BUTTERFLY WORKS

CO-CREATION for a better world

White paper N° 1 on Social Campaigns and Learning

Table of contents

Butterfly Works

Butterfly Works is a social innovation studio that creates communication and education projects in emerging economies. Building on 15 years of experience, we apply tools and methods from the creative sector to social issues worldwide. By connecting to talented people across the world, we co-create tailor-made solutions – never copy-paste and always human-centred.

Read more about Butterfly Works at:
www.butterflyworks.org

What do we mean by co-creation and the Butterfly Works method?

Since our first project in 1999 we have developed our own co-creation method which relies on empowering talents and strengthening societies. With the Butterfly Works method we have co-created and implemented educational and communication projects in over 22 emerging economies worldwide.

Our method is based on the idea of co-creation. Co-creation expresses the idea that "none of us is as smart as all of us", that a solution or product will be dramatically improved by involving makers, thinkers, authors and end-users in its design. First described by the economists C.K. Prahalad and Venket Ramaswamy [3], co-creation has been the vital organising force behind projects as diverse as the open source software movement [1] and the construction of the LEGO factory [2].

Butterfly Works started applying co-creation to the international development sector, turning traditional development on its head. In contrast to rule-bound, top-down approaches, co-creation puts stakeholders at the heart of the development of social programs and products. We started leveraging, amongst others, design thinking, creativity and user participation in order to effectively work together with communities to develop solutions for the challenges at hand. We have come to call this ever-evolving approach, the Butterfly Works method.

The Butterfly Works method relies on mobilising and empowering people that have local expertise. Although the communities we operate in often face challenges with illiteracy, lack of relevant skills, political/social conflict or an inability to access new markets, they are all bursting with the one resource needed to catalyse change: tremendously bright, creative and motivated people. By involving stakeholders at all stages of the development process, a strong sense of ownership is ensured and workable and practical solutions are obtained.

During each project we provide the resources and expertise and help connect the dots, but the community will eventually carry out the project and progress after our initial involvement. These communities range from urban slum dwellers, high school or art school teachers, artists, designers and artisans, to NGOs, Ministry representatives, bloggers, activists and students and their parents. This approach makes the solution truly sustainable.

In this White Paper, we will outline the process and advantages the Butterfly Works method as we use it in the development of our concepts and projects. The emphasis for this White paper on Social Campaigns and Learning will be on two projects: Learning about Living, which began in Nigeria in 2007, and the GREAT Idea project, which began in Afghanistan in 2010*.

The emphasis for the White paper on Design and Branding will be on two different projects: Return to Sender, which Butterfly Works co-founded and co-produced in 2007 and 2008 and Carpet of Life which started in 2012 **. This White paper will be published in autumn 2014.

We intend this paper to serve as a source of inspiration and guidance for those who are considering incorporating co-creation into their own work.

Learning about Living is conceived and developed in partnership by OneWorld UK and Butterfly Works. Great Idea is an initiative of Oxfam Novib and the Coordination of Human Assistance.

**Return to Sender is an initiative of Katja Schuurman, Maarten van Huijstee and Tessa Vos. It was founded with the support of Butterfly Works, HEMA and Achmea. Carpet of Life is an initiative of Butterfly Works and Taragalte Concept.

The Butterfly Works method as compared to traditional approaches in global development

The Butterfly Works method has certain similarities to design thinking, participatory development and the Logical Framework Approach (LFA). So how does it compare and what has it to offer above and beyond these more traditional approaches?

Design thinking is not a traditional global development approach although it is gaining some traction through the efforts of organisations such as IDEO and Standford D. School [4]. Our Butterfly Works method, based on co-creation differs essentially due to the 'co' aspect. In design thinking, which is the conceptual model that designers use to create and evaluate products and services, they move (generally speaking) from 'Investigate, to Design to Plan to Create to Evaluate'. Our method also goes through these phases yet co-creation includes partners and users throughout the process. In contrast to design thinking, co-creation gives stakeholders as much authority as the designer, sharing ownership over the process.

Participatory development [5], like co-creation, engages local populations in development projects, and in some variations can include stakeholder engagement in the entire lifecycle of the project. In the Butterfly Works method however, participants not only conceive of the tool or service, but also actively make and implement it, learning valuable skills in the process that allow them to continue carrying the project.

Lastly, a comparison with the logical framework approach (LFA) [6]. While LFA has some collaborative aspects, it differs fundamentally from the Butterfly Works method in the 'plan of activities' phase. LFA assumes that a solution will be obvious once the problem's context has been sufficiently analysed. At this step, we take the opposite approach by facilitating a series of collaborative workshops with stakeholders that inspire out-of-the-box solutions and unconventional thinking.

On page 6 is a comparison table, which shows the steps in each of these methods making visible some of the key differences between the three methods.

Compared to design thinking, participatory development or LFA, the Butterfly Works method has three distinct advantages:

1. A sense of ownership
After investing significant time and effort in these solutions, stakeholders are highly motivated to defend their long-term existence and viability.

2. Genuine working solutions
Thrashing out the details and implications of a product in a group situation ensures that the final product or service will be practical and appropriate for the local context.

3. Skill Building
Making things and solving problems together is inherently fun. Co-creation involves many people in these enjoyable activities and shares important skills.

Comparison table

The Butterfly Works method	Design Thinking [4]	Participatory Development [5]	Logical Framework Approach [6]
Social need: Problem definition and problem owners	Empathy	Research	Analysis of the project's context Problem analysis/ situation analysis Objectives analysis
Research: User, context, technology and partner research	Define	Consultation	Stakeholder analysis Risk analysis and risk management Analysis of the assumptions
Ideation	Ideation Prototype	Initial conceptualization	Plan of activities Resource planning Indicators/measure-ments of objectives
Co-Creation workshop	Test		
Collaborative making		Design Stage	
Pilot test			
Implementation and scaling-up		Implementation Monitoring and evaluation	

The seven steps of the Butterfly Works method

The Butterfly Works method is divided into seven steps. These steps are not completely separate, but form a continuous process that takes one to two years from start to finish, and three years if you include the development of the upscale strategy.

SOCIAL NEED

SCALING UP

RESEARCH

SUSTAINABLE STRATEGY

IDEATION

TESTING

MAKING
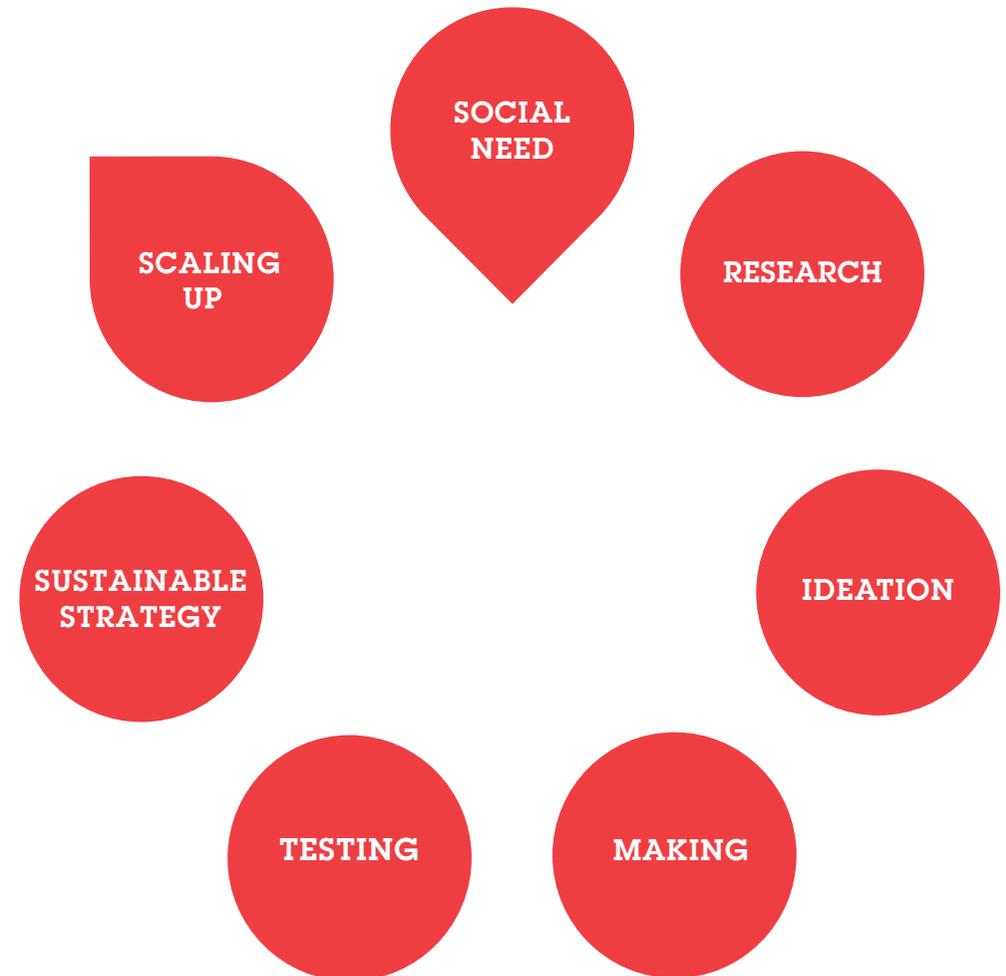
Social Need

The Butterfly Works method always begins with a social need or a social problem. Defining the problem and the problem owners is often half of the work. At Butterfly Works, we generally rely on a partner organisation, local council or ministry to conduct context analysis and baseline surveys in order to establish the social need and commit resources to solving it.

That being said, it is highly likely and often neccessary that the problem definition be reframed before an appropriate solution can be found. This reframing happens either during the user research or in the ideation phase. More on that is in the section on 'user research' and 'co-creation workshop'.

These are two examples of problem definitions from past Butterfly Works projects:

Great Idea: Given the lack of qualified teachers, educational resources and transportation, how can we improve the quality of maths and science education in secondary schools in Afghanistan and keep more girls in school?

Learning about Living: We want to reach and engage young girls and boys in Nigeria with the new HIV/AIDS and life skills curriculum. Can communication technologies help?

It can be difficult to identify the problem owners, their motivations, and their available resources. Different groups will experience a problem in different ways. In Afghanistan, for instance, we work with various NGOs, government ministries, IT companies as well as schools, teachers, parents and students. Some problem owners, such as students, will experience the problem first hand but may or may not have an explicit opinion on it. In contrast, the Ministry of Education may have a clearly defined mandate, but can have few physical or political resources to accomplish their goal.

Visualising your Actor Network, Tool
An 'actor network' [7] can help to describe the various problem-owners, from individuals and NGOs to media groups and government ministries. Visualising the different actors in the network creates insight into how each actor can effectuate a total solution. In the visualisation each actor is denoted with a colour for their role, space indicates degrees of separation from the problem and ability to influence the outcome, and arrows indicate how actors are connected. Technologies are also depicted as actors, as they can exert agency on the problem.

Drawing an actor network is not a document of absolute fact, but instead serves as a discussion piece. It assists the co-creation facilitator in knowing who to involve in the co-creation workshops and helps in managing the motivations and agendas of various stakeholders. Below is an example of an actor network visualisation, which was made for the Great Idea project in Afghanistan.
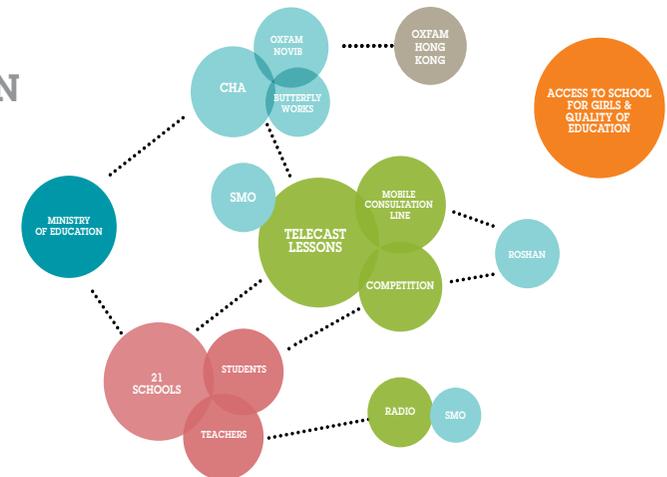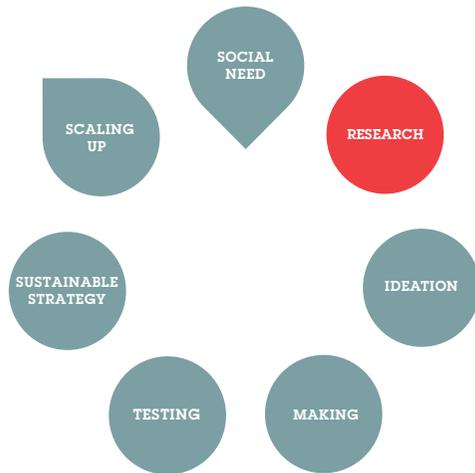

Actor network for the GREAT IDEA project

Research

SOCIAL NEED

SCALING UP

RESEARCH

SUSTAINABLE STRATEGY

IDEATION

TESTING

MAKING

In the research phase we supplement context analysis; baseline surveys and other provided quantitative data with our own research into user needs, the available technologies, and the potential partners.

User research
The end-users are the most important actor of the Butterfly Works method. The method can only be considered a success when end-users appreciate and benefit from the solution and, ideally, when they feel a vested interest in the solution's long-term sustainability. Tools for user research can include interviews, ethnographic research, personas, focus groups, contextual inquiries and web analytics. Whatever the tool, we look for first hand information on the potential motivations of the users, their relationship to technology and the logistics of their everyday lives.

Reframing the problem.
Revisiting the problem definition, established in the first step, through the eyes of the user and their main motivations often leads to a redefinition of the problem or a reframe of the problem.

Through user research for the "Learning about Living" project, we discovered that two of the main concerns of young Nigerians were: "How to avoid pregnancy?" and "How to manage relationships with friends?"

This implied that any solution for spreading the new HIV/AIDS and life skills curriculum should be seen in the light of the actual concerns of the young people.

A particularly useful research tool is a 'persona', an archetypal representation of a user type. Personas are created collaboratively, often with the help of writing a 'day in the life' scenario. Below is an example from Afghanistan:

A day in the life of Sahara Fatim, age 12, grade 7
At home: I live near Charikar in the Parwan region of Afghanistan. I get up at 4.45 am to clean the house and get vegetables and milk for breakfast. Sometimes I can also do some studies in the morning. I like traditional cuisines such as Kabuli Pilau. I am responsible for washing the dishes and cleaning our house. There are six people in my family: father, mother, sisters and brothers. I help at home a lot – about five hours a day! I go to bed at 10 PM. I wish that my family would help more with my chores.
At school: My mother didn't go to school. She is happy that I go to school to learn. She talks to my father about keeping me in school. I like the courses and lessons at school. My favourite subject is Koran and maths. I walk to school with my cousin.
Future: I want to be an engineer like my uncle.
Media and technology: I don't have a mobile phone myself but sometimes I can use my father's mobile phone. I like to read books and magazines, watch TV in my cousin's house and listen to the radio.

A teacher and a student describe the 'day in the life' of a schoolboy in Mazar-e-Sharif. The facilitators provide a selection of questions. (Mazar-e-sharif, Afghanistan, 2012.)

Technologies research
Technologies research depends on the issue and the potential plan of action. At the most basic level, this stage of research must determine if the target audience has access to mobile phones, television, computers and the internet.

Some questions we have asked about mobile phones in Nigeria include:
•What phones are used? For instance, are they Nokias with black and white displays, feature phones or smart phones? In what percentages?
•How many mobile operators are there? What legislation governs these operators? Do citizens have to show ID to get a SIM card?
•Which operators are most popular? Is this due to coverage, price or another factor?
•Is there a 3G network? Easy internet availability?

•*What do people use the phone for? Calling, texting, games, camera, alarm, music, radio, internet, or other uses?*
•*Are there mobile social networks that make it cheaper to send a group SMS?*
•*How much do people pay for a text message and for calls per minute? What is this in relation to the monthly salary of a low wage worker?*

Technology research is necessary to gain more specific information with regard to when technology is used, for what kind of content, and how usage differs across subgroups. Many young people in Nairobi, for example, use morning traffic as an opportunity to listen to music on their phones or to update their Facebook accounts.

A woman in a user research group shows the videos she has on her phone for entertainment and learning. (Dhaka, Bangladesh, 2012)

A selection of phones from participants at a user research group. (Mymensingh, Bangladesh, 2012)

Partner Research

Along with learning more about our existing partners, we work to identify partners that can fill gaps in expertise, such as bloggers, illustrators, and web or mobile programmers. Potential partners can be discovered through professional and social networks, blogs, Twitter, and local TEDx events. Face-to-face contact, either through physical meetings or through services such as Skype, is particularly important part of partner research.

The Actor Network map can help during the partner research phase to define the role of each partner and identify potential gaps in the network.

At the end of the Research phase there is much more contextual knowledge and the problem definition has probably been reframed in the light of the motivations of the users.
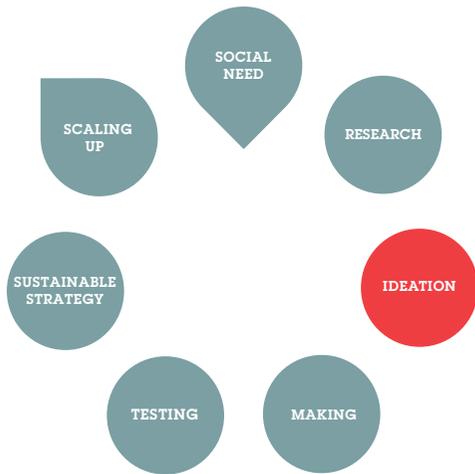
LEARNING ABOUT LIVING

LEGEND
- SOCIAL ISSUE
- CONCEPT
- ORGANISATIONS / PARTNERS
- GOVERNMENT
- DONORS
- PRODUCT
- POTENTIAL TOOLS
- FUTURE USERS
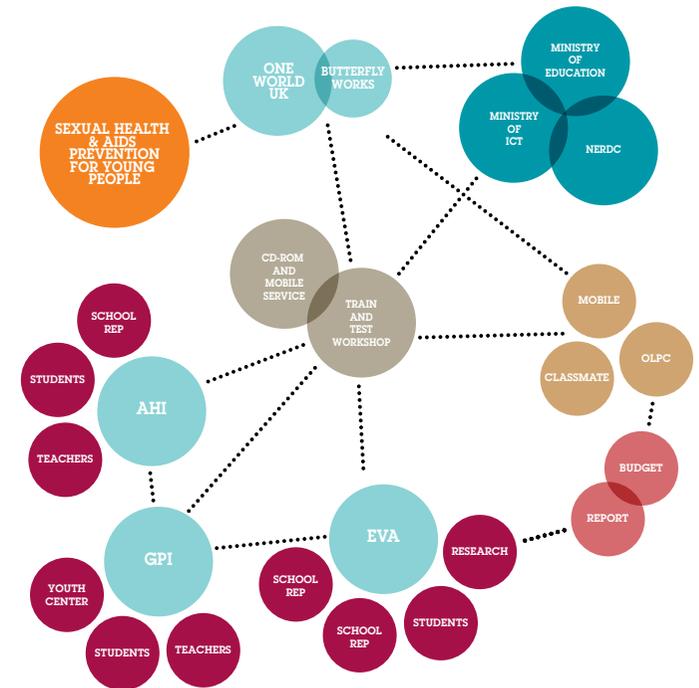
The actor network from the Learning about Living program in Nigeria.

Ideation

Ideation is the creative process of generating new ideas. The aim of this step is to come up with novel solutions to the reframed briefing. This step has three main parts. The first is to generate ideas and possible solutions. The second is to prototype or visualise these ideas in order to communicate them to others. We end the ideation phase with a co-creation workshop in which we reiterate the findings and

Many people think that one just is or isn't creative. We believe that in fact everyone is essentially creative and that it's more a question of learning to tap into ones creative source. [8]. Conductive circumstances in which people feel comfortable and playful definitely help to arrive at new ideas and insights.

Ideation
Getting started
Get people in a creative frame of mind by standing in a circle and having everyone name something interesting they see on their way to work, it can be anything, a beautiful poster, an old wall, and a funny shop. Just to get the ideas flowing.

Random Connections
Collect inspirations in the form of texts, statistics or visuals and then assemble these using either a physical share-space such as a mood board, or an online space such as Pearltrees or the newly released MuralLy. Then get, each

A shared digital inspiration space in Mural.Ly, an online tool that facilitates brainstorming.

person to generate one new idea by making a link between two random inspirations.

'Yes - And' Brainstorm
Run a regular brainstorm with post-its in a group, everyone subscribes to the rule 'Yes And' so whatever another says you can add to it but not detract, no 'Yes But' only 'Yes And' Try it and see what happens. The aim is to arrive at two to three potential solutions that can be used as starting points for the co-creation workshop. These ideas can be revolutionary new proposals, or adaptations of ideas implemented elsewhere. "It's not where you take things from – it's where you take them to" (Jim Jarmusch).

Prototyping
Visualising ideas and making prototypes is also a part of the Ideation step. Doing this at an early

stage has two advantages. First, it allows the team to "fail early, fail fast, fail often" [9], rooting out potential flaws in the initial ideas. Second, it provides the inspiration for the starting points for the co-creation workshop. Generally speaking it is best to work with designers, graphic or otherwise, at this point.

To a large extent you are developing a version of the idea in order to share with users and colaborators. They should be easy to make and be clear that it is unfinished: so people are not scared to comment and have space for interpretation. But at same time they should provide a clear idea on what it could become to also give enough of a basis for others to build ideas on to.

For example making a paper prototype for an App is an excellent way to cheaply generate the idea of how the App can work for user feedback.

A paper prototype for a mobile game. (Amsterdam, Netherlands, 2011)

Co-creation workshop

It is hard to overestimate the value of the co-creation workshop. The workshop creates a shared understanding of the overall process among key players, encourages them to take ownership of the program, motivates teamwork and ensures that the final strategy has been evaluated from many distinct vantage points. During the workshop all participants work together to find innovative ways to address the social need and solve implementation issues. During the workshop the group will repeat the first three steps of the co-creation process in a truncated form. By the end, the participants should be in general agreement about how to design a workable solution.

Conscientious planning is crucial to the success of the workshop. Facilitators lead the collected stakeholders through a series of discoveries and finally towards a cohesive plan. They provide enough input for the participants to make informed decisions, while leaving sufficient space for new ideas to arise naturally. Facilitators conduct dry runs of potential situations, and are familiar with relevant technologies in order to advise on their feasibility.

Guidelines for having an effective workshop:
1. Formulate the main problem(s) as questions beforehand.
2. Select committed participants with different backgrounds, like all sorts of users, organisations and inspirators. The participants from partner organisations need to be people with decision-making power.

The participants of the co-creation work for Learning about Living included representatives of the Ministry, NGO-staff, principals, teachers, parents and students.

3. Make the outcome count by making it binding: what comes out of the workshop is what will be implemented.
4. Plan the workshop agenda and all the needed attributes such as prototypes in minute detail.

Preparing the days' workshop at the co-creation workshop for the Great Idea program
(Parwan, Afghanistan, 2011).

Main steps in the co-creation workshop

A workshop is typically three to four full days in length, and consists of seven main steps:
1. Set the stage
2. Agree on the 'why' and the outcomes
3. State the known
6. Collate the discoveries
7. Plan the way forward

1. Set the stage

This step sets the atmosphere through official introductions as well as less formal questions and icebreakers. Icebreakers serve to get the participants laughing and put them in a creative frame of mind. It also indirectly diminishes hierarchical boundaries by communicating that "we are all equal here".

2. Agree on the Why and the Outcomes

Why are we doing this workshop? What do we want to have achieved by its end? The facilitator must make sure that the goals and questions are clearly formulated from the very beginning. And of course give space to participants to share their expectations and hopes and their possible fears.

3. State the Known

This step shares the existing knowledge about the problem, so that the group has a shared starting point. This includes general statistics, research findings and current solutions by participating organisations and players. The relevant information is presented in visual, user-friendly presentations or info graphics.

4. Inspiration and 5. Discovery

The Inspiration and Discovery steps go hand-in-hand. Facilitators prepare a number of group exercises that help participants to unpack the the question at hand and address its various aspects.

Passive listening should only take up a quarter of the time, with the rest of the workshop devoted to active working and making.

Below are examples of Tools that can be used during the Inspiration and Discovery steps:

Map the ecosystem
Participants draw one stakeholder, such as a child, in the middle of a sheet of paper and draw concentric circles indicating the relative influence of various actors. Once the "ecosystem" is complete, the group maps the potential for a certain technology to open up effective communication lines.

Parents and teachers map the child's learning ecosystem and then indicate where a mobile phone could potentially enhance communication between parties. (Parwan, Afghanistan, 2011)
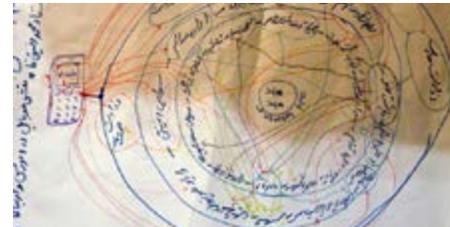
The result: A child's learning ecosystem in relation to mobile technology (Parwan, Afghanistan, 2011)

Issue Urgency Axis
Participants individually write down the issues related to a topic on a sticky note. As a group, they place each note on a graph, with one axis representing urgency, and the other the relative number of people that the issue affects. This gauges which topics warrant the most attention.

Issue mapping in the co-creation workshop for Learning about Living Senegal (Dakar, Senegal 2011)

Present your prototypes.
The facilitator presents the unfinished prototypes from Step 3, Ideation. After the presentation, the participants write down the advantages and disadvantages of each concept, and envision ways in which it could be improved.

A teacher and a partner testing apps for their relevance to school curriculum, fun level, and ease of use. (Kabul, Afghanistan, 2011)

Make user cases
Participants describe how a user will access the end solution, and argue why they would or would not want this solution.

6. Collate the discoveries and 7. Plan the way forward

These two steps are complementary. The participants take the majority of the responsibility for choosing and implementing the final solution. While there is still some room for tweaking, it is vital at this stage that the group agrees on a coherent, binding plan of action.
After discussing, make sure you formulate concrete actions to be taken and specify by whom and when they should be taken.

Trainers and peer-educators develop an actionplan for the development of new lessons for the Learning about Living project. (Calabar, Nigeria, 2011)

Partners in the Great Idea project are presenting the outcomes and conclusions of the workshop to the participants (Mazar-e-Sharif, Afghanistan, 2012)

Collaborative making

This step is taken after the co-creation workshop when the stakeholders have agreed on the final product or service. It is time to discuss the components necessary to successfully implement it. This often involves working with a number of parties online at a distance. We usually partner with local programmers, designers, photographers and filmmakers during this stage and involve the co-creation workshop partners where possible. It is preferable if the design team has close contact with the target group. If making a program for students, for instance, we look for studio that works with young people. We call this Agile collaboration with (local) creative industry.

Examples of products to be made are:
Branding: product name, logo, promotional texts
Website design: wireframes, flow charts, content management system, texts, photos
Game Design: flowcharts, design brief, character designs
Cartoons or animations: character designs, storyboards

In the making phase you go from a prototype to a product. Note that it is not a final product, since there should be possibility to adjust and fine tune, but it should be working and look professional. To save time in remaking everything when there are changes to be made, it is helpful to make a small-scale version for user testing and acceptance.
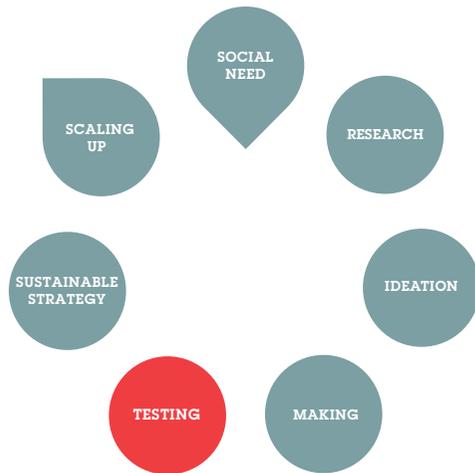

Our partner, Raes, doing a workshop with youth to develop storylines for the Learning about Living project (Dakar, Senegal, 2011)
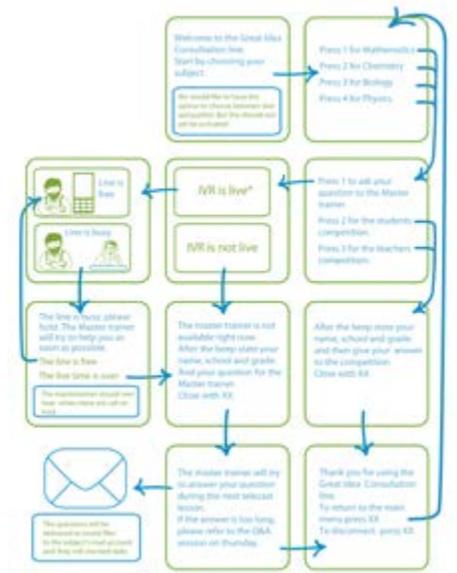
Flow chart for the mobile consultationline of the Great Idea project in Afghanistan .

Pilot testing and finalising the product

SOCIAL NEED

SCALING UP

RESEARCH

SUSTAINABLE STRATEGY

IDEATION

TESTING

MAKING

After a working version of the product has been designed, it is ready to be tested. The pilot test usually consists of two parts:

• A short user and usability test by the production team.
• A longer pilot run by the end users in the actual situation.

The initial test utilises a mixture of new and existing users to gauge the design's usability. We find it helpful to have different groups test each individual component, with one small group testing the product as a whole.
The longer pilot is led by the local partner organisation. It tests the solution in real-life circumstances, exposing the faults and strengths of the program, and ironing out flaws in implementation logistics. At the end of the testing phase, we conduct an evaluation that determines how the solution should be adjusted before wide-scale implementation. This longer pilot testing is usually combined with a Train the Trainers component. Trainers are often needed in the types of programs Butterfly Works develops and including Trainers at this point creates a wider base of solution ambassadors and super users.

Visiting a school during a live telecast lesson of the Great Idea project to see how it is running (Parwan, Afghanistan 2012)

Testing the first lessons of the Learning about Living project with teachers and students to test the timing, level of difficulty and relevance (Lagos, Nigeria, 2007)

SOCIAL NEED

RESEARCH

SCALING UP

IDEATION

SUSTAINABLE STRATEGY

TESTING

MAKING

Sustainable strategy

Our ultimate goal is to find durable answers to social needs, which is why this sixth phase is completely devoted to developing and implementing a long-term strategy so that the project can exist independently and catalyse a positive chain of events.

After the concept has been co-created, tested and implemented, a local management team is needed to run the project on a long term basis. This management team is sometimes already part of the project from the beginning, other times we need to approach a local organisation.

Dr Najia of CHA is talking to a Master trainer in the Great idea project to improve the lessons and make them suitable for mobile phones in the scale up phase (Kabul, Afghanistan, 2012)

Once a management team is found it is our role to connect different actors in our network and actively search for experts that can play a role in the scaling up of the project, both on the financial as well as on the social side. We share the successes and experiences as part of a vivid structure of knowledge sharing.

A young girl is testing the new version of Learning about Living that was developed especially for Senegal (Dakar, Senegal 2011)

Scaling-Up

Scaling up involves the continuous process of improving and embedding the project. When the sustainable strategy is implemented our direct involvement is not needed anymore. However, we believe that a solution is never finite therefore we often continue to work together on scaling activities.

The Butterfly Works method creates the foundations for long term shared ownership and motivated partners that form a strong basis for successful scaling-up. Strong creative leadership is key in order to monitor developments, react when needed and keep the partners motivated to look for new solutions to new challenges. In fact, when scaling-up or adapting a solution for a new area, one is continually going through all the steps of the whole Butterfly Works method.

A solution is therefore never finished and continuously improving.

Learning about Living in Nigeria is currently in its 7th year, and is still growing. It has since been adapted for new target groups within Nigeria and for new countries in West Africa, to name Senegal and Mali.

Learning about Living students in Nigera. (Calabar, Nigeria 2007)

Mongolia

Afghanistan

Pakistan

Nepal

Morocco

Thailand

Mali

Cambodia

Senegal
Bukina Faso

Vietnam

Nigeria

Ethiopia

Srilanka

Venezuela

Uganda

Colombia

Kenya

Indonesia

Peru

Tanzania

Brazil

South Africa

The Butterfly Works method has been used in all the projects Butterfly Works does, all over the world

SOCIAL CAMPAIGNS AND LEARNING PROJECTS

Learning about Living	Nigeria, Senegal, Mali, Cambodia
World Starts with Me	Uganda, Kenya, Vietnam, Indonesia, Thailand
Cambodian Voter's Voice	Cambodia
I Live here	Morocco, Kenya
Words over Weapons	South Africa
Bits Schools	Kenya, Etiopia, Tanzania, Uganda
Building Bridges	Kenya
Geth20	Kenya, Uganda
Great Idea	Afghanistan
Building Bridges	Kenya

DESIGN AND BRANDING PROJECTS

Play and learn with miffy	Venezuela, Pakistan
Crafting Peace	Afghanistan, Pakistan
Taragalte	Morocco
Carpet of Life	Morocco
Made in Fes	Morocco
Tyretrade	Morocco
!SYOU	Burkina Faso, Colombia
Return to Sender	Senegal , Kenya, Nepal, Mongolie, Thailand, Peru, Brazil, Sri Lanka, Vietnam, Cambodia

Projects that have been used to explain the Butterfly Works method

Project information Social Campaigns and Learning

Learning about living
Learning about Living is a cross media program about life skills and HIV/Aids prevention for for primary, junior and senior secondary school learners and out of school youths in developing countries. The program combines a colorful and interactive eLearning environment, a teachers DVD and a mobile phone question and answer service.

Nigeria:
www.learningaboutliving.org
www.learningaboutliving.org/north
www.learningaboutliving.org/forall
www.learningaboutliving.org/extra

Senegal:
www.clickinfoado.sn

Great Idea
Great Idea is a distance and mobile learning project in Afghanistan that improves the quality and accessibility of education for boys and girls within the framework of the vision of the Ministry of Education of Afghanistan.
www.afghanlearning.wordpress.com

Project information Design and Branding
This White Paper will be available from autumn 2014

Return to Sender
Return to Sender finds exceptional products in the poorest regions of the world. By selling these products at the Dutch market together with HEMA (the biggest retailer in The Netherlands), Return to Sender supports the producers and generates an economic stimulus. In this way Return to Sender wishes to help producers and their families build a better future.
www.returntosender.nl

Carpet of Life
The Carpet of Life concept is based on traditional Moroccan carpets called Boucherouite or Boucherwi, made by most families from nomadic background. This craft is relying on instinct and experience rather than set design rules. Women from different villages in the oasis of M'hamid El Ghizlane will transform your beloved wardrobe into a vibrant Carpet of Life – an inspiring artwork you can cherish forever.
www.carpetoflife.com
www.taragalte.org

Thank you

References and Further Reading

1. On Co-Creation: http://www.dish2011.nl/themes/crowdsourcing-and-co-creation

2. http://www.crowdsourcingdirectory.com/?p=64

3. http://en.wikipedia.org/wiki/Co-creation

4. http://dschool.stanford.edu/dgift/

5. http://siteresources.worldbank.org/INTEASTASIAPACIFIC/Resources/226262-1143156545724/Brief_ADB.pdf

6. http://en.wikipedia.org/wiki/Logical_framework_approach

7. Latour, Bruno. Reassembling the Social: An introduction to Actor-Network Theory. Oxford, Oxford University Press: 2005

8. For further reading on Facilitating Creativity, check out for example the work of Jason Theodor on slideshare

   http://www.slideshare.net/jted/the-8-creative-types

9. http://www.fastcodesign.com/1663968/wanna-create-a-great-product-fail-early-fail-fast-fail-often

Is co-creation for you?

If you think co-creation is what your program or organisation needs, we would be glad to discuss how
Butterfly Works can help.
We have a team of experienced co-creation facilitators who have led processes both for Butterfly Works and for
partners across Europe, Africa, Asia and the Americas.

www. butterflyworks.org

Ms. van Riemsdijkweg 57
1033 RC Amsterdam
The Netherlands

Tel. +31 (0) 20 47 11 780
inspire@butterflyworks.org