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Facilitating collaborative problem solving with human-centred design: the Making All Voices Count governance programme in 12 countries of Africa and Asia

Carl Jackson

Human-centred design is an approach to problem solving with its roots in commercial product and service design that is increasingly being used in the public sector and international development. This article offers an introduction to the approach, a case study of its application to problem solving with the Making All Voices Count programme in 12 countries of Africa and Asia, and reflections on its relevance to contemporary challenges and trends in facilitation in the international development sector. The article suggests that human-centred design supports a more engaged, interactive, collaborative, and learning orientated form of group work; is particularly suited to addressing complex challenges; and enables more shared responsibility for outcomes than traditional facilitation approaches. The article concludes that these benefits arise because, when used in the international development sector, human-centred designôs methodological foundation in the humanities offers a set of facilitation tools which feel both fresher and more holistic than those from the disciplines that already dominate the sector. Constraints and risks of using the approach noted relate to: availability of resources to support deep engagement; additional preparation time needed by facilitators; and the need for multiple facilitators for process documentation.

Keywords: human-centred design; facilitation; development programmes; governance; Africa; Asia

Introduction

Human-centred design is an approach to solving problems that I have been using since 2010 to facilitate processes in the international development sector. Human-centred design is a hands on and collaborative approach that encourages people seeking solutions to problems to be more creative and integrate knowledge from diverse experiences. The approach has been popularized in the public / social sector by the philanthropic arm of the San Francisco-based

design firm IDEO[1]. IDEO create consumer products, services and spaces using methods that have a long tradition in architecture and product design (e.g., model making, sketching), a more recent history in software interface design (e.g., user archetyping, usability testing), and integrate participatory techniques (e.g., card sorting, ranking, participant observation, peer assist). In 2009 IDEO was commissioned by the NGO iDE[2] to package these design thinking methods into a toolkit for the international development sector. The resulting Human-centred design Toolkit[3] is now on its second edition and an international community of practitioners[4] has grown up around it supported by the IDEO foundation. Small and large organizations have taken up the approach, including the UK Department for International Development (DfID) in its Amplify[5] design and innovation challenge programme. For a general introduction by one of IDEO founders, see Tim Brown (2009).

The foundation of a human-centred design process is primary research to understand the livelihoods and contexts of the people effected by the problem in question and what their aspirations are. This first stage ensures that the problem solvers build empathy with and gather inspiration from the ultimate beneficiaries of the solution so that it is more likely to be desirable (i.e. used in practice). The second stage of the process uses workshops that encourage problem solvers to think divergently with their hands (e.g. building models) and eyes (e.g. drawing diagrams) as well as with language (e.g. writing concept notes) to create and refine simple prototype solutions that respond authentically to the voices heard through the primary research. This second stage ensures that the problem solvers can make creative leaps, collaborate effectively and get rapid feedback on the feasibility of their ideas. The final stage involves rapid assessments of the likely costs, capabilities and plans necessary to take a preferred prototype solution to the point where a pilot is delivering benefits to the ultimate beneficiaries and can be evaluated. This third stage ensures that the problem solvers can answer questions from decision makers and budget holders about the viability of their solution.

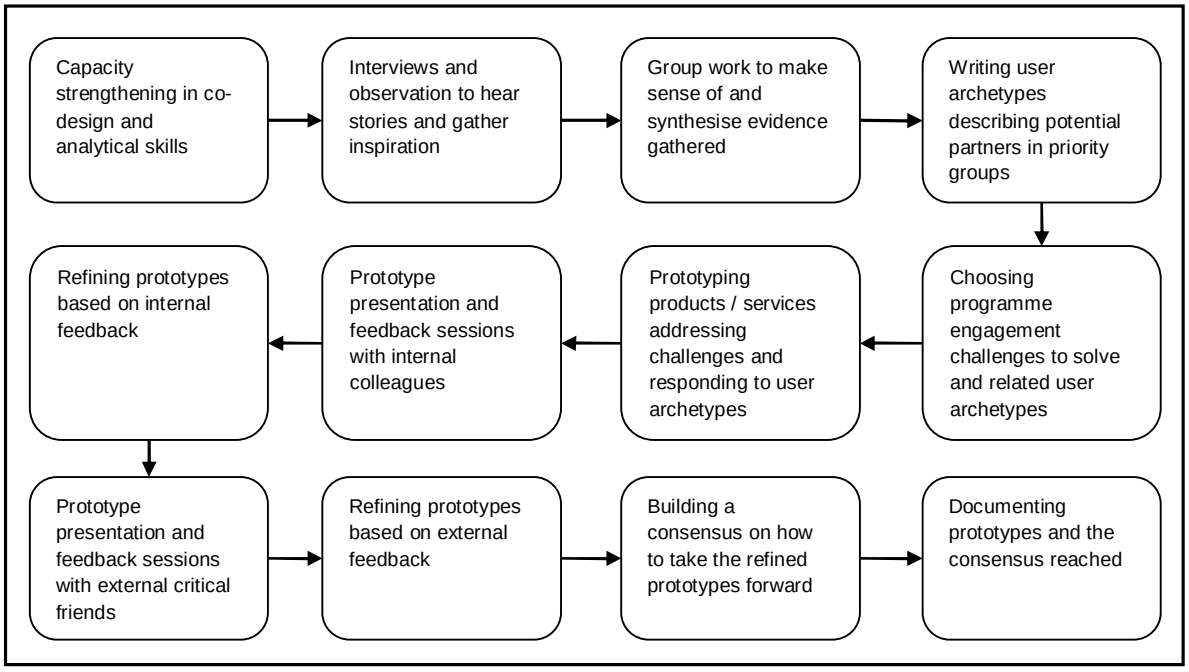
An example of human-centred design with the Making All Voices Count programme

In 2014 with colleagues from Participatory Development Associates[6] and the University of Indonesia Communications Research Centre[7], I provided advice for six-months to the Making All Voices Count (MAVC) programme[8]. MAVC works on issues of governance and accountability by enabling citizen engagement and open, responsive government in 12 countries in Africa and Asia. The programme had already had some success in attracting potential grantees, partners and peers towards its work, but wanted to increase the diversity of this emerging set of relationships. Our task was to support the development of an engagement strategy that would see the following priority groups more greatly involved with MAVC:

- People marginalized because of gender and other power asymmetries
- Local government
- Local business
- Sub-national and sectoraly focused civil society organisations

The terms of reference from MAVC envisaged consultants doing all the research and analysis to produce the programme engagement strategy. However, I was keen that the support provided would have a greater learning and capacity strengthening impact on MAVC staff. After all, they would be the ones using the strategy. Human-centred designôs creative and collaborative methods suited that secondary objective very well and MAVC were interested to explore a novel approach. In practice, using a human-centred design approach with MAVC meant a process of country studies in Ghana and Indonesia, feeding into a prototyping workshop in South Africa. What was significant in terms of learning and capacity strengthening was that the human-centred design approach enabled all the evidence, ideas and analysis that feed the development of the programme engagement strategy to be generated by MAVC staff. As consultants, we focused on facilitating and documenting the process. Box 1 below provides an overview of this human-centred design process with MAVC:

Box 1: Human-centred design process for MAVC Programme Engagement Strategy



Preparing to conduct primary research

The first stage of the human-centred design process was to prepare MAVC staff to carry out primary research during country studies. Over two weeks in Accra, Ghana, and Jakarta, Indonesia, they would learn about opportunities, constraints, and experiences in initiating and sustaining inter-organisation collaboration in the delivery of public services, participatory policy making or other forms of interaction between governments and citizens. Drawing on capacity assessments we prepared a self-study guide for MAVC staff to meet skills gaps that would be needed to undertake the country studies. The guide focused on human-centred design skills (e.g., interviewing, observing, documenting, sense making, and writing user archetypes) and analytical skills related to governance and accountability (e.g., local political dynamics, livelihoods of groups marginalised by power asymmetries, and government responsiveness to citizen engagement).

In parallel, our partners in each study country (Participatory Development Associates in Ghana, and Communication Research Centre in Indonesia) used their strong vertical networks to set up interviews with people from the priority groups mentioned above who were currently missing from MAVCôs relationships.

Country studies

For the next stage of the human-centred design process three to four MAVC regional staff were supported to conduct country studies in Ghana and Indonesia. The support consisted of briefing sessions, logistics and accompaniment for field interviews, and facilitation of group work sessions. The first stage of the country study involved around twenty in-depth interviews over a week with key informants from priority group to hear stories and gather inspiration about inter-organisation collaboration issues. The purpose was to enable MAVC staff to understand the issues people already experienced in the kinds of collaborations the MAVC programme was encouraging them to form. In this way MAVC staff would be better able to design relevant (desirable) engagement products and services.

Working in pairs, one MAVC staff member gathered evidence using a set of semi-structured interview questions about collaboration. At the same time the other person, used photos, rough notes, etc., to capture impressions on contextual factors that would give further insights into the answers given by the interviewee including:

- The organisational environment
- The kinds of people in the organisation
- The style of working / interacting

- How the team was received as an example of how external organisations are related to the roles of interviewer and contextual documenter were rotated across the different interviews so that all MAVC staff built their capacity in each role.

Each day following interviews MAVC staff came back together for Group Work. This was an opportunity to share and synthesis interview notes and the contextual evidence gathered (e.g. photos); and to work on constructing end-user archetypes of typical audiences for programme engagement. Group work activity typically involved:

- Producing a poster from each interview setting out the intervieweeôs roles, experiences, risk perceptions, support needs, benefits anticipated from inter-organisational collaboration and other evidence gathered relating to contextual factors
- Presentation and clarification of posters with amendments noted
- Reflecting on the interview process and ideas for improving questions or process for the next day

In the last two Group Work sessions of each week, MAVC staff grouped the twenty or so key informant posters into similar types and synthesised these types into User Archetypes using a standardised template (see Box 2 Example User Archetype). A user archetype can be thought of as a quick reference guide to a typical person who might use a product or service. To be effective, user archetypes must be built on actual facts and opinions, not our own assumptions ï hence the big investment in meeting a diverse set of relevant people during the country studies. The draft User Archetypes were peer reviewed and a group discussion sought to pull out additional insights that emerged from the Country Study week (e.g., potential engagement tools, approaches, objectives, etc).

Through the country studies in Ghana and Indonesia, ten User Archetypes were developed that would go on to inform the prototyping of programme engagement products and services at the Human-centred design Workshop in South Africa (for an example see Box 2 below). Each user archetype was given a name and tag line to help them become part of the MAVC teamôs shared understandings:

- Olivan ï The Results Seeker
- Felicity ï The Noise Maker
- Simon ï The Resource Mobiliser
- Dewi ï The Determined Broker
- Jefferson ï The Trendsetter
- Joko ï The Forward Thinking Bureaucrat
- Lovis ï The Independent Changemaker

- Dimat ï The Connected Opportunist
- August ï The Passionate Advocate
- Jacob - The Native Son

Design workshop

The three day design workshop in South Africa that followed the country studies brought together MAVC staff from across the programme and, on the last day critical friends from Civil Society, business and NGO sectors in South Africa. The purpose of the workshop was to prototype engagement products and services that would encourage and enable a more diverse set of actors to partner with the MAVC programme. The workshop began with a session to gather and discuss examples of engagement from outside of the international development sector sectors and outside of work. The objective being to develop a wider view of what engagement products and services can look like and so avoid jumping to familiar conclusions. Human-centred design works well when familiar frames of reference are challenged by acknowledging the wealth of alternative experiences participants can bring to the table from their private lives and past careers.

Box 2. Example User Archetype

Jacob - The Native Son

óBuilding better buildersô

Behaviours

Jacob is a credible media practitioner in the community. He works on a common need and is able to complete activities within a set timeline.

His content is community driven and is based on community needs. Relies on information gathered from the community and simplifies it for consumption by local communities

Actively involves communities in civic education and radio programmes to amplify their voices to the authorities.

Collaboration Scenarios (expanded)

- Taking lead in engaging government, private sector and local communities through forums and radio programmemes to address community needs. Isaac does this by facilitating debates on radio that brings together community representatives and elected leaders.
- Engaging with like minded organizations (players in the same sector) to learn from each other and improve on service delivery.
- Working with learning institutions through exchange programmemes to share best practises and sharpen each otherôs skills

Collaboration Risks	*Collaboration Stakeholders*	*Collaboration Incentives*
• Lack of identity • Compromise on values • High expectations from the community	• Government agencies • Sector specific agencies e.g. other community radio stations, social services organization/orphanage • Learning institutions through exchange programmes	• Trust building • Improving livelihoods through income generating activities • Sharing expertise/skills

Jacob - The Native Son

"Building better builders"

Background

Age Bracket: Early 40's
Role: Journalist / Community Builder
Sector: Media
Level of Expertise: 15-20 years

Main Points

- Passionate and in touch with issues affecting communities
- A risk taker and offers all to transform society
- Non-partisan and doesn't compromise on values
- Practice stewardship

Goals

- Transform society
- Promote service /content provision
- Educate communities on their basic rights.
- Challenge the status quo

Frustrations and Pain Points

- Lack of resources
- Lack of expertise/skills
- Unresponsive traditional and national authority
- Interference and threats from local communities and authorities

Collaboration Scenarios

- Government organizations including police department, social services department etc
- Women organization to address issues affecting women
- Mentors
- Exchange programmes ï To learn from each other on best practises
- Inter-sector exchange/Interaction

Narrative

He is passionate and fearless about what he does and carries out need assessment on issues affecting local communities. He gets people to take responsibility for their physical space and surroundings.

His work revolves around people and this influences his decisions on how to interact with politicians, traditional and local communities. He is a forward thinking leader and is not intimidated by culture. He uses theatre to address community issues that are considered "sacred".

He engages everyone in the community to address issues that are ignored by politicians and traditional authorities through civic education

He is a peacemaker and resolves conflict through dialogue making the community a better place to live in.

Next, we brought the whole MAVC team up to speed with the recent country studies in Ghana and Indonesia, including sharing and clarifying the ten written user archetypes developed there. No one team member had interviewed all the potential partners met during

the country studies, and some hadnôt participated in the studies at all. But because of access to the User Archetypes important collaboration opportunities and constraints potential partners had voiced were now easily accessible to all staff, to inspire and guide prototyping work.

The human-centred design process moved forward another step using a Market Place process with MAVC staff identifying programme engagement challenges they wanted to develop solutions for. A Market Place involves sticking ideas on cards to a wall, the whole group reviewing them, and adding their names to those they are interested in working on further. Drawing on the user archetypes, each member of staff proposed a challenge and through a process of clarification and synthesis during the Market Place the team formed four sub-groups to work together for the rest of the workshop on one of the prioritised engagement challenges. They also agreed on the two or three user archetypes most closely related to each challenge they would use to guide their prototyping.

The process of prototyping in human-centred design is quite unfamiliar to many people. So a presentation, mentoring and a tip sheet were provided at this stage in the process. Four steps were suggested:

1. Turning the challenge on its head to create a visionary title for a product or service that would be its solution. This helps to create a temporary boundary within which to think freely.
2. Reflecting on the selected user archetypes and on examples of engagement products and services from the other spheres, brainstorming to produce divergent insights that create new choices to make regarding the product or service vision (rather than converging on a solution too quickly.
3. Clustering the insights from brainstorming and choosing one to create a tangible representation of the solution by building a prototype (i.e., a rough physical model, a drawn storyboard, a video / photo story, a role play etc).
4. Regularly checking the prototypeôs relevance to the selected User Archetypes ï would it meet the User Archetypeôs needs, goals, collaboration scenarios, etc.

The prototyping part of human-centred design is very creative, and so, as well as encouraging MAVC staff to dive into working with their hands and enjoying this more playful approach, we also provided a range of craft materials and tools including:

- Coloured card
- Celotape
- Bendy straws
- Modelling clay
- Flip chart paper
- Wide masking tape
- Video cameras
- Digital cameras

- Markers
- Scissors
- Cardboard
- Lollipop sticks
- Paper face and hand cards
- Polystyrene shapes

The tip sheet that was distributed provided an outline of the different suggested prototyping methods in a way that helped show how easy it is to explore and represent the kinds of technical and policy ideas usually encountered in international development visually and tangibly (see Figure 1 below). For example, a **rough physical model** of a service or tool can make a two dimensional idea come alive It can represent a process in three dimensions (e.g., exploring different combinations and sequences of the stakeholders, resources, activities involved in an assessment, capacity building or decision making event). For example, the size of elements modelled relates to relative power or the space between elements relate to communication gaps to be bridged.

A **narrative storyboard** imagining the complete experience of a stakeholder or user through a series of rough sketches (e.g., stick figures and speech bubbles) helps to explore perspectives, sequences and time-scales. A storyboard can walk through how a stakeholder or user would ideally respond to an intervention (e.g., what their initial assumptions and needs are, what happens as they encounter different people and resources and how their behaviour or abilities change in the end). A storyboard can illustrate how a sequence of interactions and discussions between idealised actors can move toward a desired outcome (e.g., how a new kind of organisation or mechanism enables traditional actors to come together in unexpected ways).

Video / photo stories can be a powerful way to communicate a narrative message without the need for text. Documentary films and magazine features often use quite raw, real life images to tell a story. We are all getting used to capturing and sharing stories about our holidays, leisure time and family celebrations with video and photos on instagram, twitter and facebook. By writing a simple script with dialogue that conveys a message in everyday terms, perhaps with a life like scenario in which the issue plays out, you have the basis for filming or photographing a series of scenes that communicate the message in a powerful way.

The emotional experience with a tool or service is sometimes best expressed through a **role play** with team members taking on the character of a stakeholder or user and reviewing a video of the exchange. Role play can be a great way to uncover and explore implicit understandings that may block or enable a service or tool to play its intended role (e.g. taking on the role of a collaborating partner or target for influence in a process and exaggerating positive or negative behaviours to stress test assumptions of how people will respond to an intervention). It may be that introducing a third role or different context to the role play may

lead to unexpected changes in dynamics. Role play is good for trying out radically different approaches to influencing stakeholders or to explaining the conditions under which collaboration will be possible (e.g., a safe environment to try new arguments or attitudes out for traditional challenges).

Figure 1 MAVC Prototyping Example

The first stage of prototyping ended by lunchtime on the second day of the workshop. We then facilitated a rolling peer assist session for MAVC staff to present prototypes to their colleagues. They explained the challenge addressed, the user archetypes that related to this challenge, how the proposed product or service addressed these, and asked for advice on how to resolve outstanding issues in the design. Colleagues provided specific suggestions for improvement and more general feedback. The rest of the second day was then set aside for improving the prototypes to take on board suggestions and feedback in preparation for a second peer assist session with external critical friends on the third and final day of the

workshop. During this period as facilitators we played a light challenge role, engaging with MAVC staff to explore how they had drawn on the user archetypes and integrated feedback from the rolling peer assists as they further developed their prototype solutions.

The second peer assist session brought together practitioners from the civil society, business and NGO sectors in South Africa in the capacity of critical friends. The composition of the critical friends group was chosen to be broadly representative of the priority groups MAVC wanted to more engage with. This ensured that the Human-centred design process continued to hear ideas and gather inspiration from intended service / product users as the designs were further developed. MAVC staff presented their improved prototype programme engagement products and services and the sessions were videoed to document the discussions and feedback received. The four prototypes developed during the Human-centred design workshop met the challenges of:

- Navigating towards the real decision makers in each country who decide whether public services engage in higher risk collaborations for more responsiveness to citizensô needs
- Identification and inclusion of marginalised and grass roots actors in funding, action research or multi-stakeholder dialogue activities (see Figure 1 above)
- Influencing technology, civil society and policy entrepreneurs with research and evidence on the appropriateness and impact of different types of approaches to address citizensô actual needs and behaviours, to the responsiveness of the state, or to the role of business
- Networking organisations and groups working on citizen rights across different sectors so they can be more effective and less open to intimidation

The final stage of the Human-centred design workshop involved a facilitated session for MAVC staff to review the feedback received from the critical friends peer assist session, assess the viability of the prototypes in light of this and build a consensus on how to take prototypes forward within the programme engagement strategy reporting stage. The outcome of this session and the previous stages of the Human-centred design process were subsequently documented and structured by Westhill Knowledge within a programme engagement framework and report for the MAVC consortium.

Human-centred design as a more engaged, interactive, collaborative, and learning orientated form of group work

As a facilitator, my reason for using a human-centred design approach has been to encourage staff in the international development sector to experience alternative ways of exploring problems and forming solutions. Staff in our sector, me included, often have backgrounds in

the natural and social sciences rather than the humanities, and particularly not in art, theatre or craft. We're most comfortable relying on language, mathematics and single point perspectives. As such, people's default approach to problem solving often relies on debating theories, refining statements and hypotheses, tabulating data, constructing budgets and timelines. There's nothing fundamentally unsuitable about these approaches or a need for an either or choice with alternative ones. Rather, I've seen facilitating with human-centred design as an opportunity to build enthusiasm for a more engaged, interactive, collaborative, and learning orientated form of group work. Often traditional group work feels harder and less productive than it should, and so a method like Human-centred design that challenges and surprises people is really valuable.

Human-centred design includes methods that are less familiar in an international development setting so that using them can feel refreshing and enjoyable. A similar effect can be imagined if we consider the effect of a theatre director introducing statistical analysis and theories of rights into the restaging of a well know play in order to break free from over used approaches to rehearsal. That's not to say that the methods used in Human-centred design are entirely alien to staff in the international development sector. In their hobbies and leisure pursuits (e.g., playing a musical instrument, home decorating, sports, cooking, dancing, etc.) and in early career jobs people often have relevant alternative experience. So, another opportunity that facilitation using Human-centred design gives rise to is for people to bring into their problem solving practice aspects of their selves that might otherwise remain hidden. The opportunity to bring these wider skills and experiences into the foreground can allow people to be more wholly present, confident and reflexive in their problem solving.

The way that Human-centred design enables a group of people to be fully engaged in gathering and synthesising the primary evidence upon which to base their explorations (i.e., generating User Archetypes) and in communicating and refining their proposals (i.e., developing prototypes and sharing them through multiple peer assists) produces really consensual decision-making throughout the process of collaboration. And as mentioned earlier, Human-centred design is a sufficiently robust facilitation approach to allow an external consultant to take responsibility of delivering a substantial process outcome like a new strategy whilst at the same time allowing the client for that outcome to be the primary agent of learning and recipient of the capacity strengthening that lead to that outcome.

Human-centred design's suitability for complex challenges

The human-centred design approach is particularly useful in problem solving for complex (e.g., wicked / fuzzy) international development challenges. Because it draws on methods

from sectors (e.g., architecture, software design) and disciplines (e.g., art, theatre, craft) that are largely peripheral to international development programmes, it feels like a neutral approach when addressing complex problems that typically need inputs from multiple well known and contested sectors and evidence bases in the natural and social sciences (e.g., epidemiology, economics, comparative politics) rather than a single sector perspective. The neutrality of the methods seems to help to diffuse or perhaps distract from longstanding theoretical and conceptual antagonisms and frees participants to share their knowledge and generate insights in newly integrative ways.

By encouraging people to systematically draw on primary evidence from ultimate users and their own private lives in preference to dominant technical and policy positions, Human-centred design promotes consideration of truly diverse choices. There is perhaps a similarity here to the Future Search approach of Weisbord and Janoff (2000) and other systems thinkers such as Ackoff. They stress the need for all parts of the system to participate in understanding the whole system and addressing changes needed. Other facilitation methods sometimes seem to merely help to throw up into the air a mass of familiar opinions which, when they settle look disappointingly like answers we are already familiar with. By enabling people to think visually and tactilely (e.g., prototyping through models, sketches, videos, etc) Human-centred design supports freer thinking. Too often the thought silos we find ourselves in are tackled by facilitating processes that throw more concepts or data at the siloôs walls, which is limiting because it keeps thought in the realm of language and maths alone. Human-centred design helps us to rise above those silos by engaging our other (non-verbal) senses for learning and communication.

One of the softer outcomes of using Human-centred design is that its playful use of physical modelling, visual diagrams and peer feedback builds trust and confidence between participants who typically have unspoken doubts and reservations about how to work in diverse groups on complex and emergent challenges. Playfulness in prototyping seems to level out status differences and produce a feeling of togetherness because everyone has taken a risk and made the effort to work with materials and tools that remind them of more relaxed and childlike ways of creating and learning.

Human-centred design: enabling more shared responsibility for outcomes than traditional facilitation approaches

The facilitation approaches that were still dominant five years ago drew on perhaps three traditions: graduate teaching, corporate event management, and intergovernmental conferences. Each of these traditions essentially framed facilitation as an approach to

coordinating audiences and speakers with reference to logistics and agendas. Facilitators were little more than travelling facilities staff, plugging a capacity gap at event venues (typically hotels) whose staff werenôt perceived as having sufficient understanding of the needs of the international development sector. From graduate teaching facilitation inherited approaches to information transfer such as seminars and tutorial groups where what was needed were seating arrangements, presentation aides and timetables that enabled a series of speakers to stand in front of a pre-assembled audience. From corporate event management facilitation inherited approaches to networking such as fairs, meet and greets, and receptions. In this case what was needed from facilitation were name badging, allocation of display space, and catering that helped people who didnôt know each other to discover related interests and exchange contact information. From intergovernmental conferences we inherited the need for facilitation to ensure that everyone had an opportunity to make their point or cast their vote through approaches to debate such as plenaries, working groups and drafting communiqués.

In terms of facilitationôs evolution, the rise of micro practices to group communication (e.g., brainstorming with post-it notes, simultaneous transparent note taking on flip charts) and group formation (e.g. energizers, ideas market places) are, while significant, less important than two other trends we can see at work in Human-centred design. The first trend is for facilitators to share responsibility with subject experts for the availability of content in a process or event by enabling participants to co-create knowledge. In this case what is needed from facilitation is the design and stewardship of a process within which many perspectives (except the facilitators) are heard, personal assumptions are reflected upon and multiple loops of synthesis and consensus building take place. In this context subject experts are involved less as authoritative speakers and more as critical friends. The second trend is for facilitators to share responsibility with subject experts for selecting learning methods that are appropriate to the sector and subject focused on. Here facilitation needs to understand the existing dynamics of knowledge production and exchange in a given context. Based on an analysis of the opportunities and constraints this presents for achieving a learning outcome, facilitators can then choose methods that are most likely to avoid blockages and build on enabling conditions for group working.

What is driving these trends isnôt firmly established, but there are a few contending ideas. The need to facilitate processes for the co-creation of content is partly being driven by the increasing levelling effect that the Internet has had on knowledge production and consumption. Blogs, social media, Google, wikis, etc have put the means to publish and access the kinds of information used in international development in many peopleôs hands, not just those of staff in think tanks, universities or business R&D units. Co-creation is also being driven by the expectations of more recent graduates who are used to the networked

ways of learning and writing encouraged by the move to course work assignments as a significant element of university teaching and assessment. The practice of facilitators selecting contextually relevant learning methods is being driven more internally by the crossover of people and skills from the knowledge management and organisational learning fields into facilitation work where these capabilities are already established. Traditional facilitation, cast as a facilities / coordination role, didnôt attract the kind of people who now often do facilitation.

Conclusions

Compared to human-centred design approaches, problem solving in the international development sector is less well served by traditional facilitation approaches because they can often:

- Reinforce participants disciplinary and sectoral assumptions
- Exclude useful skills from participants social and leisure interests
- Manufacture ownership and consensus at the end of a process rather than nurture it throughout
- Fail to meet the need to rise above siloed thinking that complex challenges demand
- Privilege subject experts views on appropriate content and methods to the detriment of participants knowledge and the wider context for learning

This is because, when used in the international development sector, human-centred designôs methodological foundation in the humanities offers a set of facilitation tools which feel both fresher and more holistic than those from the disciplines that already dominate the sector. This could be something of a honeymoon effect, which if human-centred design became very widely used, would lose some of its edge. There are other constraints and risks in the Human-centred design approach that should also be kept in mind:

- Primary research and iterative peer / critical friend review cycles canôt be rushed or skipped ï resources need to be available to support deep engagement
- Hands-on and visual prototyping methods need craft materials, multi-media equipment and software tools that arenôt readily to hand ï facilitators need to come well prepared
- Feedback on prototypes needs to be well documented (filmed as well as noted) to be easily accessible for the refinement of designs ï two or more facilitators are needed

Overall though, human-centred design offers a robust, refreshing and effective approach to facilitating problem solving in the international development sector, particularly for challenges that are complex and for diverse groups that need to build trust.

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