the event and will be loyal to it. Moreover, they will stimulate their colleagues to participate in the event in order to ensure that the event is successful and well attended.

Secondly, involving representatives of degree programmes ensures that topics and themes of the week are varied and relevant to all teachers. Lecturers of every programme have a slightly differing needs and interests. Currently they consider the week to be focused on new media topics; when the concept is implemented, all viewpoints, interests, and needs will be heard and will influence themes and topics of the week. Teachers will be able to personally relate to the event and will feel respected, appreciated, and valued.

Thirdly, through collaborative development, teachers increase their understanding of why it is important to participate in the week. Programme representatives will explore and discuss goals, objectives, and benefits of a successful International Week. Currently, teachers are unsure about necessity to participate in the week; when the concept is implemented, first, the programme representatives will see and understand why it is important to have the week and why it is important to actively participate. Later they
will be able to transfer this understanding to their colleagues thus stimulating and encouraging their participation.

Fourthly, involving a representative from each degree programme expands channels of information delivery. Teachers need to be provided with sufficient and clear information about the week, activities, and themes. Currently, lecturers can find information from coordinator or production assistant; when the concept is implemented, there will be a person in each degree programme who will be able to answer all questions. The information will be clearly structured, concise, and easily understandable due to large amount of carriers and use of storytelling and visualization approaches. Accessibility and clarity of information will build trust and stimulate participation.

Fifthly, the use of modified design thinking process ensures quality and relevance of themes and activities. Team will be able to test their assumptions, ideas, and concepts and re-work them if needed. Currently, topics and activities of the week are set by coordinator of the week who somewhat discusses them with colleagues; when the concept is implemented, all topics and activities will be discusses and tested the programme representatives and lecturers. The process will create a structure to engage the lecturers and, therefore, stimulate their motivation to participate in the whole event.

Sixthly, collaboration on International Week creates long-term and sustainable relationships between degree programmes. Programmes rarely work together or collaborate on projects. Lecturers and students barely know what, why, and how others are involved in education processes. Currently, lecturers meet, discuss, and engage on rare occasions; when the concept is implemented, participating teachers will build a personal relationship, understand perspectives of other degree programmes, and learn how to work in an interdisciplinary team. Such approach will lead to development of cross-programme projects.

Finally, introduction of collaborative development project stimulates structural approach towards lack of time for participation. As stated by Näränen (2014) lack of time for to participate in the event is caused by structural problems within the university. Currently, only one teacher has their participation in International Week included in his work plan; when the concept is implemented, at least ten teachers will have devoted hours for participation and, plausibly, all lecturers of the department will be able to in-
clude their participation into working schedules. This structural change will stimulate and boost participation of lecturers in the week.

**Constraints & Anticipated Issues**

First, implementation of this concept requires large structural changes. Change in organisational structure of the week will impact bureaucratic processes and procedures in the faculty and department. Moreover, TAMK is a large, non-flexible organisation. Introduction of changes will be a long, hard, and, possibly, unsuccessful process. This constraint can be addressed through discussions and debates on high structural levels of the university. If the manager board of TAMK understands the issue and the potential for development, the concept is more likely to be introduced.

Second, implementation of the concept will increase the costs of the week. The programme representatives are not going to participate actively or at all if this work is not included in their schedules. Paid hours of work spent on development will substantially increase financial costs of the week. Consequently, the school can resent such change and approach. This constraint can be addressed through perspective of return of investment. Managing board of TAMK and deans of schools have to be well informed how this money is used and what type of return of investment, e.g. new projects, free advertising, polished reputation, it gives to TAMK.

Third, the concept can be inefficient if programme representatives are not able to attend all development session or drop out mid-way. Inability to participate in all meetings can cause trust, morale, and motivation issues within the team. All members should be present, active, and committed through out the whole process. This constraint can be addressed though team spirit and dynamics. Each member of development team has to feel valued and respected; moreover, development work has to be fun, interactive, and engaging.

Fourthly, implementation of the concept can be inefficient or fail due to lack of teachers willing to participate in development project. Development process is a long-term commitment; moreover, many teachers are not willing to engage in work not directly related to their field or primary duties. This constraint can be addressed through active information and stimulation of teacher from managing board, international office, deans, heads of degree programmes, and coordinator of the week. In order to ensure
lecturer participation, they have to be well informed and clearly understand benefits, incentives, and rewards for participation.

5.2 Concept 2: Facilitated Networking and Project Idea Development

Concept 1, described above, is based on introduction of design thinking principles into development of the international week. It requires large structural and bureaucratic changes within the university and increases costs of the event; therefore, implementation of concept 1 can take a long time or the concept might not be implemented at all. Therefore, the author proposes an additional concept, concept 2, that is much simpler to execute, does not require as much structural changes, and is based largely on the current situation of the week. Nevertheless, concept 2 does not address many of the core issues around low participation of the staff and is barely linked to design thinking and should be viewed as a transitional solution.

Core Idea
International Week provides teachers an opportunity to engage into facilitated networking and project idea development workshops.

Link to Design Thinking:
1. The organisational team designs a process that is used by stakeholders to design and develop ideas, concepts, and solutions.

Goals
1. To stimulate, concentrate, and simplify networking of lecturers.
2. To develop collaboration projects.
3. To stimulate discussions about media and culture business and education.
4. To enrich teacher experiences with organised cultural activities.

Concept Description
Planning and implementation strategy of the week remains the same as described in chapter 2 of this thesis. Nevertheless, schedule of the week is slightly altered to provide TAMK and guest lecturers an opportunity to meet each other, network, develop project ideas, and discuss about the future of education and field of culture. Three sessions are
added to the week: initial networking workshops, project idea development workshop, and discussion/reflection session. Improved schedule of the week is shown in figure 4.

![Figure 4](image)

**FIGURE 10.** Sense of being informed about International Week among teachers

Initial networking workshops is a one hour long facilitated session during which participants of the week, from TAMK and partner universities, are able to meet each. Atmosphere of the session is informal, relaxed, and fun. During this session coordinator of the week, the production assistant or any other specially invited person guides the participants through icebreakers and variety of games. Participants get to know each other’s names, schools and countries of origin, fields of expertise, and some personal information, e.g. hobbies, favourite foods, and favourite sports teams. This builds a personal relation between the participants, relaxes the atmosphere, and stimulates creation of deep, meaningful connections.

Project idea development workshops is a five hour facilitated session during which participants develop ideas for new collaboration projects through a modified future workshop, description of which is available in Appendix 4. This session is facilitated by the coordinator of the week, the production assistant or any other invited guest. To prepare for this workshop, all participants are asked to bring cut outs from magazines or print outs from the Internet of topics, themes, and societal issues they are concerned about. During the workshop participating lecturers create concrete proposals to how these issues can be addressed through future collaborative projects. The session makes people work together, develop impossible and plausible project ideas, and focus on collaboration between schools. At the end of the session each group presents one holistic project idea that may or may not be utilised in future work.
Reflective discussion session is a facilitated meeting of all participants to reflect on knowledge gained during the week, to discuss about the future, and to develop connections created during the week. During this meeting refreshments, coffee, and snacks are provided. Coordinator of the week and production assistant prepare reflective activities in advance. These activities are based on the presentations, discussions, workshops, and activities of the week. Participants are encouraged to share their experiences, thoughts, and discoveries; all positive and negative critique is welcomes, listened to, and noted down. An example plan for a reflective session is provided in Appendix 5.

**Implementation Benefits**

Firstly, initial networking, project idea workshops and reflection workshops are placed strategically and are not concurrent to any other activities of the week. The participants and TAMK teachers are able to take part in them without worrying about missing a workshop or a presentation. Moreover initial and project idea workshops are scheduled back to back to encourage TAMK teachers to take at least one day off in the week to successfully network, work with partners, and develop professionally.

Secondly, initial networking workshop builds loyalty to International Week and can increase overall participation. This workshop allows teachers to meet each other at the very beginning of the event. Getting to know names and other information about participant builds a close relation between people; therefore, atmosphere of the week becomes more relaxed, informal, and open. Participants, including TAMK teachers, feel included in the event community, important, and valued. Moreover, they are more likely to attend other events and activities of the week because they know presenters and speakers personally.

Thirdly, idea development workshop provides networking and collaborative development opportunities. Working together deepens connections between people and enables them to networking on a deep level and to build trust. A group developing project concepts can continue working on ideas after the week and execute international projects. Since this concept creation is initiated, stimulated, and facilitated by TAMK, most likely, the university will be invite to participate in more international projects. Additionally, TAMK will be perceived as an innovative, active, and collaboration fostering university.
Fourthly, reflection workshop stimulates reflective learning. One of the aspects addressed by International Week is professional development and adult learning. In both cases reflection is a vital part. Therefore, a guided process helps participants to spot, understand, and repeat what they have learned during the week. Moreover, they are able to share their experiences with others and additionally learn from it. From organisational perspective this workshop helps to hear feedback about implementation of the week from participants.

**Constraints & Anticipated Issues**

First, this concept does not address issue of lack of time to attend the week. Even if activities described in the concept are appealing, inspiring, and stimulating to the teachers, they are busy with their daily work during the week. This constraint can be addressed through including of both, initial networking and project idea development workshops, or only initial networking workshop in working schedules of teachers. Furthermore, some of TAMK lecturers can be invited, with working hours included in the plan, to facilitate one or both of these workshops.

Second, this concept does not improve flow of information and quality of information about the event available to teachers. This information remains concentrated in in the hands of one or two people. This constraint can be addressed through informative meetings prior the event. Such meeting inform participants about the event, preparations, guests, and benefits of participation.

Thirdly, this concept does not address issues of lack of varied, relevant themes and topics for the event. The decision power stays in hands of coordinator of the event. This constraint can be addresses through discussion meetings between coordinator of the week, heads of degree programmes, and lecturers. During these meeting the coordinator can present variety of topics for the upcoming week. This presentation is followed by a discussion on these topics.

In relation to this thesis, concept 2 does not satisfy the main criteria of development that the proposal should incorporate use of design thinking. Consequently, this concept has to be considered a supplementary proposal of a temporary solution that addresses only symptoms not causes of low attendance issue.
6 CONCLUSION

Results of theoretical and practical research, carried out within this thesis, demonstrate that the most important issues of International Week of School of Art, Music, and Media is low attendance of the event by local staff. Additionally, research results confirm that this issue can be addressed with design thinking approach. Therefore, the author provides concept Long Term Collaborative Development, described in chapter 5.1. of this thesis, which is based on use of design thinking process, methods, and tools to increase participation of lecturers in the event. Moreover, this concept closely relates to research objective of the thesis.

Additionally, the author considers large structural changes and increase in costs needed to implement concept 1 and proposes a supplementary concept Facilitated Networking and Project Idea Development which requires minimal change. This concept is based on insights from adult learning, professional networking, idea exchange, and networking, discussed in chapter 2.3., and it suggests simple, minor improvements in structure of International Week. As stated above, this is a supplementary proposal because it does not relate to the objective of this thesis. Therefore, concept 1 must be seen as the preferable solution, which satisfies research task.

Suggestions for Further Research

Both concepts are theoretically developed and designed by the author. They have not been practically tested within School of Art, Music, and Media or any other university setting. Therefore, expected benefits, problems, and outcomes are assumptions that have to be tested. Extensive practical research must be conducted to test validity, viability, and sustainability of the proposed solutions. The author encourages implementing a pilot long-term development project, based on concept 1, at one of the international weeks of TAMK. If the results are satisfactory then the concept can be implemented at all of the international week.
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Näränen, P., Head of Degree Programme in Film and Television at TAMK. 2014. Interview 17.03.2014. Interviewer Veselova E.


Stickdorn, M., Schneider, J., et. al, 2010. This is Service Design Thinking. Basics - Tools - Cases. Amsterdam: BIS Publishers


### Appendix 1. Tools of Design Thinking

<table>
<thead>
<tr>
<th>Tool</th>
<th>Description</th>
<th>Phases of use</th>
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<tbody>
<tr>
<td>5 Whys</td>
<td><em>Tool to deepen understanding of an issue.</em></td>
<td>Inspiration</td>
</tr>
<tr>
<td></td>
<td>Team have an interview with involved stakeholders in which they ask 5 consequent “Why?” questions. Questions are directly related to each other, and every further question goes deeper towards the root of the problem.</td>
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<tr>
<td>Assumption Testing</td>
<td><em>Tool to test teams assumptions about the concept.</em></td>
<td>Testing</td>
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<tr>
<td></td>
<td>Team detects assumptions about the idea or concept and plans how to test them in the most efficient and most effective way. Main aspects to be tested are possibility for value creation, possibility of execution, difficulty of adaptation, scalability, how justifiable it is.</td>
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<tr>
<td>Brainstorming</td>
<td><em>Tool to generate ideas.</em></td>
<td>Ideation</td>
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<td></td>
<td>During a set amount of time people give all ideas they can come up with. Goal of the session is to come up with as many ideas as possible in a playful environment.</td>
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<tr>
<td>Business Model Canvas</td>
<td><em>Tool to describe, analyse and develop business models for concepts.</em></td>
<td>Implementation</td>
</tr>
<tr>
<td></td>
<td>Team in collaboration with stakeholders creates a document that analyses all aspects of a business. This document clarifies core aims and priorities and identifies strengths, weaknesses, opportunities, and threats.</td>
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<tr>
<td>Butterfly Test</td>
<td><em>Tool to select the most interesting, appealing and relevant ideas and concepts.</em></td>
<td>Ideation</td>
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<td>Tool</td>
<td>Description</td>
<td>Phases of use</td>
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<tr>
<td></td>
<td>Concepts and/or their visualisations are put on a wall; every participant has a certain amount of votes that he places on the most attractive concepts. The concept with most votes wins.</td>
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<tr>
<td>Concept Creation</td>
<td><em>Tool to turn insights, ideas, and needs into holistic concept that fits existing constraints.</em>&lt;br&gt;First, team in collaboration with stakeholders organises and reorganises ideas multiple times and in different ways. Then participants combine ideas in systematic and random ways. In systematic approach every idea is combined with every idea to see if there are any possible breakthroughs. In random approach each person involved picks a favourite idea, and later all ideas are pushed into one concept.</td>
<td>Ideation</td>
</tr>
<tr>
<td>Cultural Probes</td>
<td><em>Tool to gather intimate customer insights.</em>&lt;br&gt;Team prepares kits and instructions that are issued to potential customers. Kits consist of various forms of diaries, photo and video recording devices, and other necessary objects; customers use these kits for self-documentation. During the research team does not have to be present which enables gathering of intimate data.</td>
<td>Inspiration</td>
</tr>
<tr>
<td>Customer’s Shoes</td>
<td><em>Tool to explore and experience lives of customers from first hand perspective.</em>&lt;br&gt;Team members expose themselves to real world situations and activities. They follow and note down their personal feeling, emotions, and thoughts throughout the process. Team develops a deep empathetic feeling towards design and future customers, gains valuable and meaningful data, and gathers contextual insight into the customer’s world.</td>
<td>Inspiration</td>
</tr>
<tr>
<td>Design Ethnography</td>
<td><em>Tool to understand the future customer.</em>&lt;br&gt;Team uses ethnographical and anthropological approach to study future customer or stakeholder in a quali-</td>
<td>Inspiration</td>
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<tr>
<td>Tool</td>
<td>Description</td>
<td>Phases of use</td>
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<tr>
<td>Design Scenarios</td>
<td><em>Tool to develop and analyse solution, provoke thinking, and review concepts.</em></td>
<td>Inspiration</td>
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<td></td>
<td>Team develops imagined, detailed stories about use of the idea or concept in order to explore, develop, and reflect. Scenarios are presented though text, storyboard or video; usually they incorporate personas (see Tool Personas).</td>
<td>Ideation, Testing, Implementation</td>
</tr>
<tr>
<td>Expectation Mapping</td>
<td><em>Tool to estimate and structure the expectations of the customer.</em></td>
<td>Inspiration</td>
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<td></td>
<td>Team maps out customers reflections, insights, and other research data to understand what customers expect from interactions with service or product. Based on this map team can define crucial points in design from customer’s point of view.</td>
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<tr>
<td>Interview</td>
<td><em>Tool to get information and gain insights.</em></td>
<td>Inspiration</td>
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<tr>
<td></td>
<td>Team members meet with individuals and groups that are involved in design problem as stakeholders or experts and ask series of questions to gain insights. Team members prefer contextual interviews that happen in the environment of future use or daily environment of the interviewee. Contextual interviews relax the participant, help the to retain and give details as well as help the designers to understand spatial context. (Stickdorn &amp; Schneider, 2010, p162)</td>
<td></td>
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<tr>
<td>Journey Mapping</td>
<td><em>Tool to visualise users’ interactions and experiences.</em></td>
<td>Inspiration</td>
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<tr>
<td></td>
<td>Team visually maps out all interaction of customer, provider, and other stakeholders with a service or product. It includes front end and back end situations, shows actions taken by all stakeholders involved. Journey</td>
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<td>Tool</td>
<td>Description</td>
<td>Phases of use</td>
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| Learning Launch | *Tool to test a product or service in a small scale.*  
Team launches product or service in a small scale to small amount of customers to test it. Key idea is tested in the real marketplace with real customers. Team gathers reliable real world feedback that helps to learn about the idea and improve it. | Testing       |
| Mind Mapping | *Tool to organise field research data.*  
Team visually organises gathered data in one mind map. This map simplifies pattern spotting and accentuates crucial insights. Goal is to establish criteria for next phases of the project (Liedtka). | Inspiration   |
| Observation  | *Tool to discover latent needs.*  
Team members observe humans and their natural behaviours in a contextual environment to discover verbally unarticulated insights. Usually a low number of unusual or extreme users are observed to find differing behaviours. | Inspiration   |
| Personas     | *Tool to represent research insights in a humane way.*  
Team creates fictional characters which each represent a group of research insights in a structured and understandable way. Throughout design process team uses personas as a reference for research based design. | Inspiration   |
|             | *Tool to explore, evaluate, and refine ideas and concepts.*  
Team creates a tangible, cheap, easy to make prototype from available materials. Prototype is a “quick and dirty” way of tactile thinking, experimentation, and testing that generates results, helps to decide on direc- | Testing       |
<table>
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<tr>
<th>Tool</th>
<th>Description</th>
<th>Phases of use</th>
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<tr>
<td></td>
<td><strong>Tool description:</strong> Prototypes are tangible objects, storyboards, scenarios, personas, fictional movies, role-plays, customer journeys, and others. Eventually prototypes are tested with real people in real life context.</td>
<td></td>
</tr>
<tr>
<td>Role-play</td>
<td><em>Tool for staff training in use of new product or service.</em> Team uses staging tool (see tool Staging) and drama techniques to train stakeholders who will be interacting with the new product or service. Participants enact situations related to the product, immediately testing ideas and learning insights about future work with the product.</td>
<td>Testing Imple-</td>
</tr>
<tr>
<td>Service Blueprint</td>
<td><em>Tool to visualise a service.</em> Team collaboratively with all stakeholders create a visual scheme of a service from perspectives of user, provider, and all other parties involved. Blueprint guides service provider’s staff and other parties involved in service delivery. This scheme is periodically revised to incorporate technological and societal changes.</td>
<td>Implementation</td>
</tr>
<tr>
<td>Staging</td>
<td><em>Tool to test concepts by acting them out.</em> Team creates a playful environment where concepts of services or product use are physically acted out. Design team and stakeholders play roles and develop the concept in a cycle. Staging is moderated and directed by one of the team members who observes, takes notes, and gives suggestions.</td>
<td>Testing</td>
</tr>
<tr>
<td>Stakeholder Mapping</td>
<td><em>Tool to define all people, groups, and organisations involved in the project.</em> Team creates a visual or tangible representation of all parties involved in the project. This map shows holistic picture of the problem, represents all stakeholders and their relationships. Team uses the map to spot issues and opportunities.</td>
<td>Inspiration</td>
</tr>
<tr>
<td>Tool</td>
<td>Description</td>
<td>Phases of use</td>
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<tr>
<td>Storytelling</td>
<td><em>Tool to make things more understandable.</em></td>
<td>Inspiration</td>
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<td></td>
<td>Team develops an understandable narrative that incorporates insights, ideas or concepts into the context. Frequently, personas (see tool Personas) are incorporated into the stories. Story must be meaningful, appealing, captivating, and understandable to parties not involved in the project. Good storytelling enables stakeholders to relate to the product, idea or concept.</td>
<td>Ideation</td>
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<td></td>
<td></td>
<td>Testing</td>
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<td></td>
<td></td>
<td>Implementation</td>
</tr>
<tr>
<td>Value Chain Analysis</td>
<td><em>Tool to analyse the flow of value.</em></td>
<td>Inspiration</td>
</tr>
<tr>
<td></td>
<td>Team, based on the stakeholder map (see tool Stakeholder Maps), visually explores how, why, and by which means value flows within contextual environment. Value chain deepens teams understanding about relationships between the stakeholders.</td>
<td></td>
</tr>
<tr>
<td>Visualisation</td>
<td><em>Tool to make idea or concept easier to understand.</em></td>
<td>Inspiration</td>
</tr>
<tr>
<td></td>
<td>Team creates a visual representation of and idea or a concept to make it more concrete, tangible, and easy to imagine. This method utilises any tools that expand beyond words and language - basic shapes, stick figures, sketches, diagrams, photos, videos, maps, images, and others. Visualisation activates a different part of human brain, conveys message in a basic way, and puts people on the same page.</td>
<td>Ideation</td>
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<td>Testing</td>
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<td>Implementation</td>
</tr>
<tr>
<td>What if?</td>
<td><em>Tool to come up with unexpected ideas, solutions, and concepts.</em></td>
<td>Ideation</td>
</tr>
<tr>
<td></td>
<td>Team asks related and unrelated “What if?” questions during while coming up with ideas and developing concepts. The question helps to ignite unexpected thoughts, ideas, and solutions.</td>
<td></td>
</tr>
<tr>
<td>“WOW” Zone Testing</td>
<td><em>Tool to check stability and viability of an idea or a concept.</em></td>
<td>Testing</td>
</tr>
<tr>
<td></td>
<td>Team tests idea or concept for three parameters. First, team check if customers have a desire to obtain or</td>
<td></td>
</tr>
</tbody>
</table>
Tool | Description | Phases of use
--- | --- | ---
 | interact with the idea. Second, team checks if company is able to execute the idea. Third, team checks if the idea is financially reliable. If the idea fits all three parameters, it is developed further; if the idea does not fit all three, it is reworked until it fits. |  

References:


Stickdorn, M., Schneider, J., et. al, 2010. This is Service Design Thinking. Basics - Tools - Cases. Amsterdam: BIS Publishers
Appendix 2. Survey for Teachers of School of Art, Music, and Media

INTERNATIONAL WEEK: PERSONAL PARTICIPATION AND ATTITUDES

My name is Emilija Veselova and I am a third year student at TAMK in Degree Programme in Media. Currently I am working on my thesis; the topic of it is related to possible use of design thinking within development of the International Week at the School of Art, Music and Media.

This survey is part of my research, and it is intended as a tool to find out the attitudes and experiences of the teaching staff with the International Week. It consists of three parts: question about internationalisation, questions about the International Week, and questions about professional experience.

The survey is anonymous. The answers will be used as statistical data.

The survey requires 10 minutes to complete.

(* ) - a required question

Internationalisation

In this section I will ask you a questions about internationalisation.

1. Which of these activities of internationalisation have you participated in? (* )

Please, mark all options applicable.

1. went for an exchange as a student
2. went for an exchange as a teacher
3. have visited a partner university abroad
4. have attended international events at partner universities
5. have participated in an international project
6. have organised an international project
7. have participated in an International Week
8. have taught courses in English

International Week (page 1)

In this section I will ask you questions about your personal experiences with the International Week.
The International Week at School of Art, Music and Media is an annual event which happens in April or May. During the Week international partners are invited to the school to give lectures, workshops, and participate in seminars.

2. Have you participated in the International Week? (*)
   1. Yes (please continue to question 3)
   2. No (please continue to question 9)

International Week (page 2)
In this section I will ask you question about your personal experiences with the International Week.

3. Which activities have you taken part in? (*)
Please mark all options applicable.
   1. Workshops
   2. Seminar sessions
   3. Demola visit
   4. Sauna evening
   5. Closing event (gathering, party, dinner)
   6. Informal lunch
   7. Informal evening event

4. What has been your level of participation? (*)
   1. Very high
   2. High
   3. Above average
   4. Average
   5. Below average
   6. Low
   7. Very Low

5. Why has your level of participation been as you stated above? (*)
   (a) Lack of previous experience
   (b) Lack of time
   (c) Lack of information
6. Have you gotten any sustainable or long term contacts at the International Week? (*)
   (a) Yes, many
   (b) Yes, some,
   (c) No, none

7. Have you gotten any new ideas from the International Week? (*)
   (a) Yes, project ideas
   (b) Yes, professionally related ideas
   (c) Yes, personally related ideas
   (d) No, none

8. Have you gotten any new project partners during the International Week? (*)
   (a) Yes
   (b) No

Please, continue to question 10!

International Week (page 2)
In this section I will ask you further question about your participation in the International Week.

9. Why have you not participated in the International Week? (*)
   1. Lack of previous experience
   2. Lack of time
   3. Lack of information
   4. Unclear information
   5. Lack of relevant topics
   6. Lack of motivation
7. Language barrier
8. Cultural barrier

------------------------

International Week (page 3)
In this section I will ask you questions about your attitude towards the International Week.
If you do not have an opinion, please leave questions blank.

10. What is your overall ATTITUDE towards the International Week?
(negative) 1 2 3 4 5 6 7 8 9 10 (positive)

11. What is your overall satisfaction with the THEMES of the International Week?
(not satisfied) 1 2 3 4 5 6 7 8 9 10 (satisfied)

12. What is your OVERALL satisfaction with the International Week?
(not satisfied) 1 2 3 4 5 6 7 8 9 10 (satisfied)

13. HOW INFORMED are you about the International Week?
(not informed) 1 2 3 4 5 6 7 8 9 10 (well informed)

14. If you have any suggestion for the improvements of the International Week, please type them in here:
e.g. organisation, timing, themes, etc.


------------------------

Professional Information
In this section I will ask you questions about your professional position.

15. Teacher of which study programme at School of Art, Music and Media are you?(*)
Please, mark all choices applicable

9. Film and Television (ELOTV)
10. Fine Arts (KUVAT)
11. Music (MUKO)
12. Media (KUVA)
13. Music (MUSA)
14. Media (MEDIA / IMP)
15. Business Information Systems (TIKO)
16. Master's in Media Production
17. Master's in Information System Competence

16. Are you a full time, part time or guest lecturer? (*)
   8. Full time
   9. Part time
   10. Guest lecturer

17. How many years have you worked at TAMK? (*)
   (i) 0 - 3
   (j) 4 - 6
   (k) 7 - 9
   (l) 10 or more

18. What is your level of English? (*)
   (d) Fluent
   (e) Advances
   (f) Intermediate
   (g) Beginner

19. Are you teaching classes in English currently or have you taught classes in English before? (*)
   (e) Yes, currently,
   (f) Yes, previously,
   (g) No

Thank you for completing my survey. The data will be used only for my thesis work. My goal with the thesis is to find ways of improving the International Week so it becomes more appealing and relevant for our staff. My thesis will be completed this spring and will be presented in the second half of May. If you have any questions or comments, please email me: emilija.veselova@cult.tamk.fi
### Appendix 3. Example Schedule for Long Term Collaborative Development of International Week

<table>
<thead>
<tr>
<th>Month</th>
<th>Participants</th>
<th>Preparation</th>
<th>Description of Meeting</th>
<th>Outcomes</th>
</tr>
</thead>
</table>
| May / June | - Representatives of TAMK managing board  
- Representatives of International Services  
- Heads of degree programmes  
- Coordinator of the week | 1. Coordinator prepares discussion topics  
2. Coordinator sends proposal of changes and discussion topics to all representatives | 1. Short introduction to the project  
2. Short introduction of schedule of the day  
3.  
4. Presentation of the proposal  
5. Discussion:  
  a. Required structural changes;  
  b. Participation and commitment of degree programmes  
  c. Financial aspects of the week  
  d. Devotion of working hours to programme representatives  
  1. Approaches to stimulate participation  
  6. Wrap-up | - List of future steps  
- List of structural changes  
- List of approaches to stimulate participation  
- Amount of working hours devoted per programme  
- Budget |
| September | - Representatives of study programmes  
- Representative of International Services  
- Coordinator of the week | 1. Degree programmes select representatives  
2. Coordinator sends introduction to the project and list of goals and objectives to representatives  
3. Coordinator prepares team building activities  
4. Coordinator prepares preliminary project schedule | 1. Short introduction to the project  
2. Short introduction of schedule of the day  
3. Team building:  
  a. Icebreaker  
  b. Name game  
4. Goals and Objectives  
  a. Short presentation of theoretical goals, objective, benefits, and problems  
  b. Group discussion on these four topics  
  c. Presentation of discussion outcomes  
  d. Creation of updated lists of goals and objectives  
5. Project Schedule:  
  a. Presentation of schedule proposal  
  b. Discussion | - A team  
- Updated list of goals  
- Updates list of objectives  
- Project schedule  
- A task |
<table>
<thead>
<tr>
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</table>
| October  | Programme representatives - Coordinator of the week | 1. Programme representatives discuss with colleagues about trends           | c. Creation of project schedule  
6. Task for next meeting  
   a. To discuss current trends in their field and in education with colleagues  
7. Wrap-up | - List of preliminary themes for the week  
- A task |
|          |                                                   | 1. Short introduction to schedule of the day  
2. Trends:  
   a. Group discussion about teaching and education trends  
   b. Group discussion about trends of field of programmes  
   c. Presentation of discussion outcomes  
   d. List of trends to research on  
3. Research:  
   a. Individually research on a trend from the list  
   b. Individually a short, concise presentation of the trend  
4. Themes for the week:  
   a. Selection of trends to become themes of the week  
5. Task for next meeting:  
   a. To discuss the themes with colleagues  
   b. Wrap-up | |

Coordinator sends first invitation to partner universities with preliminary themes and short descriptions of them.

| November | Programme representatives - Coordinator of the week | 1. Representatives discuss with colleagues the preliminary themes for the week  
2. Coordinator prepares paper, post-it notes, tape, and any other | 1. Short introduction to schedule of the day  
2. Themes:  
   a. Discussion about teacher feedback to proposed themes  
   b. Finalised themes for the  
3. Activities:  
   a. Short introduction to brainstorming session  
   b. Timed brainstorming session in groups  
   c. Presentation of outcomes | - List of final themes for the week  
- Preliminary list of activities  
- A task |

Coordinator sends first invitation to partner universities with preliminary themes and short descriptions of them.
<table>
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</table>
| December  | - Programme representatives - Coordinator of the week | 1. Representatives discuss proposed activities with colleagues  
2. Coordinator prepares presentation about structures of the week in previous years | 1. Short introduction to schedule of the day  
2. Activities:  
   a. Discussion about teacher feedback to proposed activities  
   b. Finalised list of activities for the week  
3. Structure:  
   a. Presentation of previous structure of the week  
   b. Development of schedule proposals in groups  
   c. Presentations of proposals  
   d. Discussion  
   e. Development of preliminary structure of the week  
4. Task:  
   a. To discuss preliminary activities with colleagues  
5. Wrap-up | - Final list of activities  
- Preliminary structure  
- Preliminary structure |
| January   | - Programme representatives - Coordinator of the week | 1. Representatives discuss proposed structure with colleagues  
2. Coordinator prepares paper, pens, post-it notes for de- | 1. Short introduction to schedule of the day  
2. Activities:  
   a. Development and planning activities in groups  
   b. Presentations of outcomes  
   c. Assigning responsible group for every activity  
   d. Creation of detailed plans for every activity  
   e. Plan to test activities | - List of groups responsible for each activity  
- Detailed descriptions and plans for every activity  
- Detailed plans for |
<table>
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</table>
|       |              | development and planning of activities | 3. Schedule:  
a. Discussion about teacher feedback to proposed schedule  
b. Detailed schedule of the week | testing the activities  
- Detailed schedule of the week  
- A promotion plan |
|       |              | 3. Representatives and coordinator prepare a list | 4. Promotion:  
a. Discuss approaches to promote the week  
b. Develop a promotion plan | |
|       |              | 5. Wrap-up | 5. Wrap-up | |
| February | Programme representatives  
- Coordinator of the week  
- Production assistant | 1. Representatives prepare overview of outcomes of activity testing  
2. Coordinator prepares a short introduction to storytelling | 1. Short introduction to schedule of the day  
2. Test Results:  
a. Presentation of outcomes of activity testing  
3. Story:  
a. Short presentation on storytelling  
b. Discussion about benefits, goals, approaches, and other related aspects of the week  
c. Creation of a narrative about the week  
4. Promotion:  
a. Reviewing promotion plan and adjusting it according to the story  
b. Developing clear guidelines of how, where, to whom, and when the week is promoted | - All team is updated about the situation  
- If needed, an updated promotion plan |
|       |              | 5. Wrap-up | 5. Wrap-up | |
| March | Programme representatives | 1. Representatives | 1. Short introduction to schedule of the day | - All team is updated |
|       |              | 2. Representatives | 2. Test Results:  
a. Presentation of outcomes of activity testing  
3. Story:  
a. Short presentation on storytelling  
b. Discussion about benefits, goals, approaches, and other related aspects of the week  
c. Creation of a narrative about the week  
4. Promotion:  
a. Reviewing promotion plan and adjusting it according to the story  
b. Developing clear guidelines of how, where, to whom, and when the week is promoted |  |
<table>
<thead>
<tr>
<th>Month</th>
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<th>Preparation</th>
<th>Description of Meeting</th>
<th>Outcomes</th>
</tr>
</thead>
</table>
| April / May| - Programme representatives  
- Coordinator of the week  
- Production assistant  
- Representative of International Services | 1. Representatives prepare overview of outcomes of activity testing.  
2. Representatives prepare overview about promotion  
3. Production assistant prepares overview about practical arrangements | 1. Short introduction to schedule of the day  
2. Test Results:  
   a. Presentation of outcomes of activity testing  
3. Promotion:  
   a. Reflection on how the promotional work is going  
   b. If needed, the promotional plan is updated  
4. Update on practical arrangements:  
   a. Production assistant gives an update about practical arrangements and arrangements for students  
5. Final preparations:  
   a. Reviewing the plan of the week  
   b. Developing individual participation plans  
6. Reflection:  
   a. Planning of reflective activities  
7. Wrap-up | - Whole team is updated about the situation  
- If needed, an updated promotion plan  
- General and final plan of the week |
<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td></td>
<td>Coordinator and production assistant take care of final practical arrangements</td>
<td></td>
<td>Short introduction to schedule of the day</td>
<td>- Reflective learning of staff</td>
</tr>
<tr>
<td></td>
<td>Representatives and coordinator promote the week among colleagues.</td>
<td></td>
<td>1. Reflection on personal learning;</td>
<td>- List of suggestions for next year</td>
</tr>
<tr>
<td></td>
<td>EXECUTION OF INTERNATIONAL WEEK</td>
<td></td>
<td>2. Reflection on activities of the week;</td>
<td>- List of suggestions for next year</td>
</tr>
</tbody>
</table>
| May  | Programme representatives  
- Coordinator  
- Production assistant  
- Heads of programmes  
- Teachers of programmes  
- Representatives of International Services  
- Representatives of managing board | Programme representatives, coordinator of the week and production assistant prepare reflective activities. | 4. Reflection on practical arrangements of the week: | - Reflective learning of programme representatives |
|      | 1. Coordinator of the week prepares reflective activities. | 1. Short introduction to schedule of the day | 5. Creation of list of suggestions for next year | - List of suggestions for next year |
|      |                          | 2. Reflection on personal learning; | 6. Wrap-up. | - Reflective learning of staff |
|      |                          | 3. Reflection on the development process; | | - List of suggestions for next year |
|      |                          | 4. Analysis of staff reflection session and list of suggestions | | - Reflective learning of staff |
|      |                          | 5. Creation of list of suggestions for next year | | - List of suggestions for next year |
Appendix 4. Example of a Modified Future Workshop

Location and Materials:
- A room with a board or a wall where pieces of paper can be attached;
- Chairs arranged in a semi-circle in maximum two rows;
- A pile of magazines, newspapers or other material which can be put, ripped, and used by the participants;
- Post-it notes;
- Blue-tack;
- Multiple scissors;
- Markers;
- Flip chart paper.

Preparations
- Participants are asked to prepare cut-outs and print-outs about social, economical, technological or any other issues which concern them;
- Facilitators prepare the room.

Detailed Description

Preparation Phase (15 minutes)
1. Participants are seated in a semicircle in front of the board in one or two rows; every participant has an easy access to the board.
2. Facilitator introduces the goal of the workshop - creation of project concepts - and describes its structure by explaining rules, structure, and goals of each phase.
3. At the end of the phase participants have an opportunity to ask questions.

Critique Phase (60 minutes):
1. Visual Brainstorm (30 minutes):
   i. Participants go one by one to the board and place cut-outs, print-outs, and post-it notes on the board without any particular order. When placing a piece of information on the board, each participant has to describe the issues in 1-2 sentences; other participants are not allowed to comment or engage in a discussion.
ii. During the session participants can go through additional magazines, newspapers, booklets, and other materials provided by facilitators.

iii. After 30 minutes or when the participants run out of issues to place on the board, the facilitators wrap-up the brainstorm and explain the goal of the next task.

2. Visual Mind Map (20 minutes)
   i. All of the participants are seated back in the semi-circle; the facilitators are at the board.
   
   ii. The facilitators start arranging the issue notes on the board by themes, e.g. technology related issues in one and environmental issues in another. The participants guide the facilitators by giving explanations on the notes if needed and deciding where debatable, multi-dimensional issues are placed.
   
   iii. When all issues are divided into groups the participants and facilitators name each group.
   
   iv. When the groups are named the facilitators wrap-up mind mapping and explain the next step.

3. Group Creation (10 minutes):
   
   i. Each of the participants is given a small post-it notes on which they write their names. The participants have to put the note next to one theme they are most interested in.
   
   ii. This step enables the facilitators and the participants to pick out the most interesting topics. The topics with zero votes are moved to another wall for future reference. The participants, who have placed their votes on topics with one or two votes, are asked to move their votes to other topics; nevertheless, other participants are able to move their votes in order to “save” a theme from removal.
   
   iii. When all themes have three or more votes, the participants are divided into groups of three, four or five. The groups are, preferably, international and interdisciplinary.
   
   iv. After the groups are created the facilitators explain the next task and announce a break. The groups document the issues around their theme by photographing it; they are not allowed to take down the notes which have to be available at all times on the board.
   
   v. The participants are dismissed for lunch. Of course, if the groups want to, they are allowed to start working already during the lunch.
Lunch Break (60 minutes):

Fantasy Phase (60 minutes):

1. Utopian vision:
   i. The participants return from the lunch and get into their theme groups. They are allowed to choose a comfortable place for their work within the premises.
   ii. Group members brainstorm about the utopian vision - a world where this issue does not exist. All ideas, even seemingly absurd ones, have to be written down.
   iii. Through a discussion groups choose or create, by putting several ideas together, one utopia, which their further work will concentrate on.

2. Concept Idea:
   i. Further the groups brainstorm ideas for project which can be carried out to reach the utopia. All ideas, even seemingly absurd ones, have to be written down.
   ii. Through a discussion groups choose or create, by putting several ideas together, one project concept, which their further work will concentrate on.
   iii. As soon as the teams are finished with the fantasy phase, they can move intro the implementation phase.

Implementation Phase (60 minutes):

1. Holistic Concept:
   i. Groups, based on their utopia vision and their concept idea develop a short, structured, holistic concept proposal. This proposal must include basic idea; participating schools; number of student and/or teacher participants; length of the project; predicted expenses; perspective funding sources; goals; anticipated learning outcomes; and benefits of implementation.

2. Presentation or Pitch:
   i. Groups create a short presentation or pitch of their project proposal that will be presented during the final phase of the workshop. The presentation must include the utopian vision of the team and the project proposal
   ii. Length of the presentation is 3 minutes. Use of power point is prohibited.
iii. The groups are allowed to use any material in the classroom to present their work.

*Presentations (45 minutes):*

1. The facilitators invite the groups to return to the initial classroom.
2. Groups present their project proposals; after every presentation there are a couple minutes during which other participants are allowed to ask questions or give feedback and suggestions to the group. Nevertheless, no discussions are allowed.
3. After all groups have presented, the facilitators thank the groups for presentations and explain the wrap-up activity.

*Wrap-Up (15 minutes):*

1. One by one the participants are asked to give two summary points about their experience during the workshop.
2. After everyone has shared their thoughts, the facilitators thank everyone for participation.

References:


Appendix 5. Example of a Guided Reflection Session

**Location and Materials:**
- Room with no tables and plenty of chairs placed or stacked on side of the room;

**Preparations**
- Bowl or box with souvenirs of TAMK; it is the same item which is available in two colours, e.g. a pin
- Facilitators prepare the room.

**Detailed Description**

*Introduction (20 minutes)*

1. Coordinator and production assistant welcome participants to the session. Coffee, refreshments, and snack are provided. The coordinator of the week walks around with the bowl pins and makes sure that every guest takes one.

2. After every guest has received the pen, they are divided into two groups based on the colour of their pen. One group is guided by the coordinator, and the other group is guided by the production assistant.

*Reflection (60 minutes)*

1. Each participant takes a chair, and they form two circles.

2. The coordinator and the production assistant facilitate the reflection; moreover, they take notes that afterwards are used to analyse the week from the organizational perspective.

3. First, the participants are encouraged to share their learning experiences, new thoughts, new ideas they have gotten.

4. Second, the facilitator ask the participants to share their most positive, most negative, and most surprising experiences.

5. At the end of the session each group member has to share with other one thing, thought or idea that he or she will take home from the week.

*Networking (75 minutes)*

1. After the reflection session, the coordinator of the week thanks everyone for participation and encourages participants to continue networking. A fresh supply of refreshments is provided.