Be a Member

Redesigning the portfolio of a professional association around member involvement

Neema Izarin
October 2019

Acknowledgements

Lying here before you is my thesis, which documents my last journey as a student before graduating. It has been a challenging, fun and rewarding journey to go through. It has been a tremendous learning experience, not only on an educational level but also on a personal level. I would not have been able to accomplish this milestone without the support and feedback from the people around me.

Sylvia, thank you for showing me that I can rely on my abilities as a designer. For your unwavering good mood and positivity and your expert advice on how to stay on top of my graduation. Without that I would have probably struggled much more.

Sander, thank you for introducing me to Frame Innovation. It made my graduation much more challenging but your enthusiasm and advice helped me through my all Frame Innovation struggles. I view this method as a great addition to my skills as a designer.
I want to thank you both for your guidance, feedback and encouragement throughout this process.

Vicky, thank you for our biweekly meetings that pulled me out of my bubble and allowed me to reflect on my work. I appreciate the confidence you had in me and my work.

Madeleine, thank you for your critical opinions. Even though I did not always agree with you, your input was always highly appreciated.

The rest of the BNO team, thank you for making me feel at home from the very first minute I walked into the office. I enjoyed coming in which made my graduation so much easier.

Thanks to my co-industrial designers for letting me pick your brain and helping me out when needed. Thanks

to my other friends and my family for being there for me and supporting me, especially during the tough deadline weeks. Albert, special thanks to you for going through my final report and your 350 comments

A special thanks to Bram. Thank you for your endless support and encouragement. Your patience during the stressful times, your valuable input and the constant belief in my abilities, even when I had my doubts.

My time as a student has come to an end and it is time for me to finish my Strategic Product Design master and leave the TU Delft. It is with confidence that I can say that I am ready to stand on my own two feet and call myself a designer.

Sincerely,
Neema

Abstract

Associations have been around for centuries but for the last decade they are struggling with recruiting and retaining the younger generations. This thesis focusses on a specific type of association, namely a professional association. The organization that is the subject of this thesis is the BNO, the professional association for Dutch designers. The goal of this project is to find a way for the BNO to attract and retain more members.

It is no longer self-evident for professionals to join a professional association. Where the Baby boomer generation became members for life because that is 'just what you did', the younger generations tend to continually ask "What's in it for me?" and act like members not clients. An important classification for the types of members used in this thesis is the one given by Sladek (2011). She classifies members into givers and takers. Givers willingly pay dues and volunteer their time as they see it 'as the right thing to do' (are often from the Baby boomer generation). Takers on the other hand say "I will show up if you can show me value".

In this thesis Frame Innovation is used as the method. Problems that are characterised as being open, complex, dynamic and networked are analyse, explore and redesign with the nine steps of this method.

To understand the problem, six paradoxes where developed that lead to the definition of a new problem statement: there seems to be a lack of overview and purpose in the BNO portfolio which makes the portfolio seem like a patchwork of services. This problem was translated into a design goal where the patchwork is transformed into a coherent portfolio with a clear purpose and overview in order to establish the value of the BNO more clearly. Later a core paradox was added to better understand why the problem was hard to solve: The BNO is an association, however at the same time it calls itself a professional organization. These two roles contradict each other on some important aspects.

Subsequently, the context was established which represents the inner circle of stakeholders and the interpersonal relationships and value exchanges between them. The same was done for the field but then with potential stakeholders. The Context and Field helped discover the factors that underlie the needs, motivation, and experiences which are necessary to define the themes for this project.

There are three main themes for this project: Representation, Value and Responsibility. These main themes are supported by four sub-themes: Sense of identification, Recognition and acknowledgement, Relationship and Centralisation versus decentralisation.

What follows is the development of frames that allow for the reframing of the problem. In this thesis six frames were defined. These frames were: The BNO as 1) an educational institute, 2) a polar expedition, 3) a National Park, 4) a café, 5) a travel agency and 6) a solar system.

With the themes and frames six potential futures for the BNO portfolio were developed. From this, one final frame was chosen to redesign the BNO Patchwork: the solar system. This frame allows to focus on building an emotional connection with members as the solution. It emphasizes the BNO's whish for members to see the membership as relational based and not transactional.

The solution is a portfolio framework where, by actively involving members, responsibilities are taken both by the BNO and its members. This is done through three zones of the framework that are translated into three sub-portfolios: the Team portfolio, Collective

Be a Member

portfolio and Member portfolio. This division defines clear roles for both the BNO and its members. With the framework the BNO is able to establish a portfolio with the motto 'An association is something you build together' leading to more a more sustainable approach to memberships.

Table of contents

Be a Member

Introduction

'It is not self-evident anymore for designers and design agencies to join the Beroepsorganisatie Nederlandse ontwerpers, the BNO'. The above statement from the BNO was the instigator for this graduation project. The BNO exists thanks to its members, but the last decade the number of members has decreased. The BNO is not the only association that is struggling. Being a member of an association used to be self-evident, but this is not the case anymore. Associations, in many forms and sizes, are encountering a decrease in the amount of memberships and an increase in the average age of their members, as attracting younger members has proven to be difficult in recent years (KvK, 2018). This is due partly easy access to profession knowledge which influences the (perceived) value of the BNO. The downward economic cycle also caused a higher outflow of members over the past few years. However, the people who do join the BNO are generally satisfied with the value of the association. The BNO wants more designers and design agencies to profit from the value they can offer.

The BNO asked for to discover the perception the designers have of the BNO and their needs. With the discoveries a proposition was to be designed that leads to more people joining the BNO. The proposition should include an implementation plan.

After initial research it was discovered that members join for different reasons, but it is important for them to know what value they get for their money in order to become a member. They also have to experience the value when they are member in order to stay a member. Therefore the initial assignment for the graduation was defined as: design a service proposal which leads to a clearer value for (potential) members and therefore will attract new and retain current members. This so the BNO can keep existing and supporting designers and the field of design. This thesis explores the assignment, the underlying problem and proposes a solution.

Background

This phase of the thesis will introduce the Frame Innovation used for this project, the problem context and its history.

Method

Project Context

Archaeology

Method

This project applies the Frame Innovation method as developed by Dorst (2015). The choice for this method was made because of the perceived limitations the BNO context seems to be predisposed to. The context is challenging as an association has to answer for itself to members and it has their obligatory tasks. Therefore a method which requires reframing will hopefully open up the possibilities and break open the restrictive view that an association can pose. Frame Innovation is also a method designed especially for open, complex, dynamic and networked problems and therefore fits the problem the BNO has. There are many players involved who influence the problem in in different ways . Working with a new methodology gives an opportunity to expand my knowledge, learn something new and explore something different than the more common Double Diamond method (Design Council, 2005) that would otherwise have been used. This chapter introduces the method and its nine steps which form the basis of this project and the structure of the thesis.

Dorst was triggered to develop Frame Innovation by what he saw in the field. Successful organizations were lost trying to tackle the difficult problems of today's society. These problems are characterised as being open, complex, dynamic and networked (figure 1). An open problem is a problem where the system boarders are not clear or rigorous. It cannot safely be said which factors and stakeholders to include or exclude in the problem solving process. A complex problem consists of many elements, with numerous connections between them. The potential interdependence can create a system where a small decision can have much repercussion in apparent unrelated fields. Problem situations that change over time through adding new elements and shifting connections are typified as dynamic problems. Networked problems are problems where different players are potentially connected and

therefore can influence each other. What people do in other seemingly unrelated fields might affect the current problem field. Dorst saw a need to introduce a novel way to solve problems that are typified by these characteristics in fields that are not yet familiar with design practices.

Frame Innovation emerged from lessons learned from studying the activities of top designers and was built on the very detailed and subtle understanding of design that has emerged from over 50 years of design research. Dorst has chosen design abduction as the starting point for this method. Design abduction is one of the four different basic reasoning patterns in problem solving: deduction, induction, (normal) abduction and design abduction (figure 2). In design abduction you only know something about the nature of the outcome. The challenge is to figure out what elements to create without knowing the how. Hence, the how has to be chosen or created.
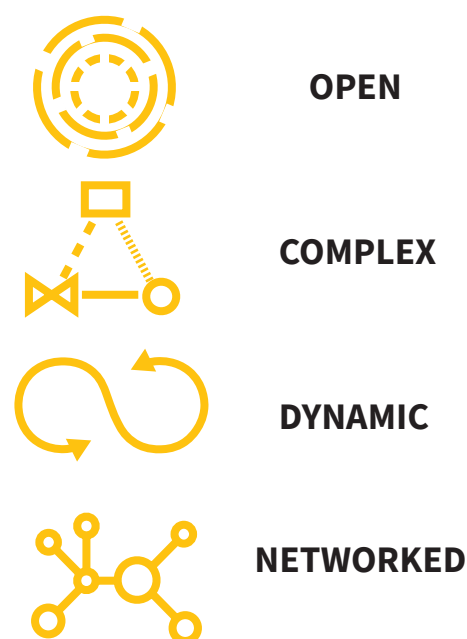

OPEN

COMPLEX

DYNAMIC

NETWORKED

Figure 1: Problem characteristics

Be a Member

WHAT + HOW Leads to ???

Deduction - solid reasoning from cause to effect

WHAT + ??? Leads to OUTCOME

Induction - discovering patterns

??? + HOW Leads to OUTCOME

Normal abduction - solid problem-solving, based on experience

??? + ??? Leads to OUTCOME

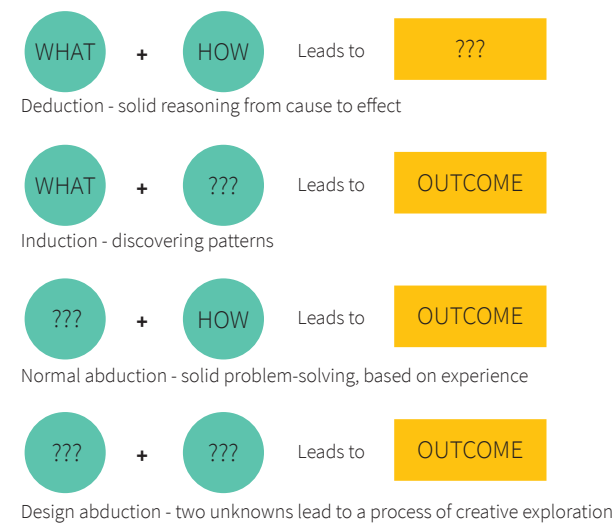Design abduction - two unknowns lead to a process of creative exploration

Figure 2: Reasoning patterns

The Frame innovation method consists of nine steps, which are explained later in this chapter. For the purpose of this thesis an extra step, project context, was added before applying the method steps (figure 3). This describes the sphere the problem operates in and the players involved. Figure 3 also shows that in this thesis the steps are divided into three project phases: the background phase, exploration phase and final design phase. The background phase explores the background and history of the problem. The exploration phase explores the problem statement and the idea directions. The final design phase speaks for itself, here the final design is created.

PROJECT CONTEXT

ARCHAEOLOGY

PARADOX

CONTEXT

FIELD

THEMES

FRAMES

FUTURES

TRANSFORMATION

INTEGRATION

BACKGROUND PHASE

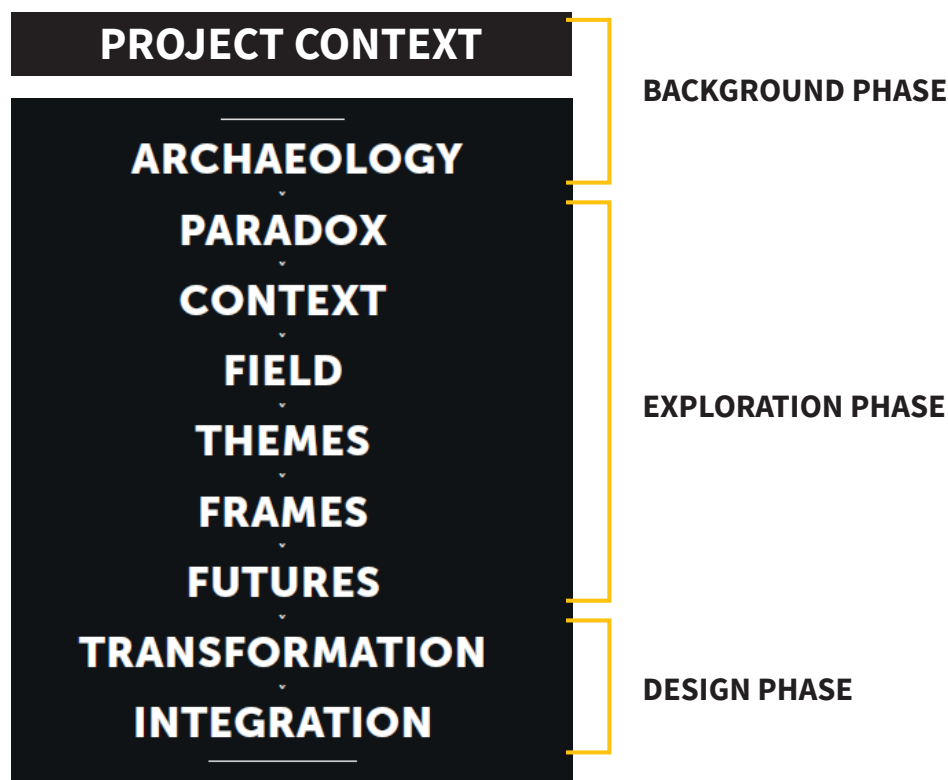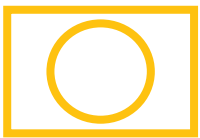**EXPLORATION PHASE**

DESIGN PHASE

Figure 3: Method steps and phases

The nine steps from the Frame Innovation method are shortly explained as defined by Dorst (2015). At the end of the thesis there will be a reflection on these steps.

1.   Archaeology
The Archaeology investigates the apparent problem in depth, as well as earlier attempts to solve it. The goal is to formulate the real problem, identify the owner's role in the creation of the problem and to gain a deep understanding of the problem (Dorst, 2015, p.74).

2.   Paradox
The lead question during this phase is: What makes the problem hard to solve? You want to identify the core paradox or deadlock that keeps the problem owner from moving forward (Dorst, 2015, p.75/76). The formulated paradoxes are put aside before moving on to the next step, and do not reappear until much later in the process, although Dorst does not specifically state where. Examples seem to indicate this happens in the Frames step.
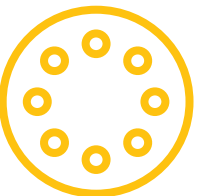
3.   Context
Here the practices of the inner circle of key stakeholders are explored. Which influences are significant for their behaviour and what strategies do they currently employ? This is necessary to gain an sense of practices and scenarios that could become part of the solution (Dorst, 2015, p.76)
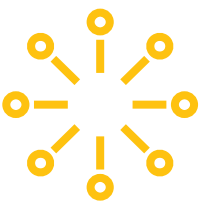
4.   Field
The field is a space where assets (cultural, economic, social, and symbolic) are the "currency" that is exchanged between players (Bourdieu, 1999). When creating the field, the context is radically widened, creating an intellectual, cultural, and social space. All (potential) players are considered, including anyone who might be connected to the problem or solution at some point in time (Dorst, 2015, p.76/77).

5.   Themes

In theme analysis, the deeper factors that underlie the needs, motivation, and experiences of the field are identified (Dorst, 2015, p.77).
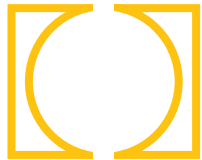
6.   Frames

The basis of frames are the patterns between themes which were discovered in the previous step. The frame can be formulated as the implication of adopting a certain pattern of relationships (e.g., a metaphor) will lead to valuable outcomes (Dorst, 2015, p78). Dorst indicates that by this point the developed core paradox could change.

7.   Futures

This step contains the development of design solution ideas. The ideas are an investigation into the assurance that the frame can potentially lead to realistic and viable solutions. Ideas are created to gain feedback on whether you are on the right track of adopting a frame (Dorst, 2015, p.78/79).

8.   Transformation

Transformation is a critical evaluation of what frames and solution directions would be feasible in the short term, or can be established gradually over a longer period of time. It is an exploration of the changes needed for the proposed ideas to come together (Dorst, 2015, p.79).

9.   Integration

This last step makes sure that the new frames and the developments they initiate are well integrated into the broader context of the organizations involved (Dorst, 2015, p.79).

Within this project other methods beside Frame Innovation were used. These methods used are described per project phase they were used for.

Background phase

The goal of the background phase is to understand the context and history of the problem and gain insights into the problem's players. This was done with the help of several methods that are described in the next paragraphs.

Literature research

Literature research was conducted primarily in the background phase and served the purpose of gaining understanding of the literature context for this thesis. During the entirety of the thesis the literature context was further completed as the problem statement was further developed and adjusted. The literature helped achieving a deeper understanding of the different aspects and players related to the problem situation.

Desk research

Desk research is research conducted with secondary data provided by the BNO. BNO documents and research, including the BNO agency visits, the BNO policy plan and BNO bylaws were used to create a better understanding of the association and members.

Semi-structured interviews

A semi-structured interview is a type of interview that involves having a set of topics with some guiding questions. However, the form allows for flexibility and therefore exploration of new topics that surface during the interview (Wilson, 2014). The aim of the interviews was to provide in-depth knowledge of the motivations, perception and needs of employees and designers. Conducted interviews were also aimed at providing insights for the Context and Field steps of this problem. The interviews were conducted with four designers and five BNO team members.

Exploration phase

The exploration phase entails most of the Frame Innovation steps. Methods used in these steps aided in exploring the problem, its players and the potential solution directions. As mentioned in the previous paragraph, the interviews and desk research were also used for this phase. Furthermore a brainstorm and a creative session were conducted which are explained next.

Brainstorm

Brainstorming is a way to generate large numbers of ideas (Van Boeijen, et al., 2014). In this project it was used to generate possible frames. It was executed in an informal setting with two industrial designers. Generating frames with someone else was done in order to gain a broader perspective.

Creative session

A creative session was conducted in order to explore design possibilities and what their important is for the portfolio. The insights where used in creating the final design. The session was conducted with one industrial design student and three recent industrial design graduates. However, it is important to note that industrial designers were chosen as participants because they are skilled in thinking in different contexts and not because they represent the BNO members.

Final design phase

In the final design phase the NADI-model is introduced. The NADI model consists of four layers of human needs and aspirations for a design and innovation process (van der Bijl-Brouwer & Dorst, 2014). This method was used to expose a deeper level within the final design and show its impact and meaning. It presents the BNO before and after applying the new frame.

The steps, phases and activities are summarized in figure 4.

PROJECT CONTEXT

ARCHAEOLOGY
PARADOX
CONTEXT
FIELD
THEMES
FRAMES
FUTURES
TRANSFORMATION
INTEGRATION

BACKGROUND PHASE
- Literature research
- Desk research
- Semi-structured interviews

EXPLORATION PHASE
- Brainstorm
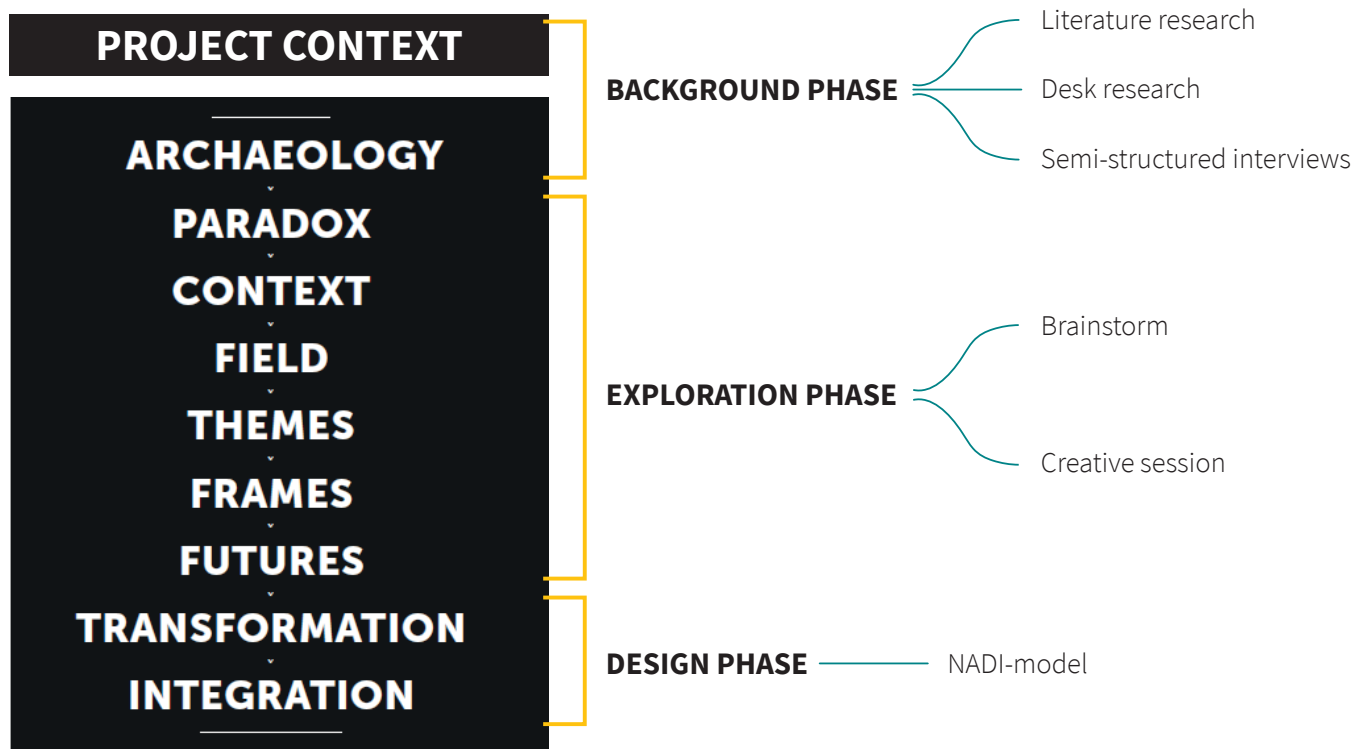- Creative session

DESIGN PHASE
- NADI-model

Figure 4: Method steps, phases and activities

Project Context

In Maslow's hierarchy of needs (1943) (figure 5) sense of belonging is named as one of five universal human needs. Simon (2002) speaks of the urge to form strong attachments to groups as being one of the most universal and powerful human traits. This shows that people have a deep need to form bonds and groups.

A certain group people have been forming are associations. An association is an organization of persons having a common interest (Merriam-Webster dictionary, 2019) and attracts members who are like minded and share the same values (Rubingh, 2018). The Dutch law defines an association as a juridical person with members which aims at a certain goal. Associations go a long way back and find their roots in organizations such as the church, medieval craft guilds, and merchant trading groups (Batten, n.d.).

Netherlands, country of associations

The Netherlands is known as a country of associations. In the 19th century the Dutch association culture started to blossom. It was estimated that hundreds of thousands associations were formed, varying from small book clubs to large national associations with thousands of members. The growth in associations was partially due to the emergence of the typical Dutch phenomenon known as pillarisation, of which associations are an indicator (Het Huygens ING, n.d.). In 1960 the Netherlands started depillarising (Schuyt & Taverne, 2000). The price of this according to Rubingh (2018), is that the process of forming an association has become more difficult. In the time of pillarisation people were naturally unified and more single-minded. Nowadays, there is much more variation in the expectation and needs in the member base which makes it hard to please everybody. However, the need to belong to something still exists as is indicated by Simon (2002).

Nowadays, 78% of the Dutch population has a membership of one or more associations (Kloosterman & Coumans, 2014). Even though a great amount of the Dutch population has a membership, associations are struggling with member retention and attraction. Furthermore, they see a decline in the amount of memberships. One of the biggest unions is the Netherland, the FNV, had to fire 400 employees as they have had a higher outflow of members than inflow over the last years. The main problems they encounter are the increasing age of their members and difficulties with the attraction of young members (Herderscheê & De Vries, March 29, 2019). The problem of higher member outflow than inflow is a trend that can be seen in associations worldwide. A reason that is given for this trend is the emergence of search engines like Google and online communities like Twitter, Facebook and LinkedIn, which give people easy access to information and networks. Individualisation of people and the characteristics of generation XYZ who continually ask 'what's in it for me?' are other developments which threaten the existence of associations (Zwiers, February 2012).
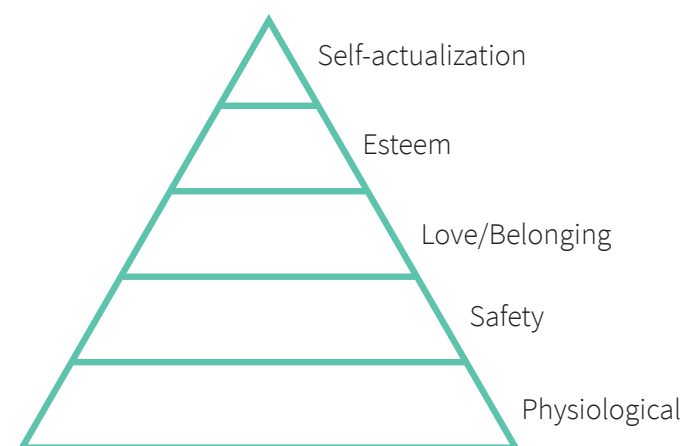

Figure 5: Maslows hierarchy of needs

Even though associations have been suffering from a decreasing amount of members, forming a collective to achieve something is still of this time. A successful recent example of group uniting because 'you stand stronger together' is the Dutch labour union of primary school teachers 'PO in actie'. This labour union was founded by an individual through a Facebook group in 2017 because he wanted equal payment and lesser workload for him and his colleagues. Within a night the Facebook group went viral and now they have 43.500 members who are fighting together for their rights (Van Gaalen, December 18, 2017). In this case there was a clear goal and need and it shows that people are still willing to unite and fight for their profession.

A professional association

This project revolves around a specific type of association, namely the professional association. A professional association is a body of people engaged in the same profession, formed usually to control entry into the profession, maintain standards, and represent the profession in discussions with other bodies (Collins English dictionary, 2019). A professional association is not driven by profit but by its purpose. In the Netherlands around 8% of the population is a member of a professional association (CBS, 2014). According to Abbott (1988) and Pemberton (1994) an organized body of professions is a primary force in the development and advancement of any profession.

The origin of the professional association can be traced back as far as the Roman times. In those times they were called collegia (meaning: gathered together) and they were unions for certain professions. As a professional you could join them voluntarily. In the middle ages the guilds were formed which introduced a more powerful and influential form of a professional association. Professional societies have been around for a long time and have made a significant contribution as consultants to governments and academia (Batten, n.d.).

A professional association offers different benefits for the quality of the field of design. Firstly, by restricting

who can have a membership associations guarantee that the people who obtain a membership have the appropriate knowledge or education related to their profession. Therefore the association gives their members a certification of quality through allowing a person to obtain a membership (Greggs-McQuilkin, 2005). Secondly, professional associations establish a code of ethics for the profession (Bruhn, 2001).
Furthermore, professional associations offer benefits to its members. Career development and advancement (Mata, Latham, and Ransome, 2010) is identified as two of them. Furthermore, access to professional knowledge is seen as a benefit (Hager, 2014). Lastly, an association brings like-minded people who are similarly employed together, therefore it fulfils an important social role for its members (Markova et al., 2013).

The BNO

This project revolves around the Beroepsorganisatie Nederlandse Ontwerpers, the BNO, or in English the Association of Dutch Designers. The BNO is a professional association founded by designer, for designers. Nowadays a professional team takes on most of the work for the association.

The BNO finds its roots in 1904 when VANK (Vereniging van Ambachts- en Verenigingskunst) was founded. This was the first time practitioners of applied arts got their own organisation. Before VANK they were placed in architecture or painter organisations. Over the years VANK grew into the BNO by name changes and mergers whereby more and more types of designers came to operate under one professional association, such as illustrators and product designers (RKD, n.d.).

Nowadays, the BNO is the biggest community of designers and design agencies in the Netherlands (BNO, n.d.) with +/- 1900 members. Around 100 of those members are design agencies and the rest are individual members. The aim of the BNO, as stated in the bylaws, is to represent designers, uphold professional ethics, develop the field of design and its practitioners, ensure correct practice, create interest and understanding and advance professional knowledge. The BNO policy plan 2017-2019 summarises the aim into three pillars, namely connect, represent and strengthen the field of design. Based on the BNO activities and the findings from the interview with the BNO director, the strengthen pillar is divided into three pillars: educate, support and inform & inspire.

As literature shows in the 'professional association' paragraph, an important task of professional association is to help a profession become professional. Interviews with team members and the BNO policy plan 2017-2019 show that for the BNO this is also the case. They talk about the BNO being there to contribute to the professional development of designers and the field and making designers into creative entrepreneurs or creative professionals.

Figure 6 shows the structure of the BNO based on the findings stated above. The bottom pillars shows the different groups of people which together form the BNO. The middle pillars show the aim sof the BNO which contribute to the development and professionalisation of the designers and the design field.
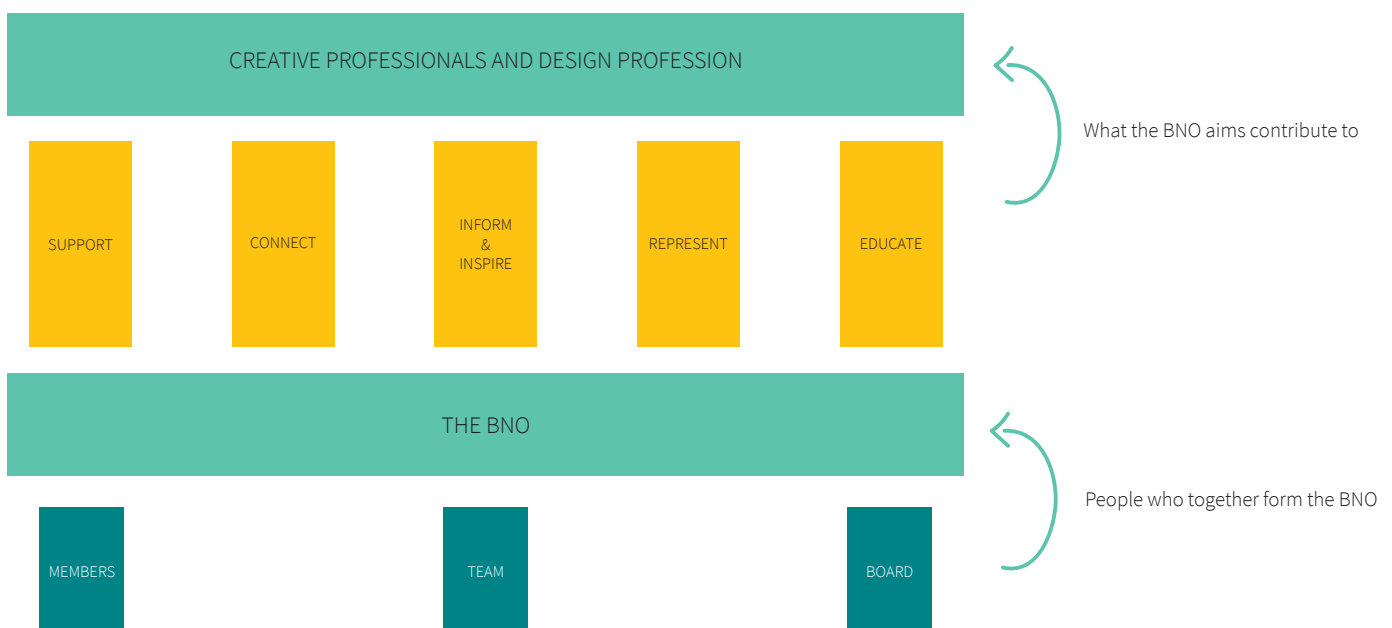

CREATIVE PROFESSIONALS AND DESIGN PROFESSION

What the BNO aims contribute to

SUPPORT · CONNECT · INFORM & INSPIRE · REPRESENT · EDUCATE

THE BNO

People who together form the BNO

MEMBERS · TEAM · BOARD

Figure 6: BNO players and aims

The operational sphere

The BNO and its members operate within the sector creative industry (figure 8), which is one of the nine top sectors of industry in the Netherlands. Within the creative industry the design profession and the BNO fall within the 'creatieve zakelijke dienstverlening' sub-sector which for the purpose of this thesis is translated into 'creative business services'.

The BNO operates with other organizations within the realm of the creative industry to support the industry and its people. As can be seen in figure 8 there are three defined levels within the creative industry: the sector level, the sub-sector level and the profession level. There are organizations operating on all different levels (figure 7). The BNO operates on the profession level of the creative industry together with organizations. This means that they support a specific group within the industry. Then there is a higher level where the organizations support the whole creative business services sub-sector. Subsequently, there is the sector-level where the organizations are there for the whole industry. All these levels and its supporting organizations can be seen in figure 7.

Beroepsvereniging Nederlandse Interieurarchitecten (BNI), Dutch Design Agencies (DDA), ADCN club for creatives (Advertising Design Creativity the Netherlands) and t BNO are all professional associations who operate on the same level within the creative industry supporting the different groups in the creative business services. They are defined as separate groups but in reality there is overlap in the groups and therefore the different professional associations serve the same target group. Other organizations that operate on the profession level are independent research and platform organizations.
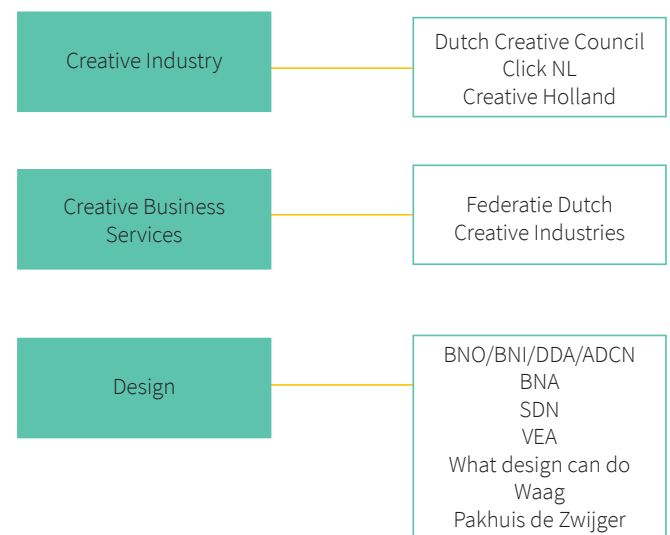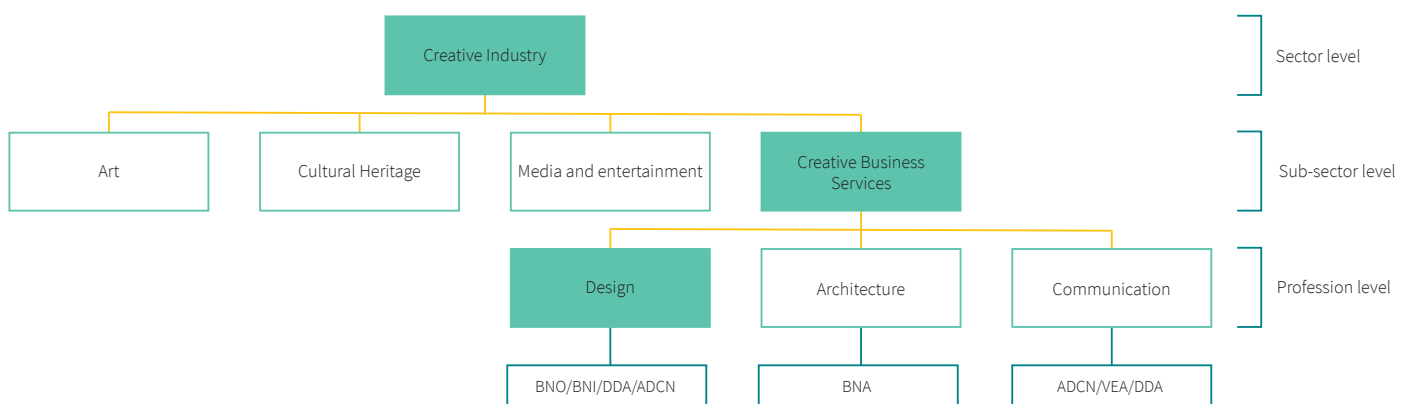
Figure 7: Players per sector layer

Figure 8: Structure of the creative industry

The Designer

"People think that design is styling. Design is not style. It's not about giving shape to the shell and not giving a damn about the guts. Good design is a renaissance attitude that combines technology, cognitive science, human need and beauty to produce something that the world didn't know was missing." — Paola Antonelli

The BNO serves designers, but who and what are designers?

According to the Merriam Webster dictionary (2019) a designer is: one who creates and often executes plans for a project or structure. The Cambridge dictionary (2019) defines a designer as: a person who imagines how something could be made, or what it would look like, and makes plans for it. Both definitions are abstract and do not give insight into the different types of designers, what they make and how they do it. However, designers differ significantly from each other as there are differences in what they make, how they approach it, their history, traditions and heroes (Binder et al., 2011). This makes designers hard to capture within one detailed definition that gives insight into who designers really are and what they do. This shows that it is difficult for the BNO to give a single answer on who their members are as designers. This means that a deep dive into the BNO designers should be done.

Membership

This paragraph briefly explains what a membership is, before diving into the types of members the BNO has. It is important to clearly distinguish what a membership is as it is a key aspect of a professional association. Membership can be defined as a sense of belonging to a group along with feelings of personal connectedness with others in the group (McMillan and Chavis 1986). This can be translated to a membership being relational based (Lema, 2019). However, more and more people see the membership as transactional based which is more fitting for a subscription. A subscription is however solely "an arrangement for providing, receiving, or making use of something of a continuing or periodic nature on a prepayment plan" (Merriam-Webster dictionary, 2009), lacking

any of the relational or group qualities that typify a membership. It is important to keep the difference in mind during the project as the relational aspect is what makes an association what it is. Membership is also a sign of recognition by peers as well as a way to share opinions and attitudes about the profession (Messmer, 2005). A membership could offers an approach for political empowerment (Hooghe, 2003) and provide structural opportunities for members to contribute to the organization (Bhattacharya, 1998). These aspects of a membership may incline members to join the association or renew their membership.

It is important to note that offering a membership is seen as a competitive advantage. Nowadays, commercial organizations use memberships as competitive tool to retain customers (Paswan and Troy, 2004). It is seen as a powerful method for developing and maintaining relationships and used as a loyalty enhancing programme (Gruen, 2000). Examples of organizations that offer memberships are airlines (e.g. Flying Blue), hotels (e.g. Marriot) and retailers (e.g. H&M and Amazon). These memberships revolve around reward programmes and/or access to exclusive content or perks. The BNO views a membership as something that is just inherently part of being an association. The commercial organizations show that memberships have other favourable characteristics the BNO leaves underexposed.

The BNO offers different types of memberships (appendix 3) and they vary in price and content. The BNO strongly believes that how they have set up their memberships and the price they ask for it are the right way to go. Therefore this graduation will not focus on altering the price of the membership or the way it is set up. This choice was made together with the BNO.

Members

A part of the definition of an association is that an association has to have a minimum of two members (KVK, n.d.). Individuals may consider themselves to be members if they invest their resources in or contribute to the community (Ki & Wang, 2014). This paragraph

Be a Member

takes a closer look at why people join a professional association and who the members and potential members of the BNO are as they cannot be defined only by the term 'designers'.

Joining and staying

According to Lansbury (1974) access to membership benefits was the primary motivator for joining any professional association. From interviews with the BNO team and members and documents provided by the BNO, specific reasons for joining the BNO were determined. This thesis makes no distinction between why agencies join and why individuals join. The focus of these interviews was not to find differences but to gain a broader perspective of the members.
The three main reasons for joining are:
- The business and legal advice the BNO offers, this is the primary reason
- 'You are supposed to'
- Participation in a programme that is only available for members

After people join the association it is important to know why they stay. Recruitment and retention are equally important. Tangible benefits are important factors for membership sustainment (Markova et al., 2013). Therefore, the perceived importance of personal benefits could affect the members' intentions, such as renewing membership and recommending the association to others. However, personal benefits are not the only reason for people remaining a member.
From interviews the reasons found to remain a member of the BNO are:
- You use the services of the BNO
- You want to support the collective
- 'You are supposed to'

Reasons people leave can be derived from the reasons why people stay member and from the inquiry the BNO does when people terminate their membership. The main reasons are:
- They do not utilise the BNO services enough
- They do not see the benefits of a membership
- Financial reasons

Types of members

Members use their memberships in different ways, that is, they behave and interact with the supported organization in various ways (Olsson, 2012). There are numerous ways of classifying members to gain insight into who they are and how they behave. However, this thesis only takes one type of classification into account, the one by Sladek (2011) who divides members into givers and takers. Firstly, this classification is chosen because Sladek plays a prominent role in the recent need to reinvent the association membership. Secondly, the generality of this classification is desirable for this thesis as the diversity of the members already create many groups of their own. This classification captures the essence of the different types of members in just two distinguished categories.

According to Sladek (2011) members can be divided into givers and takers (figure 9). Givers willingly pay dues and volunteer their time as they see it 'as the right thing to do'. Givers are often from the Baby Boomer generation where being part of a professional association was something you just did when you became a professional. Most people from that generation became members for life. Takers on the other hand say "I will show up if you can show me value". They are continually asking "What's in this for me?" and behave more like clients than members.
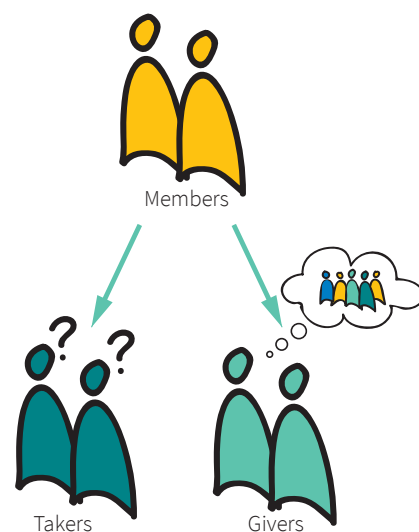

Figure 9: Sladek's (2011) Member Classification

Takers tend to be from the X generation and younger, the generation associations have trouble recruiting and retaining (Sladek, 2011). Generations XYZ are born after the 1960's (Merriam-Webster, 2019). Nowadays more and more often people become a member of an association with the notion of being a client rather than a member (Rubingh, 2018). This means that generations have different notions of what being a member means.

Not all givers volunteer their time but they do pay the dues because they believe the BNO is important for the collective good of the field of design as a profession. The 'for the common good' members care less about the private incentives and more about the public ones. Public incentives offered by professional associations are for example lobbying on behalf of collective interests. An example of a private incentive are the networking opportunities for members (Hager, 2014) which is more appealing for the takers.

It is acknowledged that categorisations are not always nuanced and do not cover all types of members but they do provide a workable framework to approach members. Organizations have to generalise in order to be able to function on a higher level.

The BNO members

The members and potential members of the BNO are a broad spectrum of designers in different fields of design and in different stages of their professional career. The BNO exists for individual members and design agencies. This means there is a great diversification amongst members. There are multiple categories the members can be divided into with each its own variables. The diversity of categories and variables shows how many different types of members the BNO has. The four main categories and their variables are briefly explained.
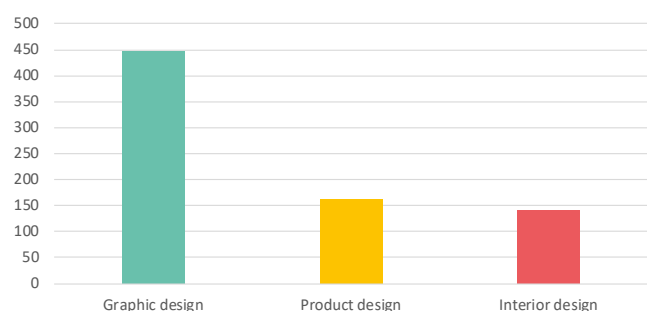
Types of designers

As shown in the previous paragraph about designers, the field of design covers a broad spectrum of designers, and consequently so does the BNO. The

BNO does not have a specific type of designer as their target audience. In figure 11 you can see the labels the BNO members can use to label themselves, each label is a different type of design. There are 28 labels and each designer can designate 3 different labels to their personal profile. There are endless combinations and therefore endless types of designers who can be a member of the BNO.

It is hard to get a clear picture of how many designers per type the BNO has due to the endless possibilties of label combinations. To get a rough estimate of the distribution of type of designers a look was taken at the size of three distinclty different types of designers. The choice was made to only choose three single specific labels as categories and not combinations of labels per categorie to avoid misrepresentation. The labels were chosen based on them requiring distinctly different educations, this to minimize the chance for potential overlap.

- Graphic design: 519
- Product design: 199
- Interior design and architecture: 158

Member per type of designer 2019 (rough estimate)

Graph 1 : Member per type of designer

•

This distribution of members shows that graphic design is significantly larger than the other types of design. From it is concluded that most members work within the field of graphic design and related fields. This finding is confirmed by the BNO team.

Career stages

All professionals go through different stages in their career. Super (1957) defined five career stages a professional goes through (figure 10): growth, exploration, establishment, maintenance and decline. In human resource management establishment and maintenance are also defined as mid-career and late career. The BNO represents members in 4 out of 5 of these stages as the growth stage happens when you are a child. Graph 2 shows how many members the BNO has per career stage based on the ages Super (1957) ascribes to each stage. Most BNO members reside in the maintenance/late-career stage and together with the decline phase they form over 50% of the members. This could be an indicator that the BNO has trouble recruiting younger generations.

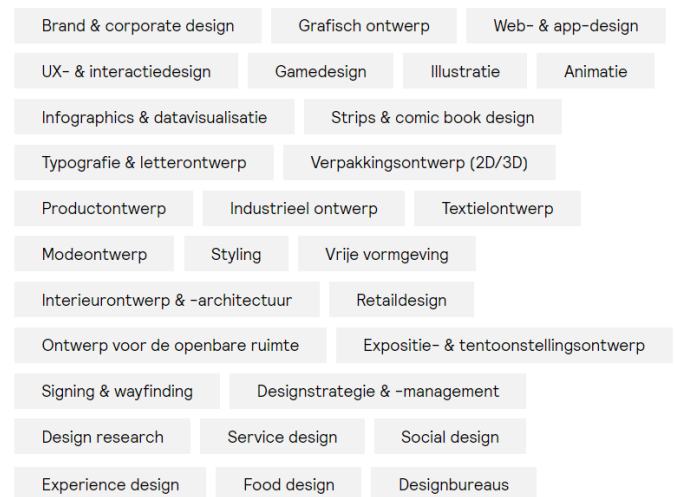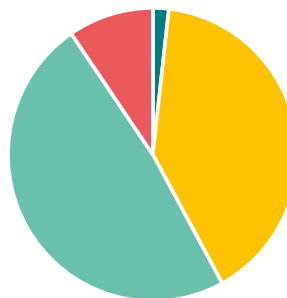| Brand & corporate design | Grafisch ontwerp | Web- & app-design |
UX- & interactiedesign	Gamedesign	Illustratie	Animatie
Infographics & datavisualisatie	Strips & comic book design
Typografie & letterontwerp	Verpakkingsontwerp (2D/3D)
Productontwerp	Industrieel ontwerp	Textielontwerp
Modeontwerp	Styling	Vrije vormgeving
Interieurontwerp & -architectuur	Retaildesign
Ontwerp voor de openbare ruimte	Expositie- & tentoonstellingsontwerp
Signing & wayfinding	Designstrategie & -management
Design research	Service design	Social design
Experience design	Food design	Designbureaus

Figure 11: BNO labels

Members per career stage

Graph 2: Members per career stage

Figure 10: Career stages

Types of employment

Based on the different memberships the BNO offers (appendix 3) and the two basic types of employment, namely self-employed and working for an employer, four types of employment for designers were distinguished.

First of all there are the self-employed designers. Within the creative industry 40% of the people are self-employed (CBS, 2016). The second group are the people who own a design agency. The difference between self-employment and owning an agency is that an agency has employees. The third group consists of designers who are employed at an agency or other company. The fourth and last group are students. Even though they are not actually employed this categorises them as a type of employment. Each group has their own wants and needs which the BNO needs to address. Graph 3 shows that most people have an individual membership at the BNO. An individual membership can mean either someone is self-employed or works for an employer. According to the BNO most individual memberships represent people who are self-employed designers which results in the conclusion that most of BNO members are self-employed. In the design field it is not uncommon to switch between types of employment during your career.

Conclusion

The BNO is dealing with a new generation that asks more questions and demands value for their money. They will not blindly join a professional organisation anymore. On top of that the BNO has to serve and satisfy many different types of designers, varying in type, career stage and employment and the many influences have to be kept in consideration. However, the thesis will not focus on just one specific type of designer as this will not be effective in the long run. There is no one size fits all but an attempt is made to design a solution for the BNO that will cover as many potential members as possible. Another important aspect that is unique for the context is that the BNO has members and not clients but the behaviours are more and more overlapping in the younger generations as they see no clear distinction between the two. They are focused on what they will gain. Now that the overall background and context for this thesis is know it is time to take a closer look at the presented problem.

Members per type of membership in 2019

▪ Individual ▪ Agency ▪ Student
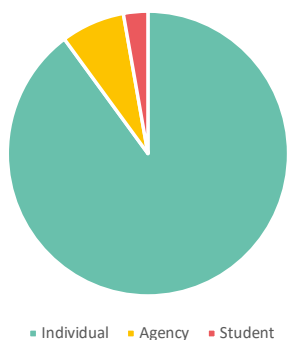
Graph 3: Members per type of membership

Be a Member

Archaeology

This is the first step of Frame Innovation. It requires a deep dive into the problem, its owner and the history of the problem. This chapter will take a close look at the history of this problem to discover the problem contributing factors and the attempts that were made to solve it. This is done to gain insights on how the problem came into existence. The insights were gathered through desk research into the archives of the BNO and interviews with different team members.

Contributing factors

Legal form

The BNO is an association which is a type of legal form. What is typical for an association is that they are not profit driven and member oriented. At the BNO this results in an absence of commercial edge. Would it have been a commercial company it would have making money would be the primary mindset in order to be successful. This means there is a different measures of success for the two types of organisation. The BNO team is successful when it provides the right support for members and a commercial company is successful when it makes profit. The measure of success influences the mindset of the BNO team, where members are most important to them.

Mergers

As mentioned before, the BNO is the result of a multitude of mergers with other professional associations. Figure 12 shows which associations have merged with the BNO. With each merger the BNO acquires an extra type of designer who cannot go to another professional association anymore and falls within the target group of the BNO. Therefore the mergers broadened the field the BNO has to serve and please. The benefit of broadening the field is that the BNO can make a bigger impact as they represent more designer. The downside is that the BNO has a harder time serving all different needs which can affect the perceived value.

The BNO is willing to acquire other associations in the future in order to increase their scale, and therefore impact, even more.

Segmentation

Within the BNO there are some groups of designers which require and receive more attention from the BNO team. This means that they will have separate and extra service offerings. For example, packaging designers have their own platform within the BNO. This causes segmentation and creates a disbalance in the offered products and services. Unbalanced segmentation can also be seen in the team's responsibilities. For packaging designers, interior designers and illustrators there are specific team members work with these groups. This is a result of the great diversity of designers who are part of the BNO and the need of some groups for identification and recognition. The choice to give extra attention to certain groups of designers are made deliberately as the BNO feels they are not meeting expectations for these designers. The extra attention initiatives are often temporary.

The BNO is also working on segmentation based on career stage. BNO Start, which will be explained later, is a clear example of that.

Financial Crisis

On September 15th, 2008, the American investment bank Lehman Brothers filed for bankruptcy which sent the already unstable global financial markets into a financial crisis. The Dutch creative industry

1904 - VANK

1940 - VANK non-active due to WW II

1945 - GKf

1948 - VRI

1952 - KIO

1968
GVN

1975 - VES

1985 - NIC

1988 bNO

1991
KIO branche

1996 - BNO

1998

2004

2008 - BNS

2018
2019

VANK - Vereniging van Ambachts- en Nijverheidskunst
GKf - Gebonden Kunsten federatie
VRI - Vereniging van Reclame-ontwerpers en Illustratoren
KIO - Kring Industriële Ontwerpers
GVN - Grafische vormgevers Nederland
VES - Vereniging voor Edelsmeden en Sieraadontwerpers
NIC - Vereniging Nederlandse Illustratoren
bNO - beroepsvereniging Nederlandse ontwerpers
BNO - Beroepsorganisatie Nederlandse Ontwerpers
BNS - Beroepsvereniging Nederlandse Stripmakers

Figure 12: Merger timeline

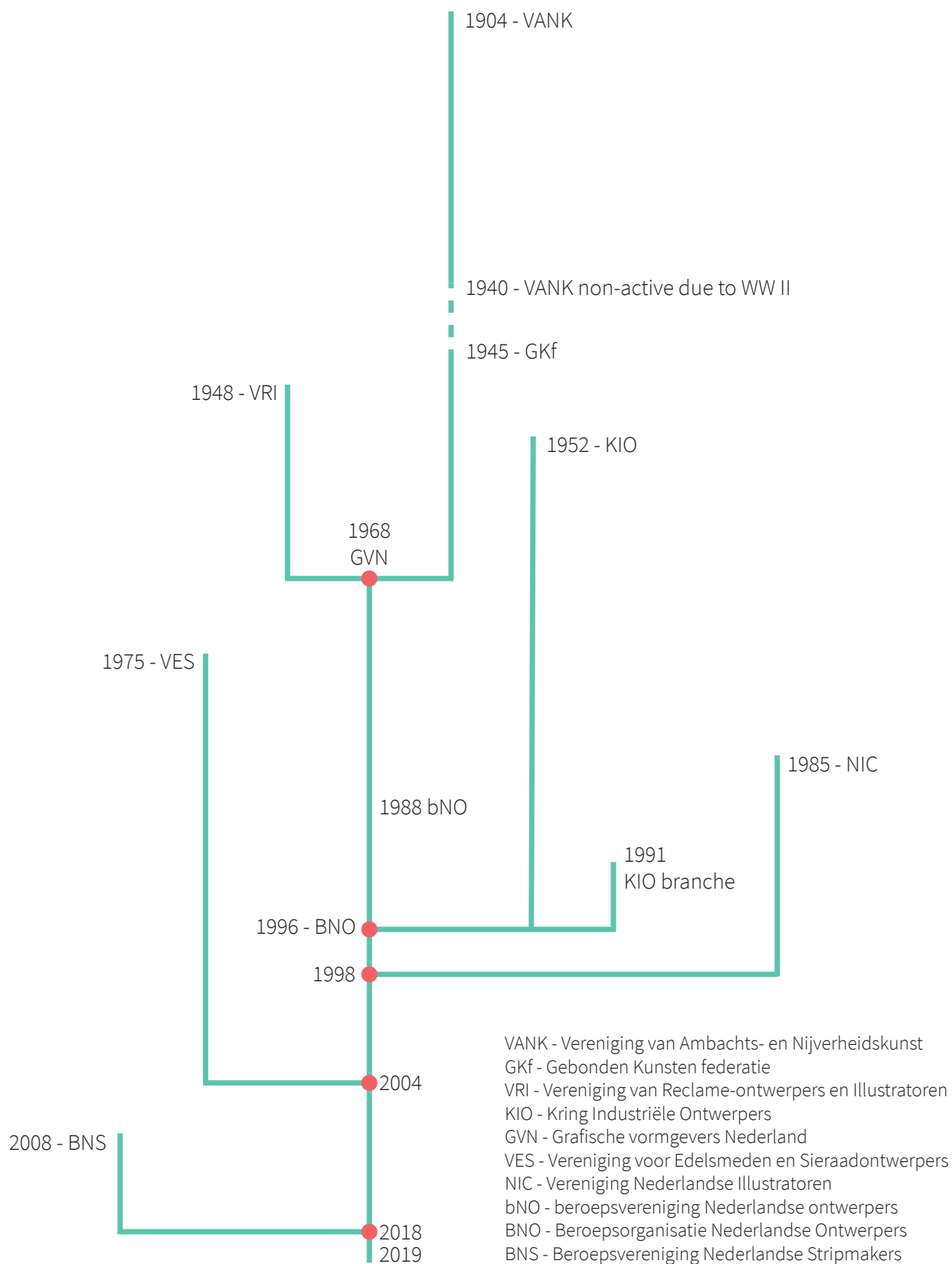Be a Member

suffered from the crisis as their added value to the Dutch economy decreased between 2008 and 2011 (Rutten, 2013). The creative industry started to recover slowly from 2013 onwards (Rutten & Koops, 2016). After the financial crisis, the creative industry became the fastest growing sector in the Netherlands with a growth of 2,3% per year compared to a national growth of 0,4% (Van der Bie & Latten, 2016). However, the BNO member count does not reflect this growth. This could be because in the wake of the crisis, in the years 2012 and 2013, still many jobs were lost in the field of design (BNO, 2014). During the aftermath the BNO lost almost one third of its members. The first slight recovery signs amongst members were registered by the BNO in 2014 (BNO, 2016). In 2016 the BNO saw optimism amongst members which resulted in the first slight increase in the amount of members (BNO, 2018).

Generation XYZ

As explained in the previous chapter, generation XYZ questions the value of the membership more than the previous Baby boomer generation. A membership at a professional generation is not self-evident anymore and people do not stay members for life anymore but reconsider their membership on a regular basis. This means that the BNO has to work harder and show their value better in order to attract these new generations. The fact that the Baby boomers are retiring and therefore are leaving the BNO also influence the member count.

Recent problem solving initiatives

'The BNO believes mostly in broader and project-based activities which result in people joining the BNO on a short term or a little longer term. Targeted recruiting activities are therefore underrepresented at the BNO' (Werving/'sales' BNO – Notitie, June 13, 2018).

Initiatives for members

In the past few years new initiatives have been introduced to make the BNO more attractive to certain groups of people and therefore attract more new members and retain current ones. Here a few of the recent initiatives are highlighted.

YA, the young alumni programme of the BNO, is a free club for all graduated design students in the Netherlands. They organise meetings and offer participants the chance to exhibit at Dutch Design Week. The idea is that more awareness is created among recent graduates and that they will join the BNO after the YA programme has finished. At the moment the conversion rate from YA participant to BNO member is not satisfactory yet for the BNO but the programme's popularity has been increasing.

BNO Start is a programme the BNO offers for beginning designers. This programme is exclusively available for members without an additional fee. This programme has made people become a member in order to join the programme.

These initiatives are clear examples of creating and offering something based on career phases and types of employment, which are categories that overarch multiple types of designers.

Furthermore, the BNO tried to make the agency membership more attractive by adding more perks, such as offering a free DUDE subscription to clients and the possibility to post job openings on the BNO website. An agency memberships is the most expensive type of membership but the extra benefits are not always clear for the agencies. This sometimes results in some agencies not having the appropriate membership as they do not see the value of changing to the correct one.

Internal initiatives

Next to initiatives for members the BNO has introduced some internal changes.

Hiring of new employee

At the beginning of June 2019 the BNO hired someone to join their communication team. This employee will focus specifically on the communication for recruitment. With this move the BNO is trying to start

communicating their values more clearly to (potential) members. Due to this new development the choice was made to exclude branding and marketing as focus points for this project.

Changes in the team

The BNO team has been steady for a long time. However, since recent years the team has been changing more rapidly due people leaving and new ones being hires. The new hires represent a new and younger generation at the BNO.

Changes in the way of working

Over the past years the BNO has put more emphasis on face to face contact with members. This means they are trying to connect more with members and potential members. This results in more attention from the BNO team for the region platforms, having meet-ups twice a year for new members, visiting agency members and potential members and starting a peer to peer mentoring programme. Internally the BNO team is aligning their activities more and trying to make more use of each other's strengths.

Conclusion

The trouble of recruiting and retaining members in not only influenced by what the BNO does but also by what is happening in their surroundings. The financial crisis has had a great impact on the member count of the BNO and it has been just recently that they started recovering from that. On top of that there is a big shift in generations that are members. The Baby boomers were more inclined to become members because that was something you did when you became a professional and they stayed members for life. This generation is phasing out from the members and taken over by generations XYZ. This generation is more focused on personal gain and 'what's in it for me'. This results in them overthinking their membership more.

The BNO acknowledges the struggle with recruiting and retaining members and they are trying different things to mitigate this problem, like creating more value for members and communicating their value more. However, it seems like the BNO is focused on tackling its current problems and not on thinking in long term solutions, this means they work more reactive. This results in them solving parts of the problem instead of tackling core of the problem.

This step concludes the background phase of the thesis. With the gained knowledge of the context and history of the problem the exploration phase can be initiated.

Exploration

With the understanding of the background of the problem it is time to start exploring. Firstly the problem is analysed further and redefined. Secondly, the potential solution directions are explored.

Paradox

Context

Field

Themes

Frames

Furtures

Paradox

In this chapter multiple paradoxes show why it is hard for the BNO to attract and retain more members. The goal is to identify the core paradox that keeps the problem owner from moving forward and to define a new problem statement at the end of this chapter.

Defining the paradoxes was done in two steps. The first step took place at the time the method indicates it should happen. This loop resulted in multiple paradoxes from which an updated problem statement was formulated. This formed the base for the rest of the Frame Innovation steps. The second step took place after the futures step.

First paradox step

In the first loop multiple paradoxes were formulated because of the many influences on the problem of recruiting and retaining members. The paradoxes together lead to a more specified problem statement and show where the difficulties lie. In this loop there was no clear core paradox yet.

Paradoxes below are written down in the following format:

P0: [Statement 1], however [paradoxical Statement 2].

P1: The BNO represents designers, however designers are not a homogenous group but rather multiple groups with each being a different type of designer.

The BNO represents designers but the profession consists of many sub-groups with each their own wants and needs. There is overlap as they are all creators and classified as belonging to the umbrella profession of designers. One has to be aware of this fragmentation.

P2: The BNO is perceived as an institute, however they want to be a community and more of a club.

From interviews with members and BNO employees it was apparent that the BNO sometimes is perceived as an organization that stands far from the members. However, the BNO being an association means that they actually want to be a community that stands close to their members. This is confirmed by the interviews done with BNO employees.

P3: BNO says it is for designers by designers, however the feeling from some members is that the BNO works top-down.

This paradox is related to P2. The BNO states on their website that they are for designers by designers, but talks with employees and designers show that not all designers feel this way. With some members and ex-members the BNO has an image of being an institute that stands far from the members and that the BNO tells them what to do instead of doing it together. (being able to contribute)

P4: The BNO wants to attract more members, however people nowadays are more behaving like clients than members.

Associations are dealing with an increasing amount of takers, which translates into clients. The assignment for this thesis is to help the BNO increase its member count. In interviews it came to light that they would prefer people behave more like members than clients. They acknowledge some people will always behave like clients.

P5: People see their membership more as a transactional relationship, however the BNO relies on commitment.

An associations relies on loyalty, people wanting to belong to the BNO. This because memberships

translate into dues, which is the main source of income for the BNO.

P6: The people are seeking value for their money, however, the BNO does not communicate their value properly.

Takers want value for their money and if they do not see the value they will not become or stay a member. In conversations with the BNO team and the agency visits they performed, it came to light that they regularly get the request to do something and they have to answer that they are already doing it. This shows that there is a disruption in the communication of what the BNO is and does and hence its value is not communicated properly to the designers.

New problem statement

Because people are behaving more and more like clients instead of members, the BNO has to communicate their values clearly. Not only for the short term but also for the long term. However, the collective services the BNO offers in their portfolio form a patchwork at the moment. This means that there is no clear design or idea behind the portfolio which makes it appear a little random. This makes it difficult to clearly communicate the value of the BNO and its services. Because of the great diversity in members and potential members it is important for the BNO to have a clear vision of who they are serving with what and what members need.

The new problem statement is that: there seems to be a lack of overview and purpose in the BNO portfolio. The portfolio in this thesis is defined as 'the combined services the BNO provides'. The individual portfolio parts do have a purpose of their own but the portfolio as a whole is missing a clear purpose. This results in the BNO portfolio looking like a patchwork of services. It causes the BNO to have trouble communicating the value of the organisation as a whole and therefore attracting members to the BNO and not only specific services they offer. The BNO Patchwork has come into being due to the BNO working like a reactor. It means that it creates short term individual solutions instead of working towards a greater future picture for its portfolio.
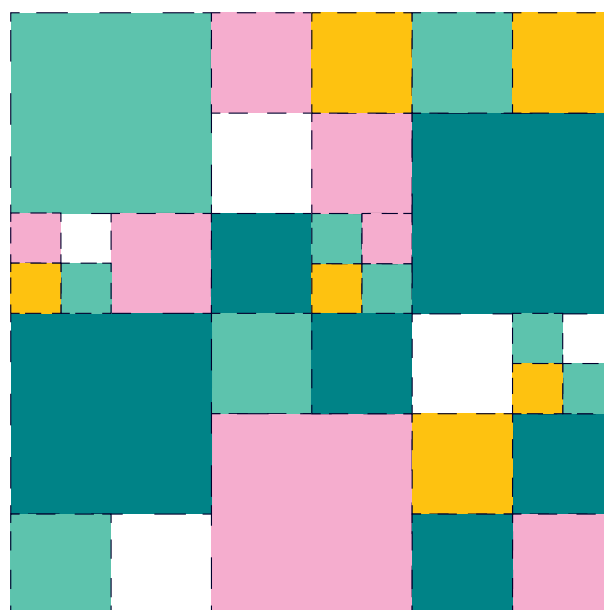

Figure 13: Representation of the BNO Patchwork metaphor

The design goal is to transform the BNO Patchwork into a coherent portfolio with a clear purpose and overview in order to establish the value of the BNO more clearly. This in order to attract and retain more members. Because of the diversity being part of the problem, the choice was made not to focus on one specific type of designers as this will not mitigate the problem. There is no one size fits all but an attempt will be made to reach as many designers as possible.

As said before, this problem statement and design goal were taken as the starting point for the rest of the thesis.

Second paradox step

In the later phase of the project, after completing the Context until the Futures step, the core paradox crystallised through the means of retrospection.

Core Paradox: The BNO is an association, however at the same time it calls itself a professional organization.

These two roles the BNO has contradict themselves in some ways and the BNO has not defined yet how exactly they marry the two into one organization. Professional organizations are more commercially inclined and serve clients whereas an association evolves around members and is not profit oriented. The two can be present within one organization, but it is important to find the balance and align what you say with what you do. Show what makes you an association, what makes you a professional organization and how these two form a unity. At the moment the BNO is not really a professional organization nor an association.

Be a Member

Context

In this chapter the inner circle of key stakeholders is explored. The behaviour and current strategies the stakeholders employ related to the problem are analysed. It also explores the relationships between the stakeholders. It is important to identify the stakeholders in order to make a valid solution for the existing problems.

The BNO is a player in a large field of parties which it is connected to or involved with. However, not all players are considered as inner stakeholders. Inner stakeholders were defined as players who are directly involved in this particular problem or are inextricably linked to each other. Figure 14 shows the key stakeholders and what their relations are.

The seven important stakeholders are the BNO team, paying non-members, potential members, member as givers, members as takers, BNO board and the ministries of Education, Culture and Science (OC&W) and Economic Affairs (EZ). The BNO team is the one that has to ensure members joining and staying. The members that have to be recruited are the paying non-members and the potential members, and the members that have to be retained are the givers and the takers. The stakeholders are further discussed below.

Paying non-members

The paying non-members are the designers who use different BNO services and pay for those services without being a members. Multiple services of the BNO are accessible for non-members for a (higher) fee.

Current strategy

Paying non-members choose for which BNO services they want to pay. They choose for themselves and not for the collective. They often do not feel that they get enough out of paying the full membership fee and only want to pay for what they want to use. This is probably cheaper for them than paying a membership.

Potential members

Potential members are the designers who are not members yet. This can be because they do not know the BNO yet or do not use the services of the BNO.

Current strategy

Potential members do not see the value of the BNO or they do not know the BNO. It might be that they arrange their own solutions for their problems or they found alternative organisations, other than the BNO, that fit their needs better.

BNO team

The BNO team consists of people who are on the payroll of the BNO and provide services to the members. The team consists of 14 people, which translates into 11,5 FTE, working daily for the members.

Current strategy

The BNO team is trying to find solutions to attract new members. They are trying to think of a more project based way to create and communicate value. They hired someone specifically for recruitment. They tackle the problem from different angels as can be seen in the archaeology.

Members as givers

As discussed before, givers are members who are willingly paying dues and volunteer their time as they see is 'as the right thing to do'.

Current strategy

Givers are often from the older generation where becoming a member of a professional association is the standard thing to do, it is not questioned. Givers are not always volunteers, they also become members because they believe in the overall purpose of the BNO.

Members as takers

Takers are individuals who have a membership because they personally gain something from it. They are there for specific services the BNO offers.

Current strategy

Takers act more like clients than members. They become a member if they need something from the BNO or financially it is the most profitable thing to do. They care about personal incentives and gains a membership offers. If they do not consider the membership is worth their money, they will cancel it.
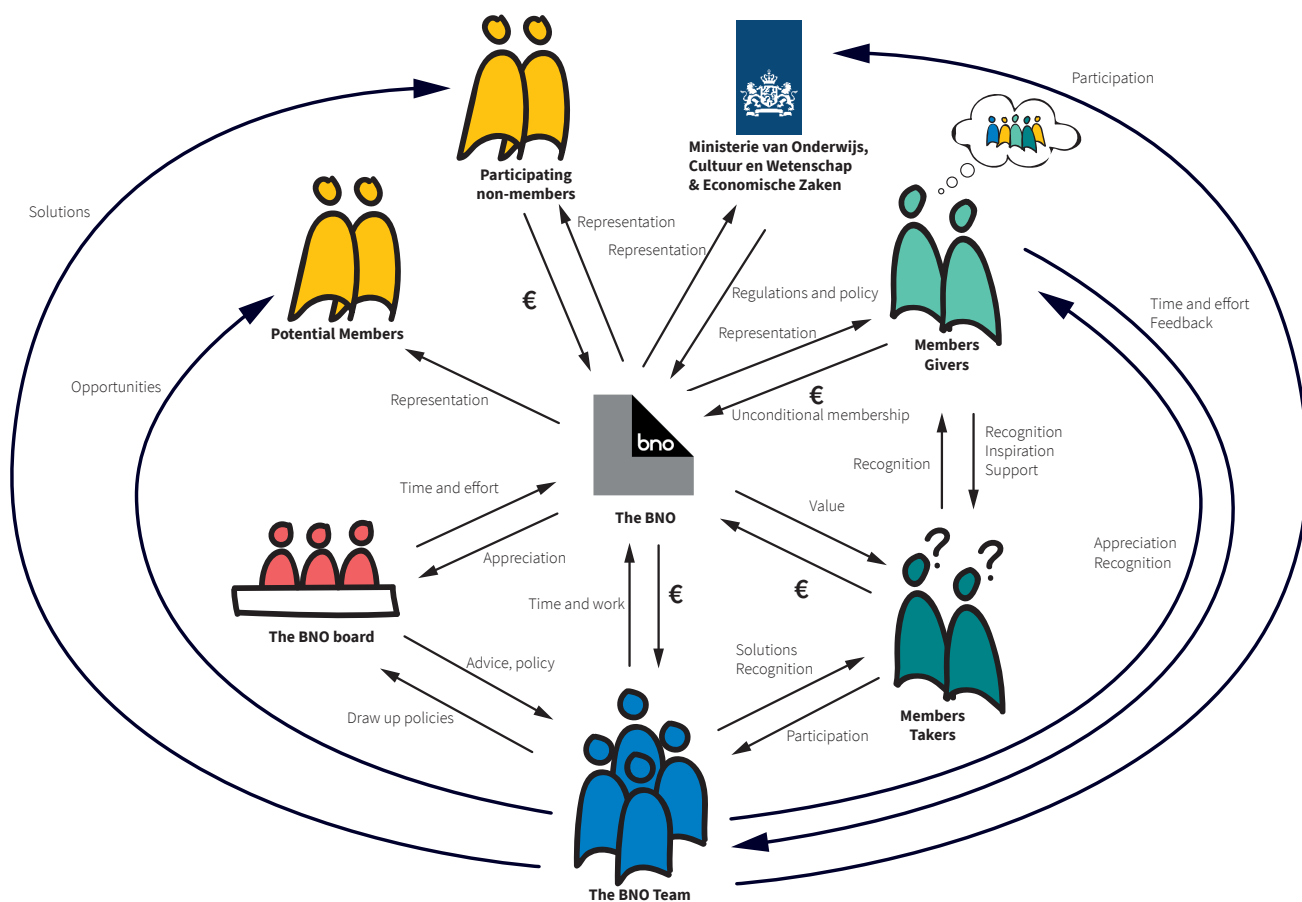

Figure 14: The inner stakeholders and their currency exchange

Ministries of OC&W and EZ

The two important government organs involved with the BNO are the ministries of Education, Culture and Science (OC&W) and Economic Affairs (EZ). Ministries develop rules and regulations and are important players in the lobby of the BNO.

Current strategy

The BNO provides input in law making and government plans. The BNO is important for the government as they provide representation of the design field. The ministries are not directly involved in the problem but they are inextricably connected to BNO's right of existence.

BNO Board

The BNO board is a mandatory part which comes with the BNO being an association. The board consists of eight members who have the ultimate responsibility over the policy, execution and finances of the association (BNO statuten, n.d.). Board members are chosen and approved by the rest of the members during the general member assembly. It is a voluntary position.

Current strategy

BNO board is responsible for the BNO to thrive. Therefore the board is also concerned with the problems concerning the recruitment and retention of members. The suggestion to turn this problem into a graduation assignment came from the board. They are not actively involved in finding a solution as they do not have an executive role, but provide input and advice.

Field

In the Field step a broader look at the stakeholder group is taken. The group of inner stakeholders from the context chapter is expanded with players who could be anyone currently involved in the problem or who could be involved in the solution.

Figure 15 shows different players who could be involved in the problem or solution. These players were determined based on the current BNO activities and how these could be expanded. Who the target group is and what the relevant developments for that group are, were other insights that helped determine the field. With the help of interviews conducted during the background phase, needs and wants were also determined which were added to the field.

The first set of potential stakeholders is based on the fact that the majority of BNO members are self-employed designers and that the group of self-employed people is growing in the Netherlands. Between 2012 and 2017 the amount of self-employed people in the Netherlands has increased with 31% to a group of more than 1.1 million people. This represents 64% of all companies in the Netherlands (KvK, 2018). Moreover, 40% of people who work within the creative industry are self-employed (Van der Bie & Latten, 2016). Self-employed people need different support than agencies as they do not have the resources to organize everything themselves. One of the things they need a place to work as they often do not have their own office. Secondly, insurances are harder to obtain as they can be expensive. The first group addresses stakeholders which relate to these problems.

The second group is based on what specifically designers need to work and potentially evolve. Designers are makers and therefore they potentially need a place to make their products. Other potential stakeholders in this group are focused on supporting professionalisation of the designers. These stakeholders could complement the BNO services or could expand on them

A third group was based on the aim of the BNO to connect people. The BNO states the opportunity to network as one of their member benefits. From interviews it became apparent that being able to connect with people, outside of peers, trough the BNO would be desirable. Therefore the group of potential networking stakeholders was added to the field.

The fourth group are sister associations and organizations who operate within the creative sector. The BNO could work closer together with them in order to make the design profession stronger by combining their forces or have them take over some BNO activities that they could better provide.

The BNO is already involved with the remaining three groups but they could strengthen that connection or potentially show it more to their members. These stakeholders could potentially be involved in providing member benefits.

Next step

Now that we know which players are part of the context and the field, and what is important in the relationship between different players, it is time to move to the next step: Themes. In this next step it is important to keep the relationships between different parties is mind as these will help determining overarching themes in this project.
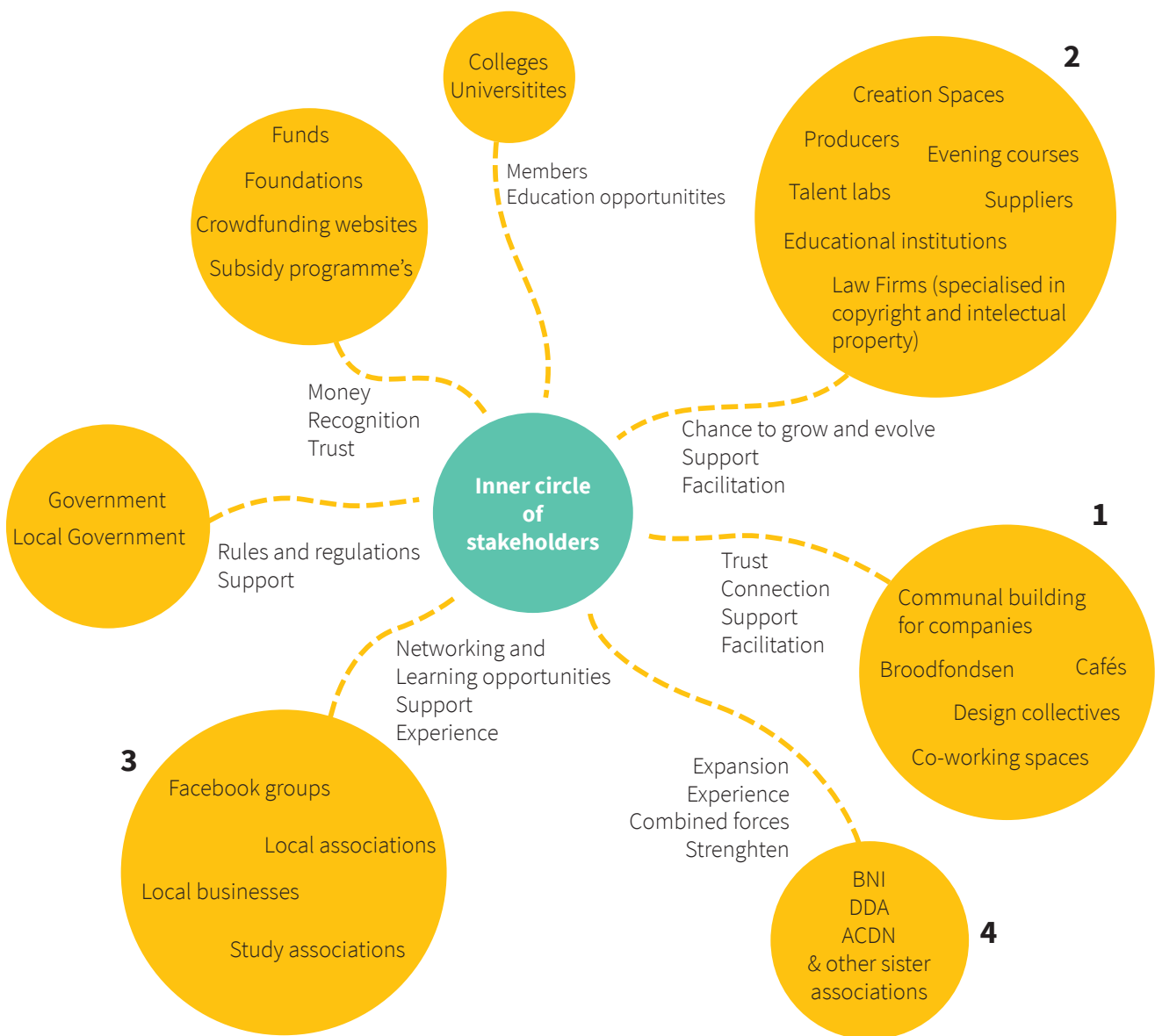
Be a Member

Colleges
Universitites

Funds
Foundations
Crowdfunding websites
Subsidy programme's

Members
Education opportunitites

2

Creation Spaces
Producers
Evening courses
Talent labs
Suppliers
Educational institutions
Law Firms (specialised in copyright and intelectual property)

Money
Recognition
Trust

Chance to grow and evolve
Support
Facilitation

Inner circle of stakeholders

1

Government
Local Government

Rules and regulations
Support

Trust
Connection
Support
Facilitation

Communal building for companies
Broodfondsen   Cafés
Design collectives
Co-working spaces

Networking and
Learning opportunities
Support
Experience

3

Facebook groups

Local associations

Local businesses

Study associations

Expansion
Experience
Combined forces
Strenghten

BNI
DDA
ACDN
& other sister associations

4

Figure 15: The field player and the currency exchange

Themes

With Themes you try to identify and seek deeper factors that underlie needs, motivations and experiences of players in the field (Dorst, 2015). The goal is to try and find common ground between stakeholders, which is relevant to the problem situation. For this project three main themes were identified with multiple sub-themes. Sub-themes are related to the main theme and dive deeper into different aspects of each theme.

With the help of the relationships and value exchange between stakeholders established in the Context and Field, exploration into different themes was initiated. By clustering exchanges (appendix 4) and through multiple iterations the themes were determined.

Themes below are written down in the following format:

[Main theme]

[Sub-theme]

Representation

Representation is a key theme for this thesis. Representing designers is an important, if not the most important, task of the BNO and what makes them a professional association. They represent designers and their work, stand up for their rights and teach designers how to represent themselves and gain the credit they deserve. The task of representing designers is mostly done by the BNO team.

Sense of Identification

Designers and the BNO have their own identity. Designers must identify themselves with the BNO in order for them to want to join the association. When forming groups it is important that there is a fit and that people identify their role and position. This fuels recognition and the want to belong to a group. This theme has been derived from Maslow's hierarchy of needs and the fact that members are a vital part of an association. The need to belong is a universal human need and in order to feel like you belong you have to identify yourself with a group. Identification is also important for the representation as members have to recognize themselves in the picture the BNO is painting to other parties.

Recognition and acknowledgement

A goal of the BNO is to gain recognition and acknowledgement for designers and the design field. Recognition is about the field of design being recognized as an important profession and acknowledgement is about designers being treated as valuable professionals.

By representing designers in different (lobby) groups, but also by educating designers in how they can stand up for their own work and worth, the BNO helps designers and the design field gain recognition and acknowledgement. By professionalising the field, designers will also earn recognition and acknowledgement. The recognition of the design field is already on its way, as can be seen by design being part of a top sector in the Netherlands and growth of the field. Acknowledgement is still an important issue as designers often still have to argue why they deserve a certain payment. Next to being recognized by other parties, recognition is also the BNO recognizing the different designers and their needs. The designers have to feel recognized in order to join. At the moment the BNO takes the task of recognition and acknowledgement on them together with the other

Be a Member

supporting organisations such as the BNI and the DDA.

Value

Value in this case is the currency exchange between the BNO and its members. It is about what the two parties can do for each other. It is not only about the money but also, amongst other thing, time, knowledge and effort.

The theme is derived from the fact that generations XYZ want value for their money that the BNO has to create and provide. People motivate their decision to join or stay on the value they perceive. Value also goes the other way, what is the value of the members for the BNO and how can the they employ that value. The big question here is what the value of the BNO is and how it can exploit this value. The BNO also has to think about the value of its members and how it can be deployed.

Relationship

The subtheme for value is relationship, as the value exchange happens because there is a relationship between the BNO and the other party. A membership at the BNO indicates a relationship between a member and the BNO for at least a year. The BNO relies on members in order to exist and therefore establishing this relationship is important. As we have seen throughout the thesis, members view relationships in two different ways: transactional and relational. The BNO would prefer people seeing the membership as relational and not transactional as this proves people to be more loyal. However, nowadays most members regard a membership more and more as a transactional relationship. It is important to establish what type of relationship the BNO wants with its members and vice versa, and what this relationship entails. There are different expectations of the relationship between the BNO and each of its members.

Responsibility

What is the role of the BNO and what is the role of members? What do they do and what do the others do? At the moment the BNO takes the responsibility for most tasks with only the BNO board sharing the responsibility for the policy. The other members merely participate in some services and have no clear responsibilities within the BNO. The main question is: what happens if responsibility shifts?

Centralisation versus decentralisation

An association is partly about doing things together, like sharing experiences and supporting each other. At the moment most is done by the BNO and it carries the responsibility. In order to shift responsibility, the BNO could decentralise some of their portfolio parts. The question is: what should the BNO decentralise and what should they keep centralised. This is also a question about who will be involved. The BNO could play with involving members more or working closer together with other parties from the field.

Frames

Frames can help create a different approach to the problem situation. Frames address previously defined themes from their perspective. Through a brainstorm with a co-industrial designer, an exploration into possible frames was done. From all the possibilities six frames were chosen to explore the problem with. The selection was done based on frames that pose interesting relationship possibilities between an individual and the collective. They also had to offer enough interesting and new design directions.

BNO as educational institute

If the BNO approaches the problem as if they were an educational institute then the BNO should focus on quality and fit

Representation: Representation is done together. Teachers and students are both part of the educational institute and represents it. For individual rights of students and teachers the two take representation of themselves into their own hands.

Sense of identification: The educational institute has to be the right fit for the person and their needs. On top of that people want to be recognized by peers and belong to a group of friends. The choice for an institute is made based on the sense of identification people have with the institute.

Recognition and acknowledgement: In this case mostly teachers contend for recognition and acknowledgement. They do this through, amongst other thing, lobby and protests. They are supported by unions. As being a student is not a profession, recognition and acknowledgement are less necessary. However, it is important to acknowledge that students have rights and can fight for them.

Value: The value exchanged between teachers and pupils is knowledge, participation and feedback. In groups of friends it is laughs, trust and support.

Relationship: The pupils have to respect the teacher and his/her authority. On the other hand pupils have to feel supported and in their turn respected at the same time. There are also the friendships between pupils which are based on love and goodwill.

Responsibility: Pupils are responsible for their own education. Sure, teachers are responsible for the lessons and grading but pupils are responsible themselves for their grades. Teachers and staff are there to support them and create the curriculum.

Centralisation versus Decentralisation: The educational institute is responsible for the curriculum and proper education. Pupils are responsible for extracurricular activities like the school paper. Other parties like tutors could be involved.

The BNO as a polar expedition

If the BNO is approached as a polar expedition then it should focus on the experience and the destination

Representation: An expedition is a journey with a clear destination. The destination represents the goal everybody has to work for. When they reach the destination a flag is planted. That flag represent the accomplishment of humans conquering nature.

Sense of identification: the expedition is something people do for themselves. Therefore the group identity is less important. The need for identification with the collective is lower. Everybody should feel like they are part of the expedition. People who join want to do the expedition. Even though people choose for themselves to go on an expedition they are dependent on the team to complete the expedition. Each member of the expedition has his or her own place and responsibility within the expedition group.

Recognition and acknowledgement: People want to hear 'job well done'. All roles have to be recognized as important and the people doing them have to be acknowledged for their role. It is up to the participants to do their job well in order to get the acknowledgement. Value: The value here is to complete an experience together. People rely on each other's experience and knowledge and this is what they exchange.

Relationship: This relationship is built on dependence, trust and commitment. In this case the group does not necessary know each other well, so building this deep relationship happens fast. At the beginning the relationship can be shallow as expedition members do not know each other yet. However, trust has to be there from the beginning as they are about to undertake a grand and potentially dangerous expedition. In the end

you might have made friends for life or you each go your own way.

Responsibility: Everybody has their own designated role and responsibilities. By everybody taking their own responsibility you achieve the collective goal. Completing the expedition is a shared responsibility of the group.

Centralisation versus decentralisation: Most responsibilities are decentralised but there is a team leader who keeps the purpose of individual tasks centralised.

The BNO as a National Park

If the BNO approaches the problem as if they were a national park then they should focus on conservation and protection.

Representation: The 'National Park' label represents a part of nature that is protected and needs to be conserved. With this label a specific part of nature gets a certain status. A national park itself represents something special that needs to be cherished.

Sense of identification: A national park is part of a nations' heritage. People identify with it as it is part of their nation and therefore their nationality. Nature is also an inherit part of people as we are part of it.

Recognition and acknowledgement: The recognition and acknowledgement of a piece of land being special is done by giving it the status of being a national park.

Recognizing is done by giving a special label.

Value: The currency exchange takes place between three parties: the National Park, visitors and rangers. The park gives rangers job satisfaction and visitors a place of peace and quiet, natural beauty and an experience. Visitors give the park money that can be used for the upkeep and conservation and they give rangers their attention and participation. Rangers provide visitors with knowledge and the park with their time and care.

Relationship: The relationship between visitors and the National Park is built on respect from the visitors' side. The National Park itself does not have a personal relationship with the visitors or rangers as it is a construct. However, it can be said that nature does not care about its visitors. It does what it wants, does not take anyone into consideration and therefore it is selfish or it just is. The relationship between rangers and visitors is built on authority and complacency.

Responsibility: The visitors are responsible for their own actions in the park and the rangers are responsible for the upkeep of the park. The National Park itself has no responsibilities besides just being itself.

Centralisation versus decentralisation: The experience a National Park provides is centralised as the park itself is responsible for that. The upkeep and maintenance is decentralised as other parties are involved like the rangers. It could be that rangers take it upon themselves to enhance the experience by providing, for example, tours. In such a case, the responsibility for the experience is also decentralised.

BNO as a café

If the BNO approaches the problem as if they were a café then they should focus on customer satisfaction.

Representation: The appearance, menu and reviews represent the café during the first impressions. Later the servers and the service represent the café. In a later phase the customers could represent the café when they are recommending it to others.

Sense of identification: Customers are drawn to a café that fits their food, drinks or ambiance preferences. They identify the solution for their wants. The aesthetics of a café should also fit the taste or expectation of the customer.

Recognition and acknowledgement: customers acknowledge their servers by giving tips and the café by complimenting the food and service and leaving good reviews online and recommending the place. Another type of recognition and acknowledgement is returning to the café regularly. Customers also want to be acknowledges by the staff.

Value: Customers choose a restaurant that fits what they want to spend. Also they want the food to be tasty. Customers create value for the café by spending their money there and creating an ambiance within the café that attracts new customers.

Relationship: There are two types of relationships with customers. The first is a quick and single interaction which relies on first impressions. The second is when a customer becomes a regular and builds a more lasting and friendly relationship with the café. In this case the

Be a Member

relationship is based more on customers being loyal.

Responsibility: The sole responsibility for the service and the menu items lies with the café and its employees. Often there are managers who have the responsibility over the staff's behaviour and the overall service quality.

Centralisation versus decentralisation: In a café the responsibility lies completely with the café and therefore it is centralised. However, there are two parties involved: the kitchen staff and the servers who each have their own boss managing the crew.

BNO as a travel agency

If the BNO approaches the problem as if they are a travel agency they should focus on listening to the peoples' wants and needs and translating these.

Representation: Reviews and travel agents represent the business and its quality. The travel agency is also a representative of its own as it represents the external parties, like hotels and tour operators, it works with.

Sense of identification: The vacation has to fit the type of travel the clients want. It reflects their identity. When they are more sporty they maybe want an active holiday, it reflects their wants and needs.

Recognition and acknowledgement: Customers need to feel that their wishes are acknowledged and that the right trip is planned. Travel agencies get the recognition and acknowledgement by reviews and recommendations.

Value: The travel agency has to deliver the journey the clients expect. The clients want to be worry free on their travels. Trust that the agent does their job well and that the holiday fits the wishes.

Relationship: Clients trust the agency on delivering and therefore trust is an important factor in this relationship. The agency also has to listen well in order to capture what exactly the clients want.

Responsibility: The travel agency has the full responsibility to organize a good trip and for everything running smoothly, but travellers are responsible for communicating their needs. However, the tour operator relies on external parties to provide and accommodate the trip. The service at the location is not in the hands of the travel agency but they are still responsible for making the right choices.

Centralisation versus decentralisation: The responsibility is centralised and partly decentralised. The centralised part is done by the travel agent who puts together the vacation. However, the vacation is put together from decentralised parts, like hotels and tour operators, who each have their own responsibilities.

BNO as a solar system

If the BNO approaches the problem as if they are a solar system they should focus on the attraction between entities.

Representation: All separate parts together represent the solar system. So each individual part represents the entirety. The label 'solar system' also represents the separate parts as being part of a whole.

Sense of identification: Each planet has its own identity but belongs to a bigger collective. Therefore they identify themselves with the bigger picture.

Recognition and acknowledgement: Recognition and acknowledgement is done by naming the different elements in solar system. The name provides status. Pluto lost its privilege to call itself a planet and it is no longer recognized as such. In order to be recognized as a planet you have to meet certain criteria. The same applies for other elements within the solar system.

Value: The sun provides the planets with energy, which is a resource. Planets provide the sun with its status because they orb around it. The planets also provide the solar system with its magnitude. The value from all to all is that they keep each other in a certain balance.

Relationship: The solar system is a system where different elements rely on each other to stay balanced and in orbit. Therefore the elements support each other and they are dependent on each other. The sun in the centre point in this relationship and the planets play a supporting role. The solar system is bound to each other through gravitational attraction.

Responsibility: The sun is responsible for keeping everything together and the planets are responsible for the size of the solar system. The planets are also responsible for their own sub-system by having their own gravitational attraction.

Centralisation versus decentralisation: The sun is the focal point and represents the centralised responsibilities. Planets have their own responsibilities and their responsibility towards the solar system. They represent decentralised responsibilities.

All six frames are used to investigate the potential design directions in the next step.

Futures

Futures are developed to see which frame is most fruitful to apply to the problem of the BNO portfolio being a patchwork with no clear defined purpose. In this chapter the frames are explored in order to define which frame fits the problem best. The characteristics of the frames are described and explored on a general level with each frame offering a different focal point for the BNO that can be applied to the portfolio. Afterwards, two frames which offer the most interesting design directions are explored in more depth to establish the possibilities these frames offer for the BNO Patchwork. In the end a choice is made for one frame to initiate ideation with.

In the frame of the educational institute the BNO should focus on delivering an appropriate level of education to designers. This to make designers ready to partake in the field of design with the proper knowledge and expertise. They should offer a programme of trainings and workshops that grow with the designer. The BNO would take a more authoritative role towards members.

BNO as a polar expedition

- It is an experience → the BNO should focus on the experience of their members at the BNO.
- There is an expedition team → this consists of the members and the BNO team
- Expedition members depend on each other to successfully complete the expedition → build a relationship based on dependence between the BNO and its members
- Each expedition member has his/her own role → members each have their own distinct role within the BNO
- Individuals who do not know each other form a group that works towards one clear goal → the BNO and its member have a common goal which connects them

BNO as an educational institute

- Give an appropriate level of education → BNO should focus on their workshops and trainings on different career stages
- Help people grow and develop → give members the chance to develop themselves outside of the curriculum by offering extracurricular activities
- Teachers are the authority → the BNO should be the authority figure
- Offer a curriculum → a fixed curriculum for designers
- There are tests → people should take a test to classify yourself as a higher level designer
- Classes → the BNO offers trainings for the different skills designers need to be able to exercise their profession

Looking at these characteristics the BNO should focus on one goal they can pursue together with their members. The BNO and the members depend on each other and trust is a key element. Clear roles should be distinguished which the members can assume and expect members to fulfil their role otherwise the goal will not be reached. An important aspect could be that the BNO teaches members how to work together.

BNO as a national park

- Focus on conservation and protection → focus on lobby and quality
- Being an entity where people can roam the paths without being disturbed → allow people to ex-plore all corners of the design profession on their own with some guidance through paths and markings
- Nature can be unpredictable → look for unexpected players that could join the design field
- It is a surrounding/place →   the BNO represents the field of design
- Everything just grows without much intervention from humans → the field of design should be able to grow without much intervention from the BNO. The BNO would take a backseat.

With these characteristics the BNO should focus on protecting and preserving the field of design. Therefore the BNO team will focus the services on the bigger picture of the field and not on the individual needs of members. The lobby will become the most important part of the portfolio.

BNO as a café

- Provide good customer services → the BNO works for their members
- Have a menu → the BNO offers a menu of services for the members in different categories
- Waiters → the BNO serves the members
- Cater to diets → be able to personalize requests from members
- A café can be a workplace → offer workplace options for members
- Have a kitchen crew and a servers crew → the BNO divides responsibilities
- Café is a meeting place → the BNO is a place where members can meet for different reasons

Looking at these characteristics the BNO should offer a menu of services that fit the taste of the different types of members. The 'menu' of services could, for example, be divided by the career stages. The focus would be more on a transactional relationship. Meeting people would be an important highlight.

Be a Member
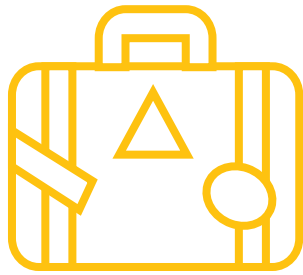
BNO as a travel agency

- Provide different types of holidays → provide different programmes with different goals
- Focus on unburdening people on their journey → the BNO assumes a supporting role
- Excitement in the preparation for the trip → members are excited during the journey to reach the end
- There is a final destination → members work towards a personal goal with the help of the BNO
- After the trip finished you prepare for the next one → members do not stop developing, there is always something they could do
- Work together with hotels and tour operators → the BNO creates partnerships

In this frame the BNO should focus on the journey of your members and provide appropriate service for that journey. Members go through different personal journeys towards different goals and the BNO should offer enough options so that it can cater to the many options and differences.

BNO as a solar system

- The sun in the core → the BNO should focus on core activities
- There are planets, satellites, stars, moons and black holes → there are different roles that should be filled
- All entities depend on each other to stay balanced → the BNO depends on the 'satellite' entities to exist
- Stars are born and they die → new portfolio elements can be added and they can be discarded
- Planets orbit → initiatives could have a certain lifespan
- Planets provide size → parties outside of the BNO provide backing

With this frame the BNO should include other parties who take over parts of the portfolio. This will provide the BNO with more focus on the core services they provide. The BNO will have to build collaborations with other parties and shift some responsibilities towards them. It is important to determine the type of relationship the BNO will build with the other parties that will be involved.

Discussion frames

A decision has to be made which frame is the most fruitful for the problem statement. Based on the initial frame exploration all frames will be discussed and based on the discussion some frames will be discarded. The café focusses more on a transactional relationship which is not the desired relationship for an association. Therefore the café would not be an ideal frame to explore potential solutions for the BNO Patchwork with. For both the café and the travel agency frame the BNO would assume a serviceable role. The BNO would focus much on their services, which is not ideal as they are an association and not only a service provider. This could result in members behaving more and more like clients instead of members. Due to the focus points and the role of the BNO the frames direct to, these would probably not provide innovative directions for the BNO portfolio. Therefore the café and travel agency are eliminated.

The polar expedition is a rigid frame with not much room to explore other roles, goals or journeys. It nearly impossible to align everybody towards one goal. There are too many individuals with their own plan within the design field and the BNO is not a one issue party. Therefore this frame does not fit the BNO circumstances. What could work is the dependence aspect of this frame but it is not enough to make this frame fruitful for the BNO Patchwork. Therefore, the frame is eliminated.

The National Park is discarded as a frame as it undermines an important goal of the BNO: supporting its members. The field will become more important than the designers in it. The focus will lie too much on protection and conservation which could stand in the way of innovation and growth. The goal of a professional association is to elevate the field.

The educational institute however, poses some interesting design possibilities. It is a frame that combines a sense of belonging, pride and close connection with peers and the introduction to new knowledge, aspects that are also important for the BNO. Therefore the frame is interesting to explore further. It also poses the possibility to find a way to clearly offer something for all the different members.

The solar system explores a different type of relationship, one where the BNO looks for close relationships with other parties. It also gives the BNO more focus on what their core value is. The different entities of the solar system also show the possibility of different roles that could be explored in the portfolio. The solar system implies a hierarchy that is different from the other frames, it is more neutral and balanced which results in a relationship built on more dependence on each other. This makes the frame interesting to explore.

Based on the frame discussion the choice is made to further explore two frames before making a final decision, the educational institute and solar system. These frames are vastly different which makes it interesting to take a closer look at both. This will be done in the next chapter.

Be a Member

Further Exploration

The two chosen frames are explored further by initial idea generation to identify possibilities they offer. After the initial idea generation one frame will remain that will be taken into the ideation phase. The goal is to create something which shows the purpose of and at the same time gives ways to create an overview for the BNO portfolio.

Educational institute

With the educational institute as a frame, the BNO focusses on supporting their members through providing the right services. It is important that the BNO clearly knows which service is for whom and when, and knows how to communicate this. They should have clear programme blocks for the members. This could be done by introducing a matrix to serve as the tool to create an overview. The axes of the matrix could for example be the type of employment and career stage.

Based on this the initial form a mock-up of how the portfolio could look was visualized (figure 16). The colours represent different types of services like trainings or lobby activities. Designers are prone to career switches and the portfolio supports that. The essence of the matrix is to help members navigate through their choices and switches. You can always clearly see what the BNO can do for you as a member. It shows to members where they are at the moment and where they could end up if they would choose a certain path. This is done by providing a variety of different parallel tracks between which a member can move freely. The matrix shows the possibilities and the services that support certain journeys.

Organizing the portfolio with the help of this matrix gives more focus on supporting different designers and their careers and it shows where services lack. It offers a more personalised set of services for members by showing opportunities the BNO has, fitting each specific situation. It shows members which personal benefits they can get from the BNO during their whole career.

On top of providing clear services and paths the BNO should also provide extracurricular activities where members are involved, for example the BNO magazine could be partly realized by members. The peer to peer relationships should also be highlighted in this frame. This could be done by providing more opportunities for members to meet.
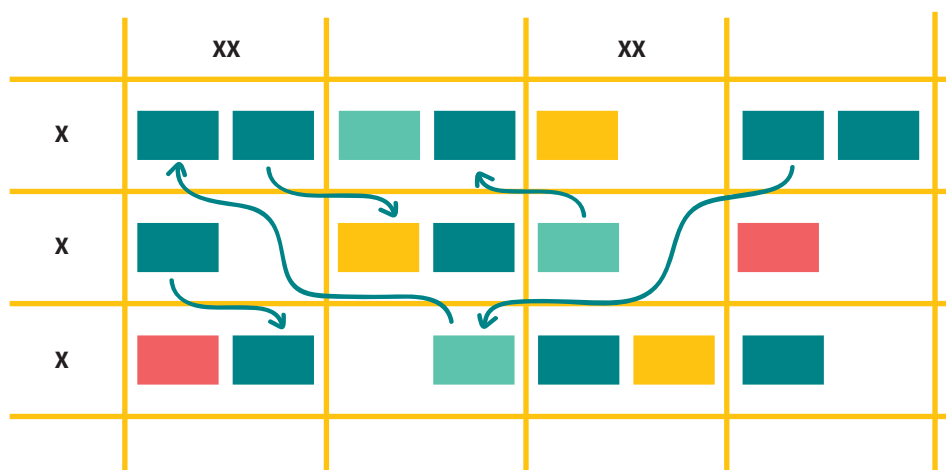

Figure 16: Portfolio matrix

Solar system

In the initial exploration of the frame, it was said that the BNO portfolio should partly be taken over by other parties. When determining which parties could be involved, members were one of the candidates. In the end they were chosen as the new party because it allows the BNO to focus on building a different kind of relationship with its members than is has now. They can pull them closer and bind them to the BNO on an emotional level and not only by providing the right services.

In the solar system the BNO will focus on shifting parts of the portfolio and responsibility to other stakeholders. This forces the BNO to let go of parts of their portfolio. Different than the educational institute, there is less of a top-down hierarchy. The BNO fulfils a less authoritative role within the organisation. By shifting portfolio parts towards the members they are forced to take more responsibility within the association. This results in the BNO being closer to its members, members having a clearer place within the association and being more involved. The BNO already does this to some extent but it is not the main purpose of the portfolio. The BNO becomes more of a connector in this situation. This way the BNO establishes a relationship with the members which makes them behave more like members than as clients.

Using these starting points the solar system frame can be used to create a portfolio overview where involving members is the purpose.
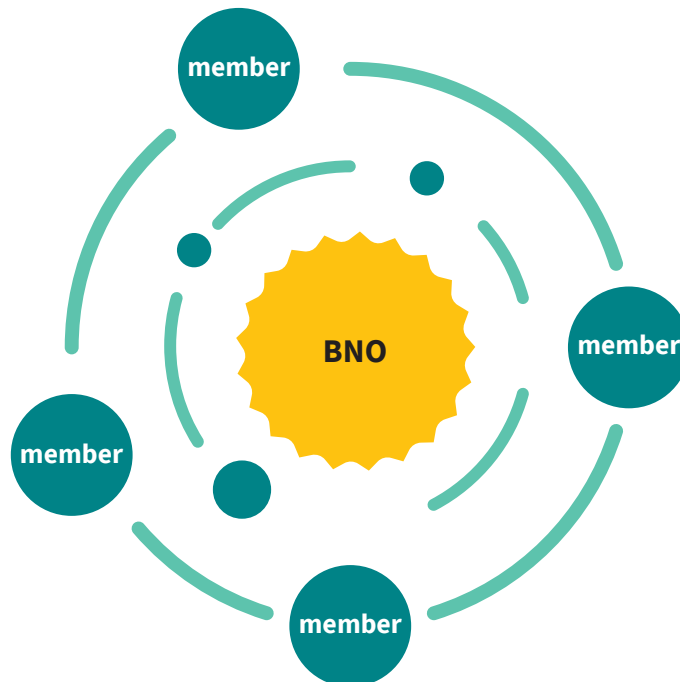

Figure 17: Portfolio as a solar system

Discussion

The educational institute frame still focusses mainly on the services, the transactional relationship. The matrix structure provides insights for then BNO on what is missing and makes communication of the value and benefits easier. The BNO will focus mostly being a service provider and members paying them for the services. Allowing members to be more involved is part of this frame but not necessarily the focus point. Therefore, this frame does not mitigate the problem of people wanting value for their money and subsequently making a constant cost-benefit analysis based on what they get. Members will still behave more like clients and that is the opposite of what the BNO expects from their members. Even though there are viable opportunities for the BNO to include members more in this frame it is not the focal point.

The solar system does focus completely on establishing an emotional connection between the BNO and its members. The goal is that the relationship outweighs the direct benefits services provide. Applying this frame means that the BNO will shift some of the responsibility towards its members and therefore make them an explicit part of the association.

You can keep adding services to the BNO portfolio to serve everybody but members and potential members will keep making the cost-benefit analysis and if the outcome is negative you will lose them. Due to the designer diversity it is impossible to design a service or array of services that will appeal to everyone. There is no magic service the BNO could offer that will suddenly increase member count significantly. It is important that the BNO creates an environment which make people want to become members that behave like members. Therefore choosing the solar system frame, with its radical focus on creating an emotional connection, is more interesting at the moment. The solar system focusses solely on the new perspective of using establishing a relationship as a way to attract and retain members. Therefore, this solution direction is more sustainable than a cost-benefit analysis. A relationship grows stronger over time and loyalty grows with it. The solar system frame gives members a clear role and responsibility which is different to the BNO Patchwork, where the responsibility mainly lies with the BNO team. On top of that the portfolio will be redeveloped together with members and a member focus which will regain focus and order in the portfolio with the value being directly linked to the members. In the next step the design phase is initiated where the solar system frame will aid in designing the relationship between members and the BNO and ways to establish this relationship.

Be a Member

Design

With the help of the solar system frame the solution for the BNO portfolio is designed.

Ideation

Final Design

Ideation

The goal of the ideation chapter is to the translate the solar system frame and the first ideas into a final design for the BNO that transforms the BNO Patchwork into a portfolio with a clear purpose and overview. Through multiple iterations (figure 18) the concept is developed. This chapter will take you through the different phases of the concept before arriving at the final design.

The goal of the portfolio has become to involve the members more and build a stronger relationship between the BNO and its members. This will increase the sense of belonging. The BNO should make 'representing, you do it together' a focal point and part of their identity.

The starting point of this concept was the initial interpretation of the solar system frame as defined in the further exploration step. It shows the planets as being separate elements managed by members or being member initiatives. The planets represent the portfolio elements. This is the base for further development.

The second form of the concept was focused on finding a way to connect members and BNO team and to engage members. It explores the possibilities of how members could be involved in the portfolio. Here the idea of the 'member garden' came to be. The garden represents a place where members can sow their ideas and see them blossom and is a way for the BNO and members to interact. This concept is focused on a specific solution to connect the two separate groups and stimulate member initiatives. However it is not yet a concept that explores reframing the entire portfolio and what it means to involve members. The initiative also does not define the relationship between members and the BNO yet, which led to the next step.

In the third form of the concept the focus shifted to defining the relationship between members and the BNO as it is the starting point for rebuilding the portfolio. For this it was important to establish what kind of relationship belongs to an association. Here the first version of the framework came to be where the role of members and BNO were explored. These roles influence the BNO tasks. This framework also defines the BNO having to focus on its core tasks to bring focus and overview to the portfolio.

In the fourth step of the concept the circles were overlapping. This indicates that the roles of the BNO and the members do not influence the BNO portfolio but provide new ways of categorizing the portfolio. It also indicates that the responsibility for portfolio parts is shifting more towards members.

During the last stages of concept development a creative session (appendix 5) was done to establish what the core activities of the BNO are and what the role of an association entails (appendix 7). Also a quick questionnaire amongst the BNO employees (appendix 6) showed what the BNO team thinks an association is and what makes the BNO an association. Here it became apparent that an association is about doing things together. With the outcomes the final concept framework for the portfolio was designed.

The final concept consists of two overlapping circles where BNO and the members each have their own role. The circles overlap as an association is about doing things together. The relationship is also embedded in this framework. It results in members having the responsibility over part of the BNO portfolio. The overlap indicates that the BNO and the members have a shared responsibility. This framework gives the BNO a new way to bring order and overview in their portfolio. The final form and contents of the framework will be discussed in detail in the next chapter. Here the ins and outs of the final design are established.
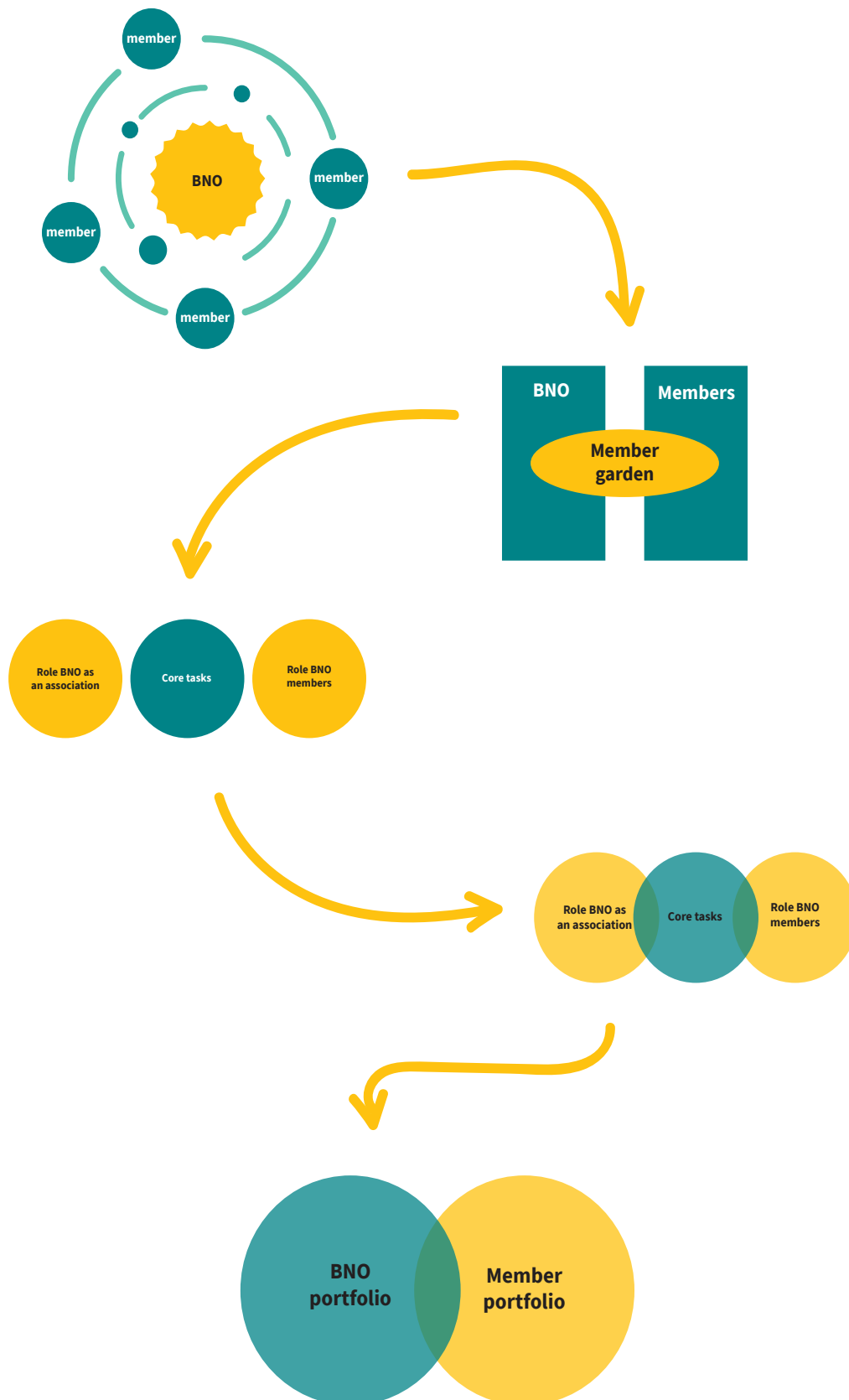
member

member

member

member

BNO

BNO

Members

Member garden

Role BNO as an association

Core tasks

Role BNO members

Role BNO as an association

Core tasks

Role BNO members

BNO portfolio

Member portfolio

Figure 18: The ideation stages

Final Design

The final concept resulted in two overlapping circles where one circle represents the BNO portfolio and the other the member portfolio. These indicators represent who is responsible for the parts that fall within each part of the portfolio. In this chapter this concept is developed into a final design.

In the final design the circles are divided into three zones representing three sub-portfolios: Team portfolio, Collective portfolio and the Member portfolio (figure 19). These sub-portfolios help the BNO marry the two roles it has which were determined in the core paradox: being a professional organization and an association. The three-sub portfolios are first explained and subsequently the application of the framework is explored. In the end the implication for the themes, the BNO and the members are discussed.

The framework

The slogan that led the creation of the final BNO portfolio framework (figure code 123) is 'building an association is something you do together'. This indicates that the BNO does not have to do everything itself but they should engage and involve its members

more. This framework will aid it in doing so. First, the characteristics of the three sub-portfolios are described in table 1 and after they are elaborated on. Each sub-portfolio is described on the same subjects:

- Responsibility: who is responsible for the sub portfolio?
- Core tasks: what are the tasks of the sub portfolio? The tasks are derived from the BNO activities determined in the Project context chapter and the findings from the creative session on what is important for the BNO to include in their portfolio.
- Role BNO: what is the role of the BNO and the BNO team?
- Role Members: what is the role of the member? This is based on how much responsibility they have and what type of members there are.
- Extra features: What are the unique features of this sub portfolio?

One of the subjects is the core activities. The possible core activities were determined by the current BNO aims and the outcome of the creative session with regards to what important tasks of a professional association are. The list is as follows:

- Support
  - Peer to peer: members help members
  - Professional: the BNO team or other professionals support members
- Connect
- Inform & Inspire
- Represent
  - Platform: the work and voice of the members are represented
  - Professional: the designers and the field are represented by the BNO
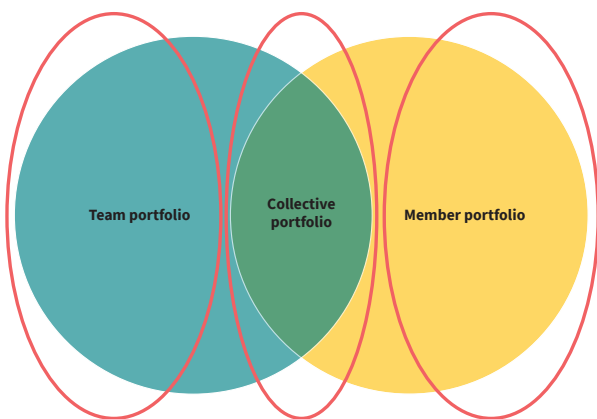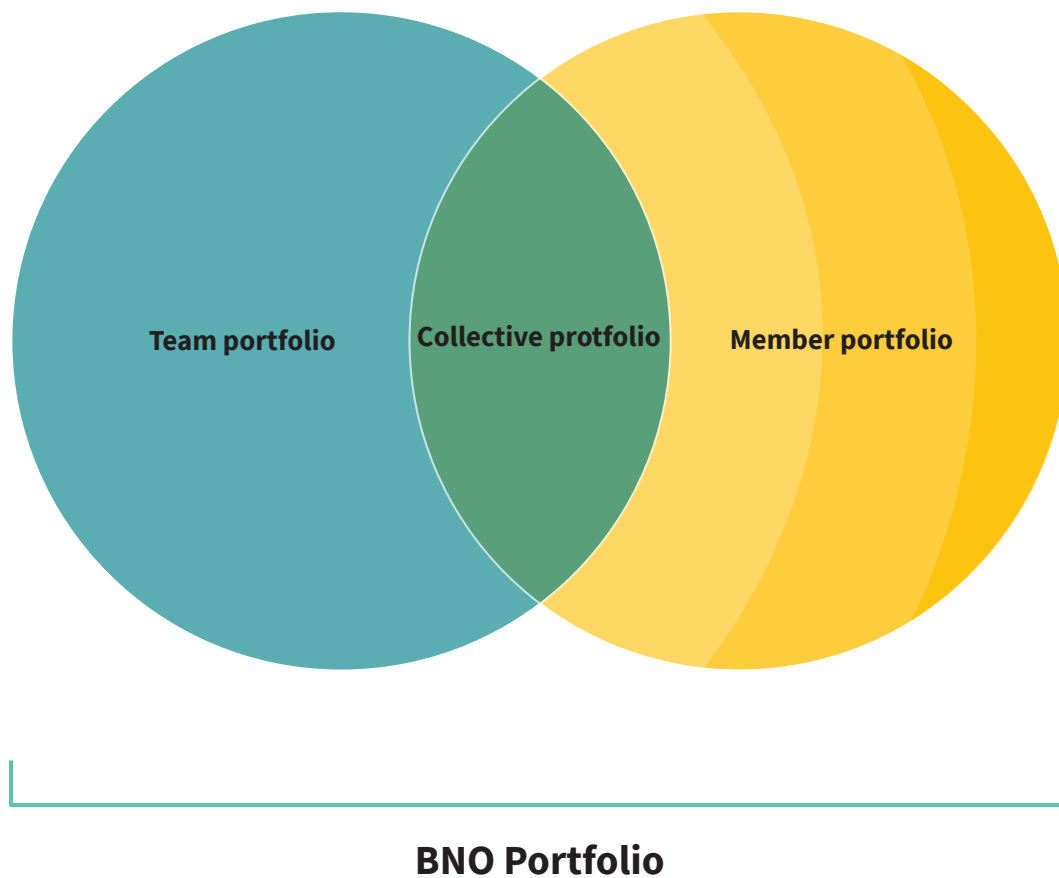- Educate

Figure 19: Framework zones

BNO Portfolio

Sub-portfolio	Responsibility	Core task	Role BNO	Role member	Special Feature
Team	BNO Team	• Educate • Professionally represents • Professional support	Executor	Client	Professional organization
Collective	BNO Team and member	• Peer to peer support • Platform representation	Facilitatir	Participant Giver	Groups of member representatives Incubator
Member	Members	• Inform & Inspire • Connect	Supportert	Owner Giver	Level of independence

Table 1 : Sub-portfolio characteristics

Team portfolio

The BNO team has full responsibility in this part of the portfolio. They are the executors or they manage who will execute a portfolio part. They behave like service providers and their goal is to provide the right services for their members. Members on the other hand are not actively involved in creating or managing this sub portfolio which results in them behaving like clients.

The core tasks for this sub portfolio are to educate, provide professional support and professional representation. This in order to make designers into professionals.

The Team portfolio represents the role of a professional organization the BNO has, as was determined in the core paradox. It aids the BNO in establishing what makes them a professional organization and which tasks go with that particular role.

The BNO portfolio is the part of the portfolio where the BNO team has full responsibility. The services in this part are specifically executed by the BNO. Therefore, members tend to behave like clients in this zone as they come and get something that the BNO offers. They are not involved in the development or execution of the services here.

Collective portfolio

This sub portfolio evolves around the BNO team and members doing things together which is an important aspect of being an association and having members behave like givers instead of takers. The association role of the BNO receives clear substance in this sub-portfolio, they know what it means to be an association and how to act on it. Sense of belonging and engagement is created as this sub-portfolio gives members a clear place to be involved in the association and a place where givers' behaviour belongs. This sub portfolio is about marrying the two roles of the BNO, namely the professional organization and the association. This is also the sub portfolio where potential players who form the field could be involved in the portfolio.

The responsibility in this sub portfolio lies with the BNO and the members. The BNO still manages most of the portfolio parts but the members are actively involved and have a clear role. The core tasks are: peer to peer support, platform representation, connect and inform & inspire. Members act like givers here and they participate in the portfolio parts. There is still place for takers as this sub-portfolio will still provide services for members without requiring them to participate.

The first special feature of this sub portfolio is that it can act as an incubator for new portfolio parts before they move to their final destination. There are two ways this sub portfolio acts as an incubator. The first way is where the members and the team develop a portfolio part. The second way is where the members provide feedback or input for the portfolio part but the BNO team develops it. The second special feature is that this sub portfolio has a group of representatives. This because here the BNO wants input from its members. To be able to get that input on a regular basis and from a diverse member base the group of representatives is suggested as the solution. This group consists of members from all different design fields, employment types and career stages. Other people who are involved in the field of design, like teachers, could also be part of the representative group. All these different types of members are important in order have as many different designers as possible voicing their opinion. This will help the BNO equally represent every designer. The group acts as the voice of the designers and provides feedback and input for the portfolio.

Member portfolio

In this sub portfolio the members have full responsibility and the BNO takes a backseat. Sense of ownership and pride are the most important feelings members have in this sub portfolio. Members are owners of these portfolio parts. However, the BNO will always have the final say regarding the existence and form. The other role the BNO has is that of supporter. It means that the BNO is not actively involved but if the members ask for help the BNO provides it. The core task of the sub portfolio is to inform & inspire and connect.

Be a Member

The special feature are the levels of independence which this part contains. This means that the further a portfolio part moves from the Collective portfolio, the more independent it is and the BNO's involvement decreased. The levels are indicated in the framework with the different hues of yellow. These levels of independence were inserted to help the BNO in guaranteeing quality. It represents a portfolio part having to mature before it completely stands on its own two feet. However, the BNO will never completely let go of a portfolio part as these entities are still part of the BNO system. The BNO will hold regular feedback session with the responsible members in order to establish relevance, quality and success. These factor determine if the BNO keeps, changes or discards the portfolio part.

Framework implementation

So how does the portfolio look when the framework is implemented? The current porfolio can be found in figure 20. This paragraph describes the implementation of the framework in the current portfolio (figure 1). No changes to the portfolio parts were made yet.

The application of the framework shows that some parts from the old portfolio do not have a spot in the new portfolio. This does not mean that the BNO should discard these parts, as some of them are essential for the BNO, like the member assembly and marketing activities. However, other non-essential parts should be looked at closely. Their value for the BNO and its members or potential members should be revisited and maybe some should be reformatted.
A portfolio is not static, so figure 21 does not represent the final form of the portfolio as there is no final form. The next paragraph will dive into how the portfolio changes.

ALV   BNO Interieurzaken   YA Hello   Instagram   Aanbestedingsmail   Professiona-liseringsdag Beeldmakers   Lobby   Raad van Toezicht   BNO Zuid 20 Seats

YA Present!   BNO Functieprofielen   Social media Workshop   Pictoright   Bestuur   BNO Hilversum Creative Café

Burobezoeken   BNO Nextpack   Twitter   BNO Voorbeeld-documenten   BNO Start   Platform makers   BNO Utrecht

Superfast   DDD   LinkedIn   BNO Zakelijk Advies   Kerncompetentie   Commissie voor Aanbestedingen   BNO Zwolle

No Panic Class   BNO Packaging Talent Award   Facebook   BNO Juridisch Advies   Focus op ondernemen   Kortingen op Masterclasses   BNO Oost BOOOST

No Panic Room   Infographics Congres   BNO Salaris Richtlijnen   BNO Intervisie   Creatieve Coalitie   Kortingen op tijdschriften   BNO Den Haag Zefir7

Creative Directors Forum   Newsletter   BNO Incompany Training   Federatie Dutch Creative Industries   Kortingen op Verzekeringen   BNO Rotterdam IMG Lab

Gastlessen   BNO International   DUDE magazine   Branchemonitor   BNO Coaching   BNO Noord BNOord

HRM overleg   BNO Mentoring

Figure 20: Current BNO portfolio

Aanbestedingsmail	Professiona-liseringsdag Beeldmakers	Lobby	Raad van Toezicht	BNO Zuid 20 Seats
BNO Functieprofielen	Social media Workshop	Pictoright	Bestuur	BNO Hilversum Creative Café
BNO Voorbeeld-documenten	BNO Start	Platform makers	BNO Mentoring	BNO Utrecht
BNO Zakelijk Advies	No Panic Class	Commissie voor Aanbestedingen	BNO Interieurzaken	BNO Zwolle
BNO Juridisch Advies	Kerncompetentie	Creatieve Coalitie	Superfast	BNO Oost BOOOST
No Panic Room	BNO Intervisie	Federatie Dutch Creative Industries	BNO Nextpack	BNO Den Haag Zefir7
Gastlessen	BNO Incompany Training	No Panic Class	BNO Packaging Talent Award	BNO Rotterdam IMG Lab
BNO Salaris Richtlijnen	Focus op ondernemen		Creative Directors Forum	BNO Noord BNOord
Kortingen op Verzekeringen	BNO Coaching		BNO International	
Branchemonitor	Kortingen op Masterclasses		HRM overleg	

Figure 21: Portfolio after framework implementation

The future portfolio

The portfolio is dynamic and changes over time. The framework does not only outline the structure of the portfolio but also gives guidance on how it changes and develops. This paragraph explains the four types of change in the portfolio (figure 22).

A portfolio part:

        A: Is instigated by a development in the field
        B: Idea blossoms internally
        C: Shifts between sub portfolios
        D: Is discarded

Ways A and B are about creating a new portfolio part, C and D are about working with an existing part. All ways of portfolio change and how it happens are explained. To that extent tools are added to aid with the execution of the changes. Changes made to the portfolio could be one-off, short term or long term.

A: A portfolio part is instigated by a development in the field

The instigator for the change lies outside of the BNO. This means that a part is added because of something
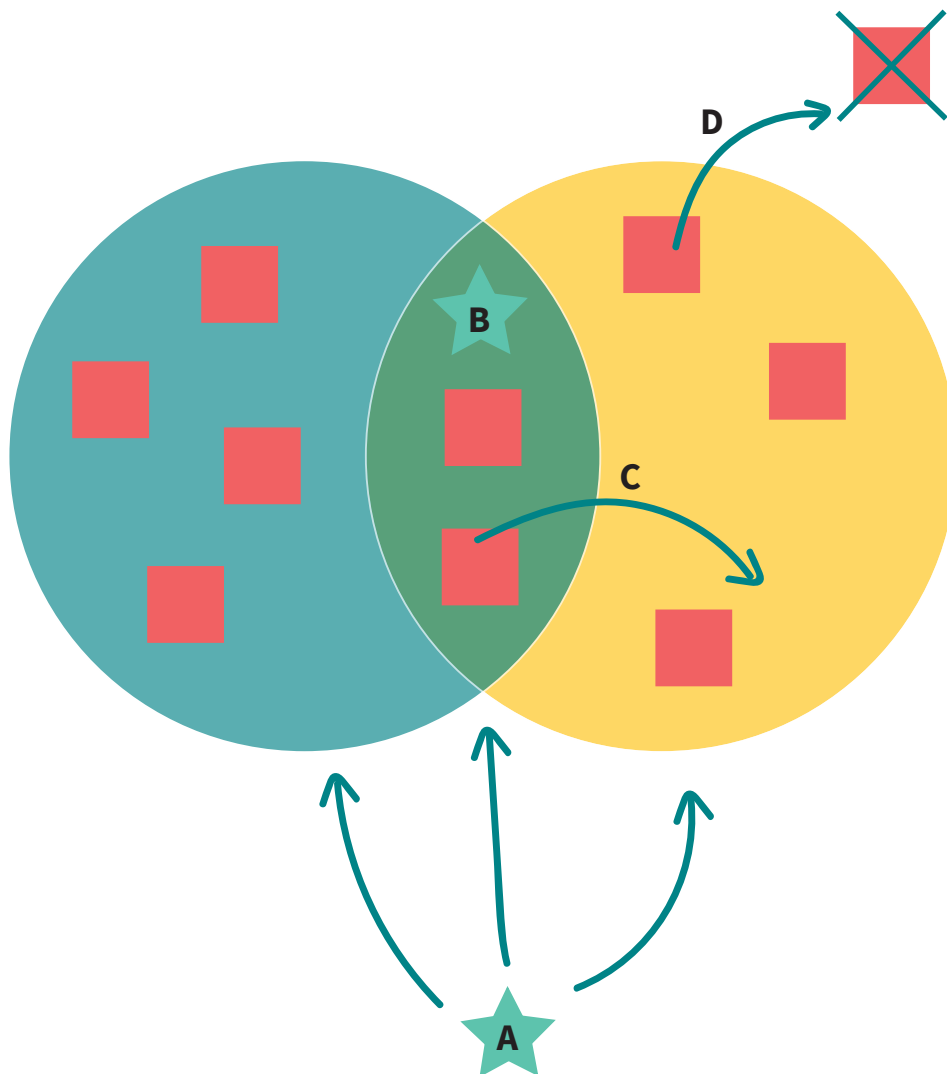

Figure 22: Possible portfolio changes

that happened in the field. This instigator is developed into a portfolio part that is placed in one of the sub portfolios (figure 23). To aid the development and placement of this new portfolio part, a canvas (figure 24, appendix 8) was created.

The most important aspects for determining the placement and responsibility are the goal of the part and the role the members have. The different goals and roles are based on the core tasks and member roles determined in the framework.

A) Goal:
- Support
  - Peer to peer
  - Professional
- Connect
- Inform & Inspire
- Represent
  - Platform
  - Professional
- Educate

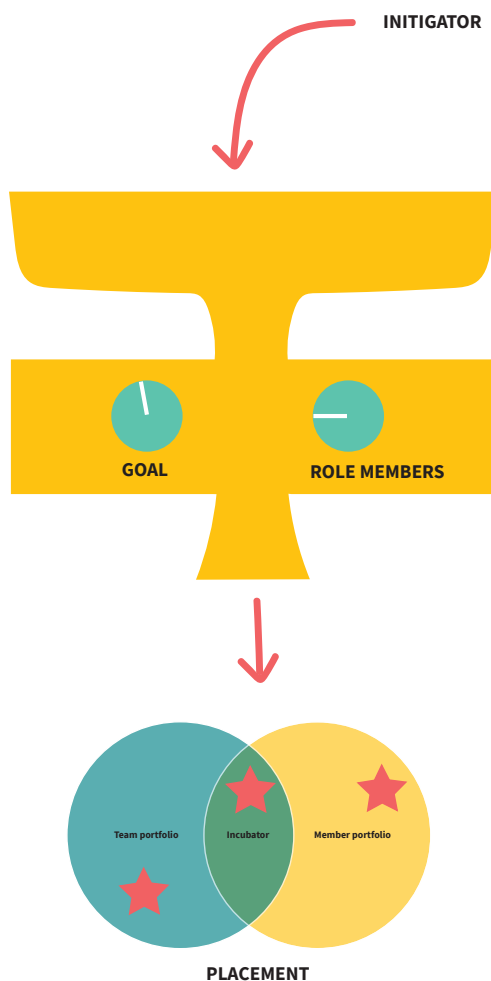B) Role members:
- Client
- Participant
- Owner
-

Figure 23: Representation of part placement

Figure 24: Canvas for part development

Examples

Example A: This example is based on the recent release of a documentary about Wim Crouwel created by one of the BNO members. The BNO team organized an event around the premier for honour members but something could have been done for the regular members. With this initiator the canvas was filled in. Consequently a one-off movie night for members could be organized by both the team and members, placing it in the Collective portfolio. The details of the event could be planned by a group of members.

Example B: Another example could be that an important law change is coming up, for example the recent AVG law. With this initiator the canvas is filled in. The temporary portfolio part could be a set of videos created by the BNO team educating members on the new law with videos being released weekly over a certain period of time. This places the portfolio part in the Team portfolio.

Example C: A development in the field are the 'Broodfondsen' which is an affordable alternative for a disability insurance for the self-employed. This is the instigator for this portfolio part. The portfolio part that could result from this initiator is a 'Broodfonds' that is set up by designers. This could be placed in the Member portfolio and managed by the members.

B: A portfolio part idea blossoms internally

The instigator for change lies inside the BNO and this results in a new portfolio part being added. It could be a member or a BNO employee initiating the new portfolio part or the BNO reacting on an internal event. This type of change is supported by the same canvas as change type A.

Examples

Example A: The instigator in this example is that the BNO hands out the BNO Piet Zwart award once every two years. Next to the award ceremony the BNO could do something else with the happening. The portfolio part designed is a Q&A session with the winner during one of the regional gatherings. This so that members could be inspired by the winner. Because the regional gatherings fall within the Member portfolio, the responsibilities will lie with the members. However, the BNO could actively support the organization which could mean the part shifts to the Collective portfolio.

Example B: The BNO would like to show off more of the members' work. This is developed into the BNO sending out Christmas cards every year which are created by members and sent by the BNO. This shows off the quality of the BNO members and acts as a representative tool towards external parties. As the members are actively involved this initiative will be placed in the Collective portfolio.

C: A portfolio part shifts between sub portfolios

When a portfolio part is reformatted or the responsibility shifts, the parts could move between different sub portfolios. Examples in this case are applied to the current BNO portfolio after the framework is applied (figure 21). For this change the same canvas can be applied as in type change A and B.

Example

Example A: The BNO Instagram currently resides outside of the portfolio framework. With the current formatting the Instagram profile is a platform to showcase the work of designers and is managed by the BNO. This combination makes it not fit the framework. By actively involving the members in the content creation, the portfolio part could be added to the Collective portfolio. The members could be involved by having a designated member or a designer chosen by members or the team take over Instagram stories once every other week.

Example B: The BNO has different platforms for different job titles and specific design fields. Currently the platforms are present in the Collective platform but by shifting the responsibility completely towards the members they could move towards the Member portfolio. A designated member or team of members could take over the platform and make it a separate

Be a Member

Aanbestedings-mail	Professiona-liseringsdag Beeldmakers	Lobby	Raad van Toezicht	BNO Zuid 20 Seats	BNO Interieurzaken
BNO Functieprofielen	Social media Workshop	Pictoright	Bestuur	BNO Hilversum Creative Café	Superfast
BNO Voorbeeld-documenten	BNO Start	Platform makers	BNO Mentoring	BNO Utrecht	BNO Nextpack
BNO Zakelijk Advies	No Panic Class	Commissie voor Aanbestedingen	Instagram	BNO Zwolle	BNO Packaging Talent Award
BNO Juridisch Advies	Kerncompetentie	Creatieve Coalitie	DUDE magazine	BNO Oost BOOOST	Creative Directors Forum
No Panic Room	BNO Intervisie	Federatie Dutch Creative Industries	YA Present!	BNO Den Haag Zefir7	BNO International
Gastlessen	BNO Incompany Training	No Panic Class		BNO Rotterdam IMG Lab	HRM overleg
BNO Salaris Richtlijnen	Focus op ondernemen			BNO Noord BNOord	
Kortingen op Verzekeringen	BNO Coaching				
Branchemonitor	Kortingen op Masterclasses				

Figure 25: Portfolio after implementing type C changes

entity that still operates within the realm of the BNO but is not managed by it.

By implementing these changes in the role of the members and thereby shifting the parts to other sub-portfolios the total picture of the portfolio could look like figure 25.

D: A portfolio part is discarded

This change is pretty self-evident. When a portfolio part is not successful or not necessary anymore, it is removed from the portfolio. When the part does not meet the target and/or goal set in the canvas in can be discarded.

Old vs. New

This paragraph compares the old BNO portfolio to the new one. This is done on the base of the core paradox, the themes and what the portfolio entails.
The core paradox is: The BNO is an association, however at the same time it calls itself a professional organization.

These two BNO roles contradict themselves and the BNO has not exactly defined how they marry the two into one organization. In the old portfolio the content was not explicitly assigned to the BNO's two different roles. In the new portfolio it is clear when the BNO acts as a professional organisation, namely in the Team sub-portfolio, and where it acts as an association, i.e. in the Collective and Member sub-portfolios. Now the two roles have assigned goals and content as defined in the description of the different sub portfolios.

The portfolio received a clear goal. The motto is that you are an association together and the portfolio gives members a clear place within the BNO.

The defined themes for this problem are: Rrepresentation, Sense of identification, Recognition & acknowledgement, Value, Relationship, Responsibility and Centralisation versus decentralisation. The themes are described in the context of the old and new

portfolio. This is done with the help of the NADI-model (van der Bijl-Brouwer & Dorst, 2014) (figure 26) in order to show that the framework does not only change the portfolio but also ensues fundamental changes in the mindset and attitude of the BNO. The NADI-model furthermore provides ideas to support the changes in the meaning of themes. Subsequently, the model can be used as a tool by the BNO for further development of the portfolio. Table 2 shows the changes in themes derived from filling in the NADI-model. These changes in themes show the mindset and attitude for the BNO and its members. The filled in NADI-models can be found in appendix 9. Table 2 shows the changes in the themes.
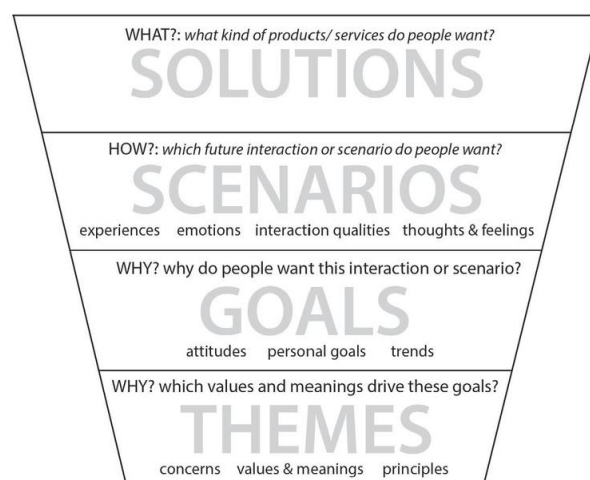
Figure 26: NADI-model

Theme	Old	New
Representation	The BNO represents designers and the field of design.	The BNO represents the designers and the field. However, the members actively represent the voice and work of members. Moreover, they provide the BNO with feedback on problems they encounter while executing their profession.
Sense of identification	Members have to identify themselves with what the BNO does and represents	The members can identify themselves with the BNO or with other members.
Recognition and acknowledgement (R&A)	The BNO provides R&A for designers. Members are not actively engaged.	Peer to peer recognition and acknowledgement is stimulated. R&A for the field and for designers is still mostly done by the BNO but members provide input.
Value	BNO provides services for members and some members invest their time and effort.	BNO provides services and opportunity for members to be actively involved. More members provide the BNO with their time and effort but also their ideas, opinions and involvement.
Relationship	The relationship between the BNO and members is more transactional based. It is based mostly on the BNO needing members and members wanting something from the BNO.	The relationship between the BNO and members shifts towards being relational based. Next to that they co-exist in the same system. The relationship relies more on trust and loyalty from both parties
Responsibility	BNO takes full responsibility	Parts of the responsibilities are shifted from the BNO towards the members which means that both parties feel responsible for the BNO portfolio.
Centralisation versus decentralisation	Most parts are centralised as they are managed by the BNO	There is more of a balance between parts being managed by the BNO and those managed by members.

Table 2: Changes in theme after implementing framework

Implementation by BNO

Applying the framework to the BNO portfolio does not happen from one day to the next. It is a process that takes time and adjustment. Therefore, figure 27 shows a timeline for implementing the framework at the BNO. The end date is recommended for when the next policy plan will come into action in 2023 as this is a natural moment for change.

During the first year 'portfolio feedback teams' are created who will provide feedback on the portfolio. The goal is to gain a clear picture of what people think of the current portfolio. The BNO should also take a look what needs to happen logistically in order to be able to implement the framework.

In the second year the BNO will start creating the new portfolio. This means that together with its members it will define the tasks that have to be present in every sub-portfolio. Subsequently, they will start recruiting participants and owners for the Collective ans Member portfolio. This will be done with the help of creative sessions. Furthermore, the BNO will start scouting potential member representatives to join the group of member representatives. In the second year the BNO will initiate buzz for the new portfolio and start changing the mindset of members with a marketing campaign showing the new BNO. Members need to get excited for what is to come.

Internal changes

Implementing the new portfolio requires the BNO to make some internal changes. The biggest change is the mindset. The BNO needs to actively think about the possible involvement of members so that the BNO works with members and not only for members. The service mindset should not come first anymore. It is still important but the number one mindset is being an association, which means doing it together. They should ask for feedback, input and opinions and work together with members in some parts of the portfolio. However, the BNO remains the highest authority and in control. The BNO team also has to learn how to let go of responsibility and control and adapt a more experimental attitude.

The second change is that the BNO should increase their contact with members and potential members. This to become part of the group instead of being seen as an institute that stands far from its members. The second reason is to start engaging members and building a relationship with them. They should not only engage members who currently already are givers but also members who are not givers at the moment. They should emanate that member input is appreciated. In the beginning they should actively search for input themselves. This can be easily done at regional platform evenings and other events where the team interacts with members or potential members.
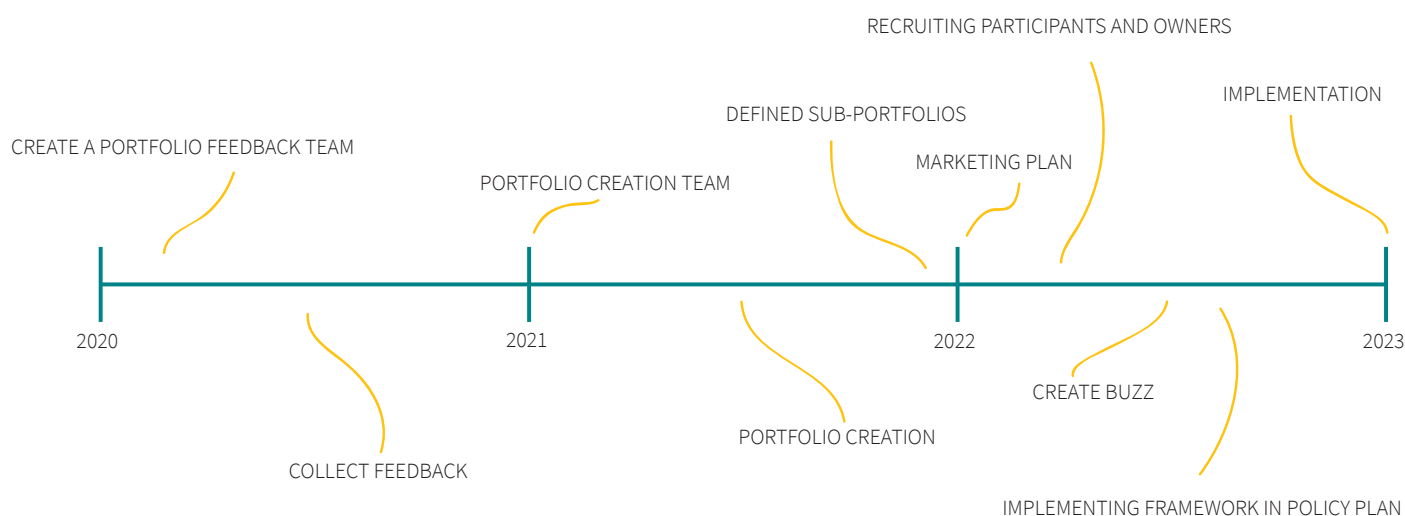

Figure 27: Implementation timeline

Changes for members

For members things will also change. Not only their attitude changes in this portfolio but also their role. They are expected to be more involved and engaged in the BNO and build the association together with the BNO. They also receive more responsibility form the BNO which makes them equal participants in the association. This will contribute to members acting more like givers than takers.

Conclusion

With the proposed portfolio framework the balance of responsibility for the BNO portfolio shifts towards the members. In the current portfolio BNO takes almost full responsibility for the portfolio parts and in the proposed portfolio members and the BNO team have shared responsibilities. By shifting responsibilities members will be more involved which urges them to take up the role of a giver rather than a taker. With the introduction of the sub-portfolios everybody has a clear role and goal which helps join the two roles the BNO has, that of a professional organization and association, into one system. It makes the roles co-exist in harmony.

By implementing this framework the BNO will build a relationship with members which makes them reconsider their membership not only on the basis of value of the services they are offered, but also on the basis of the value of the relationship value and the fact that they feel part of the BNO.

By not only relying on the provided services but also on the relational features of a membership for value creation, the BNO is able to offer a wider array of values which can attract new members and retain current ones. By establishing a emotional connection, which relies on trust from both parties, the BNO can work on building a loyal relationship with its members. The BNO re-establishes what it means to be an association and a member.

With the framework the BNO and members build the association together.

Recommendations

To validate the portfolio framework it should be validated with members. This needs to be done is a group session where members evaluate the framework. This step should be part of the implementation process at the BNO. During the evaluation session the BNO presents the proposed framework to a diverse group of members who will provide feedback. With this feedback the framework implementation should be altered as necessary.

This framework was designed especially for the BNO. It would be interesting to see if it is applicable to other professional association in its current form or that a more generalised framework is needed. In order to do so case studies with other professional associations have to be done.

Further research is recommended into how the sub-portfolios are going to be managed. A deep dive into management styles should be done in order to establish what style would fit the framework best. It could be that the sub-portfolios are seen as self-managing teams who keep their own overviews and target or that the BNO team manages everything.

Reflection

In this phase I will voice some of my insights I gained at the BNO. Moreover, I will reflect upon the method and personal learning goals.

My insights and experiences

Reflection on Frame Innovation

Personal Reflection

Method Reflection

This chapter reflects on the Frame Innovation method used in this thesis. This because the method was never used before by me and is not a widely used method at the TU Delft. The reflection will be done step by step ending with an overall reflection on the method.

Archaeology

This step was eye opening as I was not used to look at the history of the problem. It is a very good step to understand the many aspects of the problem and the role of the problem owner. This step gave me different insides than when I would have just done context research. It required me to look at the how the BNO team in handling the problem and what has already been done. It forces you to really take a close look at the problem itself and how it came to be.

This step does limit diving into the full context of the problem and that is why I added the project context step to the method. It was necessary to not only explore how the problem came to be and what the problem owner's role is but also the context the problem resides in. Adding the step allowed to build a literature base for the problem which the archaeology step in this thesis did not really allow to. In my opinion the project context of the problem is an important step to do before archaeology. This is a different context than the step described in Frame Innovation.

Paradox

This step can be described as the problem defining step. Defining paradoxes forces you to really take a deep dive into the forces working within the problem. Dorst challenges you to state the problem as a single paradox which proves to be challenging. I do not completely understand how Dorst acknowledges that this method is for difficult problems but he tries to find one core

paradox while there are many forces influencing the problem. I think it is important to formulate multiple paradoxes to be aware of the numerous aspects that influence the problem. However, if you decide to work with multiple paradoxes it is important to try to encapsulate them into one problem statement, otherwise you will keep drifting. Defining a problem statement is something I felt necessary to do in this step as the given problem had to be developed further in order to give the project direction.

It is important to keep in mind that core paradox and problem definition are different. Core paradox is what stops the problem from being solved. I realised this when I was almost done with the paradox stage. When I realized the difference it became much clearer what needed to happen in this step.

What is very important to keep in mind is the fact that the core paradox or problem statement defined in this step is not final. With the insight gained throughout the rest of the process it can be that the core problem changes or becomes clearer. This was the case in this thesis. Through retrospection it was discovered that the initial problem statement was not entirely covering what the real problem was. Dorst mentions that you have put the paradox aside for the next few steps until frames which I did not understand at first. After reflecting upon the steps I realized I did let of the problem statement unintentionally. I also realized what he meant by not hanging on to the defined problem: the solution and problem develop parallel to each other. This insight was really important as it allows to keep exploring the problem throughout the project. Unfortunately, I realized this after I did the subsequent steps, it would have been better to understand and realize this beforehand.

Another important note is that the paradox seems

Be a Member

to resurface in the frames or future step. Dorst says in his step explanation that the paradox is put aside for a while after it has been formulated. However, he does not explicitly state where.

Context

This step is a logical to do as identifying stakeholder is a known and widely used practice to define the involved parties. The stakeholders are determined with the help of the problem. Parties that are involved in the problem are the key stakeholders. Their current strategy shows how they contribute to the problem

In this step I added the value exchange between different stakeholders. This was inspired by what Dorst does in the field step. These exchanges give insights into the stakeholder behaviour and relationships between stakeholders. This added step in the context proved to be very helpful in determining the themes.

Determining the context is up to the designer. There are no set rules who you can include or exclude but in my experience it speaks for itself as you base it upon the parties involved in the problem.

Field

I experienced the first glimpse into possible solutions. This because the field is based on potential stakeholder. They in their turn were based on insight gained in the project context, archaeology and paradox step. It feels like you could keep adding to the field but I recommend to base the possible stakeholder on your insights to limit yourself.

The point of creating the field is to determine who could be involved in your final solution. In my case I do not use the field in the final design. However, it is still important to do the step as the solution is not known before determining the field and insight into provides possibilities. Furthermore, it gives the BNO insight into potential developments for the portfolio. Lastly, this step, together with the context step, is important for determining the themes as you determine what different parties find important which form the base for themes.

Themes
I think this was the most difficult step for me. It asks you to accomplish a higher abstract level in the project, which is hard to do. This step requires practice and experience to do right. Exercise makes perfect in this case.

It is important to note that determining themes is not done in one run. There are multiple iterations the themes go through in combination with the frames and futures. It is a constant back and forth between these three steps. I even changed the themes during the development of the final design. You have to keep in mind that themes can change and that's no problem. You have to keep reflecting on your themes throughout the whole process. The themes you choose are important for your final design. By changing the themes during the last phase I was able to achieve the next level with my design. The themes aid you in the development of the design.

The type of themes you choose are also important. I started off with pretty general themes with a pretty general interpretation. This made it easy to work with all different kinds of frames. In the last theme iteration I chose more specific themes with a more specific description connected to the problem. This did pose a problem with the more abstract themes where one of the players is an inanimate problem, like the national park and solar system. The combination of these themes and frames do pose interesting possibilities.

Frames

This is a fun step where you really start experiencing what reframing a problem can do for the final solution. This step was the most innovating for me and really gave me new perspective on how you can solve problems.

This step requires a great deal of trial and error. You can keep creating frames to experiment with but I recommend choosing a certain quality to base your frame decision on. For me the relationship between

different parties was interesting and that is how I chose my frames. This is a process that could be done with someone else. If you do that you can bounce ideas off of each other which will lead to new frame ideas. However, this step can also easily be done alone. In my opinion creating frames is a very helpful tool when you do a project by yourself as frames provide new inspiration and different perspectives. It made designing by myself significantly easier for me.

When is a frame right? I had trouble answering this question but in the end I learned I had to trust myself and if the frame was not right you can come back to the chosen frames and create new frames based on the experience you gained from the first run. I expected frames to be restrictive in idea directions but within a frame there is still room to change the solution direction.

Futures

Here is where I started slightly deviating from the set method. Futures is the step where the development of design solutions ideas takes place. For me this happened in a step I added after futures, which is called further exploration.

When starting this step I planned to apply it as Dorst intended. However, I ran into some problems with defining how the frames would help design different types of portfolios. I was stuck thinking that I had to translate the working mechanisms of the frame into solutions. A different approach to the frames was needed. That is when I focused on frame features and how that would translate for the BNO into portfolio focus points, not on creating specific solutions. This approach helped me look at the portfolio from a broader perspective. Looking at what the portfolio should do and not immediately at what it should contain. This shows that frames can be used to explore the problem on a more abstract level before diving into specific solutions. Defining portfolio directions in the frames gave enough indications to discard the first four frame. In the further exploration step I did design solutions for the two chosen frames.

Transformation and Integration

Here is where I completely let go of the method as I did not consciously do these steps. They are thoroughly present in the design phase but not explicitly executed. After choosing the frame it felt natural and necessary to start designing with it, so that is what happened. The choice not do these steps was made deliberately as the added value of explicitly doing these steps instead of conducting the design phase, as was necessary in my opinion, was not evident.

Overall

Overall I really enjoyed this method. It gave new perspective and a new way for me to tackle a problem. I do think that this method needs practice and experience to master it. This because Dorst really challenges you to find the deeper layers and comprehend the complexity.

This was my first time using Frame Innovation and the method proved to be challenging. There is a great deal you have to figure out in this method because it is not completely mapped out. Dorst indicates what needs to happen in the different steps but not how it should be done. I looked at many examples to get a grip on the method. The examples were necessary for me to understand how to execute the steps and what was expected as a result. The openness of the steps leaves them open for interpretation. This is nice as it makes the method mouldable in order to fit the project. You as a designer can decide what needs to happen in each step which forces you to trust yourself.

The method also allows steps being added where needed. In this case there was a need to dive deeper into the general project context. I think this step is necessary to understand the problem and its surrounding. Just the archaeology step does not provide the designer with enough understanding to solve the problem.

Themes, frames and futures are dependent on each other and they are constantly being developed throughout the process. This makes the method not linear as the figure in the book might indicate but more circular. This makes retrospection an important

aspect of the method. Similarly, defining the problem and after that the solution is not linear. The two are developed in parallel. This was one of the most important realisations I had.

As a last note, the method allows for constant refelction upon the problem. This means that the set problem statement remains pliable throughout the process. This was of great help as I not only changed the problem statement but also the design goal.

Personal Reflection

At the beginning of this projects I defined for learning ambitions for myself. In this chapter I will reflect on those ambitions and on what I have learned throughout this process.

The learning ambitions I set for myself were:
- If possible I want to try and use co-design in my graduation.
- Learn to clearly communicate the value of my design and have clear arguments for its existents.
- Learn to do a project on my own from start till end
- Experiment with different ways of keeping an overview

Co-design

With co-design I meant that I wanted to design (parts of) the service with my target group. The possibility and extent of this was completely up to the willingness of my target group.

In the end I did not use co-design as a method in my graduation. The choice was made not to do it because the emphasis of the project was put on the exploration phase and not the design phase. This meant that in the planning there was no time left for these session. Instead, I did a creative session during the exploration phase. This helped me gather insight for the that specific phase. I did want to replace the co-design with feedback session with my target group but there was a lack of response from the members. Next time I will make the appointments at the very start of a project to guarantee availability.

Clear communication

I wanted to communicate my findings to the BNO in different ways.

The methods I used for communicating my finding were conversations with no visual aid and conversations supported by a visual aid. In my experience a visual aid adds value to the conversations. Not only could the BNO see what I was talking about and therefore give more valuable input, but the meeting were also more structured. Especially when the visual aid was in the form of a presentation. This helped me cover all necessary topics. I will use visual aids in the form of a presentation or hand-out more often for meetings.

Project on my own

The goal that I set for myself was: I want to regularly evaluate my way of working and gather insights on what went well and what I could change.
I did write down insights I gathered during this project whenever something stuck out to me. These insights were translated into who I am as a designer, the positive and not so positive.

Me as a designer

I do not mind being confrontational. This means that I don't shy away from stating what I see, even if it can

be interpreted as harsh. I do this to make the client rethink the problem context. However, I do want to find a balance and create something that the client will use. This shows that I strive for client satisfaction without giving up on what I think needs to happen.

The previous point shows my confidence in my opinion. However, I could use more confidence in the execution of the process and my ideas. I often questioned the steps I took and the ideas that I came up with. I have to trust that what I create is good and that I have to fully support it and not make excuses. If I make excuses I weaken my own position and ideas. It is something I am aware of now and try to avoid.

During this project I learned that there many more methods that I have never heard of. It made me realize that I like the challenge and stimuli of learning something new. I know now that I have to keep on learning and challenging myself to keep design interesting.

I would like to evaluate on a more regular and structured basis in the future as it enables me to directly react.

Keeping an overview

I wanted to discover for myself what the best way was for me to keep an overviews. What I tried was:
- Make visual for my discoveries during the process
- Work in a sketchbook
- Make raw notes in one booklet and the insight from these notes in another neat booklet
- Keep up with the report
- Keep all printed documents in one folder

What worked really well for was me making the visuals for my important discoveries immediately after I made it. This proved to be very helpful as the visuals acted like a visual diary of the process. It also helped me to work more visually than textually, which is outside my comfort zone. The two booklets did not work. In the end I only used one booklet to make all my notes in. What was really helpful is that I clearly indicated the weeks.

Other things that worked for me were keeping up with the report and keeping everything in one folder. I did find it hard to keep the overview in the design phase. This was due to the somewhat chaotic nature of this phase in this project.

Next time I would want to record the progress meeting as I have experienced that I gain many insights talking about my findings during those meetings and only taking notes was not sufficient

Doing this graduation project was a challenge for me. However, it was not a challenge I couldn't handle. I learned a lot and it made me that see I want to keep on learning and experimenting with new methods.

References

Abbott, A. (1988). The System of Professions: An Essay on the Division of Expert Labor. Chicago: University of Chicago Press

Association, designer and subscription. (2019). In Merriam Webster's dictionary. Retrieved from https://www.merriam-webster.com/dictionary/association
https://www.merriam-webster.com/dictionary/designer
https://www.merriam-webster.com/dictionary/subscription

Batten, M.C. (n.d.) A History of Associations. CSAE. Retrieved from http://www.csae.com/About/A-History-of-Associations

Bhattacharya, C. B. (1998). When customers are members: Customer retention in paid membership contexts. Journal of the academy of marketing science, 26(1), 31-44.

Van der Bijl-Brouwer, M., & Dorst, K. (2014, October). How deep is deep? A four-layer model of insights into human needs for design innovation. In Proceedings of the colors of care: The 9th international conference on design & emotion (pp. 280-287).

Binder, T., De Michelis, G., Ehn, P., Jacucci, G., Linde, P., Wagner, I. (2011). Design Thing. Cambridge, Massachusetts: MIT Press Ltd

BNO. (n.d.). BNO statuten. Retrieved from https://www.bno.nl/web/e/7495?unique=dd9ed5821a8db4d0987072b149fdb627f0fbcba7

BNO. (2014). De BNO Branchemonitor 2014. Retrieved from https://www.bno.nl/web/e/7541?unique=7d5c6308cf88eba23548337b2890c5ca74200900

BNO. (2016). De BNO Branchemonitor 2016. Retrieved from https://www.bno.nl/web/e/7537?unique=b9f48c7a5624253ada01a6dc19671b0154dacfbd

BNO. (2017). BNO beleidsplan 2017-2019. Retrieved from https://www.bno.nl/web/e/7528?unique=18ba2ccd514887b52c97bc8dc014ea519a699ae5

BNO. (June 13th, 2018). Werving/'sales' BNO – Notitie.

BNO. (2018). De BNO Branchemonitor 2018. Retrieved from https://www.bno.nl/web/e/7530?unique=21fae0d9049bdc29da4c0d19a8feaac8469df490

Van Boeijen, A., Daalhuizen, J., van der Schoor, R., & Zijlstra, J. (2014). Delft design guide: Design strategies and methods. Amsterdam, BIS Publishers

Bruhn, J. G. (2001). Being good and doing good: the culture of professionalism in the health professions. The health care manager, 19(4), 47-58.

Bordieu, P. (1999). The Weight of the World: Social Suffering in Contemporary Societu. Cambridge, UK: Polity Press

Van der Bie, R., Latten, J. (2016) Monitor Topsectoren 2016. Centraal Bureau voor de Statistiek

Design Council. (2005). The 'double diamond' design process model. Design Council. Retrieved from: https://www. designcouncil.org.uk/news-opinion/design-process-what-double-diamond

Designer. (2019). In Cambridge Dictionary. Retrieved from https://dictionary.cambridge.org/dictionary/english/designer

Dorst, K. (2015) Frame innovation. Cambridge, Massachusetts: MIT Press Ltd

Greggs-McQuilkin, D. (2005). Why join a professional nursing organization?. Nursing2019, 35, 19.

Gruen, T. W. (2000). Membership customers and relationship marketing. Handbook of relationship marketing, 355-380.

Hager, M. A. (2014). Engagement motivations in professional associations. Nonprofit and Voluntary Sector Quarterly, 43(2_suppl), 39S-60S.

Herderscheê, G. & De Vries, J. (March 29, 2019) Vakbond FNV zet 400 man op straat. Volkskrant. Retrived from https://www.volkskrant.nl/nieuws-achtergrond/vakbond-fnv-zet-400-man-op-straat~b100ea44/

Het Huygens ING (n.d.) Verenigingsleven in Nederland. Retrieved from https://www.huygens.knaw.nl/verenigingsleven_in_nederland/

Hooghe, M. (2003). Participation in voluntary associations and value indicators: The effect of current and previous participation experiences. Nonprofit and voluntary sector quarterly, 32(1), 47-69.

Jacobs, S. (2014) The Art of Membership: How to Attract, Retain and Cement Member Loyalty. San Francisco, California: Jossey-Bass

Ki, E. J., & Wang, Y. (2016). Membership benefits matter: Exploring the factors influencing members' behavioral intentions in professional associations. Nonprofit Management and Leadership, 27(2), 199-217.

Kloosterman, R., Coumans, M. (2014) Lidmaatschap en deelname vereniging. Centraal Bureau voor de Statistiek
KvK (n.d.) De vereniging. Retrieved from https://

ondernemersplein.kvk.nl/de-vereniging/

KvK (2018) Waarom we nog steeds verenigingen oprichten. Retrieved from https://www.kvk.nl/advies-en-informatie/overheid/waarom-we-nog-steeds-verenigingen-oprichten/

KvK (2018). KvK Zzp-dynamiek, jaaroverzicht 2017. Retrieved from: https://www.kvk.nl/download/Zzp_dynamiek_definitief_tcm109-455358.pdf

Lema, C. (July 17, 2019) Don't confuse memberships and subscription. Retrieved from: https://chrislema.com/memberships-and-subscriptions/

Markova, G., Ford, R. C., Dickson, D. R., & Bohn, T. M. (2013). Professional associations and members' benefits: what's in It for me?. Nonprofit Management and Leadership, 23(4), 491-510.

Maslow, A. H. (1943). A theory of human motivation. Psychological review, 50(4), 370.

Mata, H., Latham, T. P., & Ransome, Y. (2010). Benefits of professional organization membership and participation in national conferences: Considerations for students and new professionals. Health promotion practice, 11(4), 450-453.

McMillan, D. W., & Chavis, D. M. (1986). Sense of community: A definition and theory. Journal of community psychology, 14(1), 6-23.

Messmer, M. (2005). Counting the benefits of association involvement. Strategic Finance, 12-14.

Olsson, A. K. (2012), Spatial aspects of member retention, participation and co‐creation in tourism settings. Int. J. Nonprofit Volunt. Sect. Mark., 17: 231-247. doi:10.1002/nvsm.1426

Paswan, A. K., & Troy, L. C. (2004). Non-profit organization and membership motivation: An exploration in the museum industry. Journal of Marketing Theory and Practice, 12(2), 1-15.

Pemberton, J. M. 1994. "The Professional Association: Some Basics." Records Management Quarterly 28 (50): 52–55.

Professional association. (2019). In Collins English dictionary. Retrieved from https://www.collinsdictionary.com/dictionary/english/professional-association

RKD. (n.d.). Archief Beroepsorganisatie Nederlandse Ontwerpers (BNO) met archieven van rechtsvoorgangers. Geraadpleegd van https://rkd.nl/data/com_rkd_archive/pdf/NL-HaRKD-0739.ead.pdf

Rubingh, B. (2018) Back2Basics De Kracht van Verenigen. Nieuwegein: Arko Sports Media B.V.

Schuyt, C.J.M. & Taverne, E. (1950). Welvaart in zwart-wit. Sdu Uitgevers, Den Haag 2000

Simon, H. A. 2002. We and they: The human urge to identify with groups. Indust. Corporate Change 11(3) 607–610.

Sladek, S.L. (2013) The end of membership as we know it. San Francisco, California: Jossey-Bass

Rutten, P. (2013) Monitor creatieve industrie 2012. Stichting iMMovator

Rutten, P., Koops, O. (2017) Monitor creatieve industrie 2016. Stichting iMMovator

Super, D. E. (1957). The psychology of careers; an introduction to vocational development.

Van Gaalen, E. (December 18, 2017) Dit zijn de mensen achter de succesvolle PO in actie. AD. Retrieved from https://www.ad.nl/binnenland/dit-zijn-de-mensen-achter-het-succesvolle-po-in-actie~a15e4921/

Wilson, V. (2012). Research methods: interviews. Evidence Based Library and Information Practice, 7(2), 96-98.
Zwiers, L. (February, 2012) De wereld is in beweging, nu de vereniging nog. VM, p68-70

Be a Member

Appendix