

A modern conference room with a large, curved, light-colored table. Several black chairs are arranged around the table. The room has large windows offering a panoramic view of a city at dusk. The sky is a mix of blue and orange. The ceiling is white with recessed lights and circular vents. A long, sleek, modern light fixture hangs from the ceiling. The overall atmosphere is professional and contemporary.

# Elevating design in a service providing corporate

Graduation project by Anna Vinke  
MSc. Strategic Product Design  
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Photo by Ronald Tilleman photography

*Elevating design in a service providing  
corporate*

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# Preface

## Dear reader,

Before you lies the result of my 6-month graduation project and with that the end of my wonderful 6.5 years as an IDE student. These were turbulent years filled with sunshine and rain, highs and lows, laughing, crying, and beautiful people I want to thank in this preface.

First of all, I want to thank Client for giving me the opportunity to do this project. I especially want to thank Company mentor for helping me through my project, not just as a supervisor but as a sparring partner and coffee buddy. You definitely helped me through the hard and vague moments and I'm very thankful for that, hopefully we get the chance to work together again! To the rest of Client: thanks for your input in the interviews and sessions, and for the 'gezelligheid' in the office!

I want to thank Giulia and Jo for the guidance throughout this project. I'm very thankful for the time you took to coach me, I know you are both very busy people. Your expertises perfectly lined up for this project, making you a great team! You also had an interest in me as a person and I experienced the coaching sessions not only as useful, but also as fun! I came out of every coaching session with new energy and inspiration, and I even had the luxury of texting you, which resulted in an answer within the hour. You led me through the way too complex parts of the project and helped me to stay realistic, but still reach for the stars! Without your help I would probably still be struggling to get out of the fuzzyness. Of course I want to thank my wonderful

fiancée Wilbert, who will soon become my husband! Even in my lows, you were always there for me with hugs, love and food. I'm incredibly thankful for your never ending support and can't wait for the first of July!

I want to thank my parents and Peter, Dorien and Bart for being there for way longer than just for a graduation project.

Pap en mam, bedankt voor jullie liefde en vertrouwen in me. Peter, bedankt voor me voorgaan als student in Delft en dat je altijd klaar staat met nog meer en beter advies dan ik vroeg. Dorien, bedankt voor je extreem eerlijke advies en voor mij begrijpen zoals alleen een zus dat kan. Bart, bedankt voor hoe chill je bent als broertje en hoe heerlijk je in het leven staat.

I want to thank all my friends for giving me a great time as a student. Especially thanks to Lotte for reading through my report and Teska for helping me when I was stuck. Thanks to my IDE friends for celebrating good times with me, like obtaining my green light!

Last but not least, I want to thank God for the creativity and intelligence he gave me to obtain my masters degree, for giving me peace and for giving me such beautiful people around me.

Enjoy the read!

Anna

# Executive summary

Design has evolved significantly in the past decades and the corporate designer is on the rise. In recent years, several studies were conducted to link design to business value, resulting in promising outcomes. Even though this data very promising, many companies misunderstand design and underestimate the process of introducing design in their existing organization (Rousseau, 2015). However, the full commercial benefit of design will only be felt by the company if design is well implemented throughout the organization and design excellence is reached (Sheppard et al., 2018; Quint et al., 2022). Therefore, the research to successful design practices in existing corporates is becoming more relevant. This report will discuss a case study of promoting design within a multinational service providing corporate..

Through a design process following a double diamond approach, the problem is further researched, and a design goal was stated. The goal of this project is to create clear and relevant proposals, which takes the design process into account, so the client can be served in the best possible way.

Using creative sessions, many ideas to solve the earlier defined problem were suggested. It was concluded that the problem could only be solved using more than one idea. Based on literature and the earlier research findings, the found ideas were structured into a Campaign planning, consisting of 3 phases: Know, Show and Grow. These phases were filled with activities that should be executed by Client. To further elaborate on the execution

of the campaign, the campaign book was designed. This book is designed to give Client all necessary information, guidelines, and tools to execute the campaign.

The campaign planning and campaign book were validated with several Client employees and partners. From the validation sessions resulted that the campaign is desired, viable and feasible, and the campaign book is understandable and gives the right guidelines to start the campaign. After the validations, iterations took place, resulting in the final design.

By designing an internal campaign, the understanding of the value of design should be increased among employees of other consulting competencies, resulting in more and valuable collaborations.

n.b. Because of confidentiality, the clients name and its mother company are replaced in this report by 'Client' and 'Corporate'

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# 1. Introduction

*“ It's a great time for design ”*

- John Rousseau, 2015



## 1.1. Design in complex organizations

Over the past decade, many organizations have started to prioritize design in their way of working and have been trying to develop their design competencies (Rousseau, 2015; Muratovski 2015). This doesn't just apply to young, innovative companies: even financial organizations and conservative corporates see value in design (Muratovski, 2015). An occupation that once started with stylists and inventors, evolved to problem solving. At the same time, the outcome of projects evolved from just products to entire systems (Muratovski, 2011). As stated by Gjoko Muratovski:

*“Design is now seen as a field of thinking, rather than making” (Muratovski, 2015).*

To stay relevant, established corporates have gained interest in forming in-house design teams (Fabricant, 2014; Muratovski, 2015) Where design was first mainly practiced by independent design studios, it is now being corporatized (Muratovski, 2015). Once

conservative companies like the International Business Machines Corporation (IBM) and the Boston Consulting Group (BCG) built flourishing design teams.

The 'Big Four' also decided to invest in design: PricewaterhouseCoopers (PwC) and Deloitte both have established design teams, to which they even assign some of their auditing successes (Muratovski, 2015).

Setting up a design competency within an existing multinational is however easier said than done. Design leaders encounter resistance from the C-Suite, outdated company taxonomies and lack of understanding of the value of design (Quint et al. 2022). As a result, design may not reach its full potential within the organization (Sheppard et al. 2018).

This report will focus on one of these corporate design studios and its journey to design excellence: Client

### Design

Design is throughout this report defined as: A discipline which uses a human-centered, iterative process to create a solution for a problem, need or opportunity.

### The Big Four

The four largest accounting and service providing firms: Deloitte, Ernst&Young, KPMG and PriceWaterhouseCoopers.

## 1.2. Case Background

Corporate decided also to build up their design competencies by forming the 'Corporate Design and Engineering collective' existing of eight bought-up design agencies all over the globe.

Within the Netherlands, Corporate acquired an established marketing bureau with a focus on the consumer and on digital innovation. Client is in its origins a marketing bureau, but started employing designers and has embraced design in their way of working.

With over 35 years of experience and overlap on the type of clients being served, acquiring

Client was a logical decision (consultancy.nl, 2018). This way, Corporate gained design competencies, while Client could facilitate an end-to-end service to their clients, by working together with the other consultancy competencies (Marketing tribune, 2018).

Within Corporate the Netherlands, Client is part of the Business Consulting branch. Client operates independently, but also works together with other departments on projects. Client will be further elaborated upon in chapter 'Empathize'.

### Client

Client was founded in 1983 by Ad Verdonk, Rob Otten, Maarten Dik and Herman Wiegerinck. Using the professional marketing approach, Client grew rapidly and became one of the big names within the Dutch consultancy world (Internal client source, 2022) client has a consumer-centered way of working. Client mainly consults financial organizations, retail companies and the public sector (Consultancy.nl, 2018)

### Corporate

Corporate is a worldwide corporate which offers assurance, tax, transactions, and advisory services. Corporate is active in over 150 countries with about 250 000 employees. Within the Netherlands, Corporate is 5000+ employees strong (Internal client source, 2022).

## 1.3. Project

### 1.3.1. Aim

The aim of this project is to research the value design can provide to multinational service providers like Ernst & Young and how design can reach its potential within such an organization.

### 1.3.2. Objective

The objective of the project is to enhance the collaborations between Client and other consultancy competencies within Corporate, by increasing the understanding of (the value of) design throughout the consultancy branch, leading to proposals that fit the designerly approach of Client.

### 1.3.3. Scope

The scope of this project will be the value and application of design within the consulting branch of Corporate in The Netherlands.

Client practices design, but consists other expertises as well. Since design in itself is already a complex subject, the decision was made to specifically focus on design instead of Client as a whole.

The project focuses on the consulting branch within the Netherlands to give clear boundaries for the research and solution space in order to keep the graduation project realistic within its given time frame.

The original project brief as handed in to the board of examiners can be found in appendix A.

## 1.4. Relevance

### 1.4.1. For Client

According to the company mentor and an Client manager prior to the project, Client experiences misunderstanding about Design within Corporate. Client employees are asked to join on projects without getting the time to practice design properly (e.g., make personas without prior research), while they feel they are capable of adding more value to projects. This might be experienced as frustrating for the designers within Client. They require more understanding by colleagues and a bigger share in projects to reach their potential. This problem will be further elaborated upon in chapter 4 'Synthesize'

This project will aim for a better understanding of design within Corporate consulting the Netherlands, and will thereby give the designers the space to reach their potential. This will also give Client the possibility to grow towards design excellence (Quint et al. 2022).

#### Design Excellence

Design excellence refers to the preferred state of the design function within a specific organization. It describes a state-of-the-art design function that is fully embedded across the global organization and is successful in maximizing its value and in driving the generation of new value for companies through growth, efficiencies, and competitive advantage (Quint et al. 2022).

### 1.4.2. For Corporate

Corporate wants to move from mainly point-solutions to mainly end-to-end consulting and transformation processes. (Confidential Interview, 2022). Design can be of great value in this because of its multidisciplinary understanding, stakeholder & complexity management and facilitating skills.

When design is given the right space and tools, it can be of great strategic value to Corporate (Sheppard et al. 2018), which is for example visible in the increased revenue generated by design-focused companies. This subject will be further deepened in chapter 2 'Literature review'.

### 1.4.3. Literary relevance

In his 2015 paper, Muratovski states the rise of the designer within corporates is a trend that still needs further research. Case studies could be a next step to determine the right environment and methodologies for corporate designers to flourish (Muratovski, 2015). Therefore, in this project, a case study is conducted about Client.

Since design has evolved significantly in recent years, design is still an emerging competency within the corporate context. Even though there are numerous recent papers on the strategic value of design and

approaches to implement design in existing organizations, the application proves to be quite complex. Companies are struggling to include design in their organization (Quint et al. 2022). Research is now often based on trial and error and on interviews with early design leaders. In this project, I want to take these approaches to practice in a case study. Mainly the approach as written by Quint, Gemser & Calabretta (2022) is applied, since it is based on many experts of experience in similar contexts as this project. The project will give more clarity on the application and effectiveness of their approach.

#### Point-solution

A tool, product or service that is used to address a single, specific problem. (Pebble road, 2022)

#### End-to-end

A process that takes a system or service from beginning to end and delivers a complete functional solution (Kenton, 2022)

## 1.5. Approach

### 1.5.1. The double diamond

For the approach of this project, the double diamond as introduced by the British Design Council (Jonathan Ball, 2019) was taken as a guideline. This approach uses 4 phases: discover, define, develop, and deliver (figure 1). Discover and Develop are diverging phases, where information is gathered, and ideas are created. Define and deliver are about synthesizing and making choices to get a clear focus and solution. This approach was chosen since the project is quite complex and hard to predict. The double diamond is a universal approach, which fits many different projects and can be easily mended to the project and to new, unpredicted situations.

To fit the predicted process, sub-steps were added to the approach. In 2018, Dan Nessler introduced a new version of his interpretation of the double diamond, which acknowledges possible steps to be taken.

Based on this model, the approach below was created. In this approach, several cycles were added since the design process is not linear. Especially because of the complexity of the project, it is important to keep referring to earlier phases. Apart from this, some phases were given new names to better reflect the content of the phase.

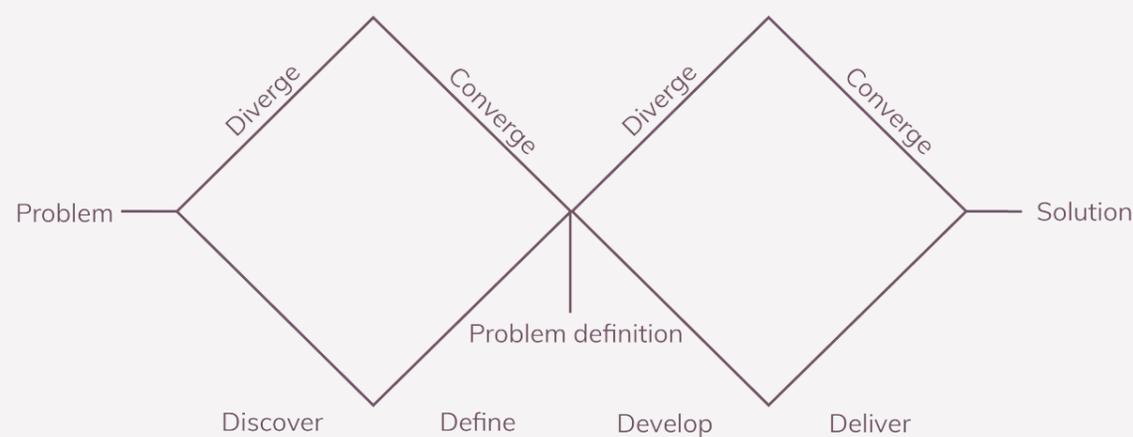


Figure 1 - The double diamond approach as introduced by the British Design Council (Jonathan ball, 2019)

### 1.5.2. Final Approach

#### 1.5.2.1. Empathize

The 'Empathize' phase will be focused on understanding Client and its context. First it is time to 'rip the brief', this refers to starting with a clean slate, and redefining the research. By doing observations and desk research, the research is redefined and executed.

#### 1.5.2.3. Conceptualize

In the conceptualize phase, the goal is to come up with many ideas for the design direction. This will be done through creative sessions and brainstorming, while constantly referring back to earlier stages of the process.

#### 1.5.2.2. Synthesize

Secondly, the synthesize phase takes off. In this phase, the knowledge gathered in the 'Empathize' phase will be structured and synthesized into opportunity areas, finally resulting in one design direction.

#### 1.5.2.4. Realize

Finally, a concept is worked out into a design. This design is validated and iterated upon, resulting in the final deliverable for this project.

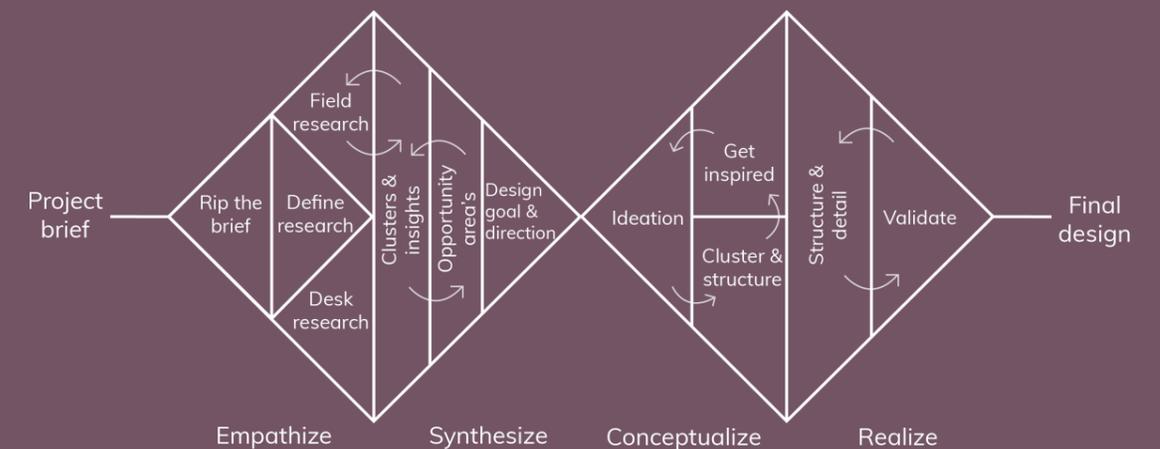


Figure 2 - The approach used in this project

# 2. Literature Review

*“Design is more than a feeling: it is a CEO-level priority for growth and long-term performance”*  
- McKinsey Quarterly, 2018

## 2.1. The evolution of the design discipline

As mentioned before, the role of design has evolved over the past decades. In the early 1900's, design was a discipline of product design: combining aesthetics with mass production (Quint et al., 2022). With the rise of digital technologies in the late 20th century, the role of designers shifted to 'digital change agents' (Fabricant, 2014) who used design methods to rapidly adapt to these changes. From here design shifted to marketing and branding and eventually to

creative problem solvers, strategic designers and value optimizers.

Even though the application changed over time, the phases have a common denominator: keeping the consumer in mind (Quint et al., 2022).

With design as a way of solving complex problems, it is increasingly seen as a corporate asset, which caused for more and more companies investing in in-house design teams (Muratovski, 2015).



Figure 3 - Evolution of the role of design (Adapted from Quint et al. 2022) (Quint et al., 2022)

## 2.2 The business value of design

With the in-house designer on the rise, having insights on the value of design is becoming more relevant. There used to be little knowledge on the actual value of design for businesses, which made senior leaders hesitant to include design in their organizations (Sheppard et al., 2018). However, in recent years several studies were conducted to link design to business value. For example, the McKinsey Design Index (MDI), a study among 300 companies, which concluded that companies with a higher MDI showed higher revenue growth compared to companies with a lower MDI score (figure 4 and 5). (Sheppard et al., 2018)

While the precise extent of design may vary per organization, it is increasingly recognized that involving design as a strategic partner can offer significant benefit to the company (Quint et al., 2022).

Even though this data very promising, many companies misunderstand design and underestimate the process of introducing design in their existing organization (Rousseau, 2015). However, the full commercial benefit of design will only be felt by the company if design is well implemented throughout the organization and design excellence is reached (Sheppard et al., 2018; Quint et al., 2022).

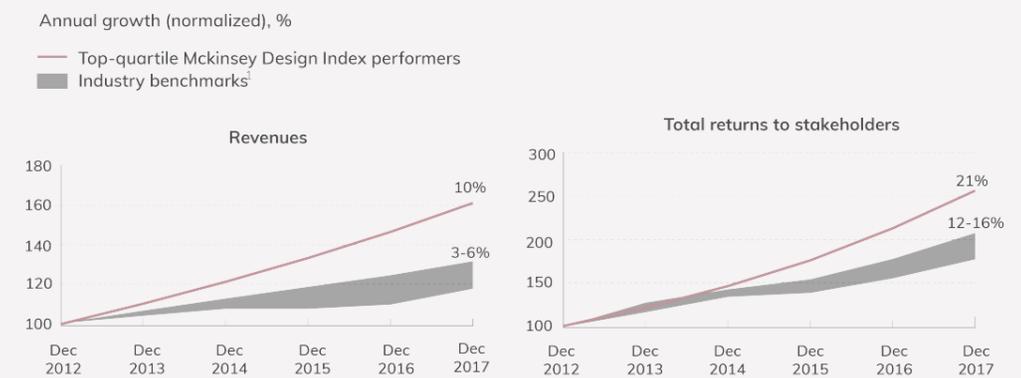


Figure 4 - Companies with top-quartile MDI scores outperformed their industry (Sheppard et al., 2018)



Figure 5 - Higher MDI scores correlated with higher revenue growth and (for the top quartile) higher returns to stakeholder (Sheppard et al., 2018)

## 2.3 Reaching design excellence

'Design excellence' is a term used by Quint, Gemser & Calabretta (2022) to refer to a state in which design is in its optimal state in the organization. In this state, design is understood and applied over all levels of the organization, including having influence in the C-Suite. To reach design excellence, design leaders need to navigate through three overlapping phases: Establishing, Empowering and Elevating, which have 2 sub-step each, as can be seen in figure 6.

**Phase 1:** 'Establishing the design foundation' is about setting the right directions and engagements with the rest of the organization to have the right foundation for design to flourish.

- Design Direction is about creating a vision, mission, and principles for the design team, as well as an operational plan
- Design Organization is about creating

an effective organizational framework, it is about budget sponsorship, reporting lines and staff localization

**Phase 2:** 'Empowering the design team' is about defining the role of the design team, leading the team, and attracting the right talent.

- Design Taxonomy is about the roles within the design function and aligning this with the rest of the company.
- Design Resources is about talent management, establishing the right conditions and facilitating the team.

**Phase 3:** 'Elevating to design excellence' is about scaling the design team to design excellence.

- Design scaling is about qualitatively and/or quantitatively scaling the design team.
- Finally design excellence is reached: the desired state of the design team.

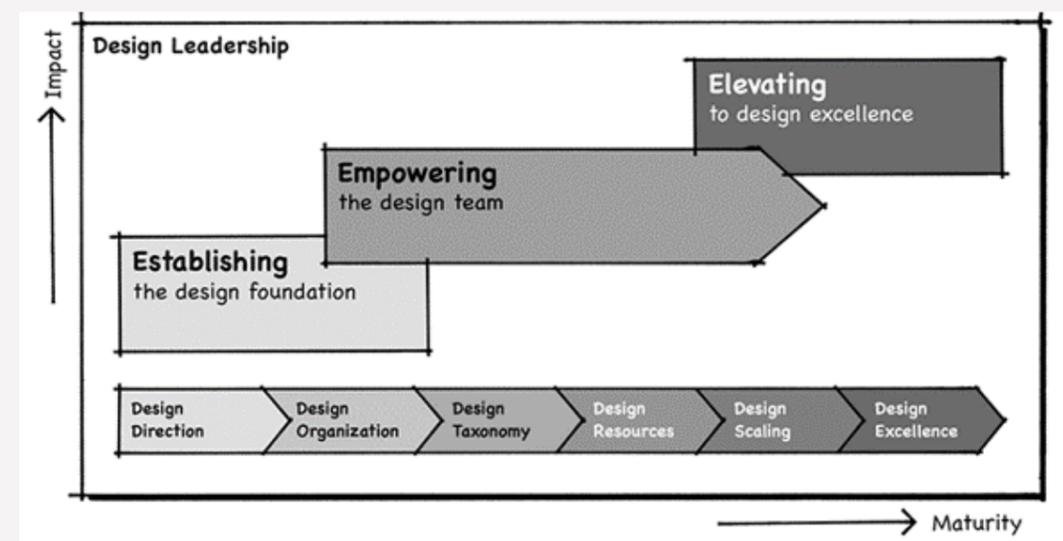


Figure 6 - The leadership for design excellence model (Quint et al., 2022)

This report mainly focuses on Design Scaling. By creating, expanding, and maintaining the demand for design activities within the organization.

The journey to design excellence can be complex, challenging and very time consuming (Quint et al., 2022). It asks for resilient and fearless design leadership. It is however necessary, since the impact of design on the company performance depends on several conditions and factors (Quint et al., 2022). The book by Quint et al. (2022) and the research by McKinsey & co (Sheppard et al., 2018) identified several of these conditions and factors:

### Effective design leadership

Design is a top management issue: the C-suite needs to understand the value of design and prioritize it in the strategy and culture of the organization. When implemented correctly, design can help companies in differentiating from competition. Businesses that combined design and business through a design centric vision showed the best financial returns (Sheppard et al., 2018).

### Internal positioning

To achieve this culture, it is important to have an effective internal positioning and educate others about design. It is important to keep the dialogue about design going.

### User experience

Design isn't just about a physical or digital product or service, but about the human centricity. This means the company needs to understand the core needs of the users and their context to practice design in the best way.

### Design driven culture

The design leader should make sure designers have the right environment where their creativity gets the space it needs, and where it is shielded from the 'corporate machine' where optimization and efficiency are key. In this environment, the design leaders can be the link to the corporate culture, while the designers can just focus on designing and delivering good results. To achieve this, the earlier mentioned internal positioning is of great importance.

### Creative collaboration

Design shouldn't be a siloed function; it should be integrated throughout the company. T-shaped designers play a big role in this, they are design experts with knowledge of other competencies as well. It is not about functional performance, but about creating value together. Companies who involve designers throughout the process outperform companies who keep design a siloed function (Roper, 2015).

### Continuous iteration

Design comes to its full potential within companies that encourage testing and iterating together with users. This increases the chance of a successful outcome, while simultaneously reducing risk of big, unnecessary misses. The most successful companies share their prototypes already in an early stage with the user. These companies also realize that iteration doesn't end when the product is launched.



## 2.4 Conclusion and insights

Design has evolved significantly in the past decades and the corporate designer is on the rise. It is however very complex to introduce design in existing companies. Therefore, the research to successful design practices in existing corporates is becoming more relevant. This report will discuss a case study of promoting design within a multinational service providing corporate (Ernst & Young). The following findings need to be considered during the project:

- Design is a top-management issue, design should be implemented throughout the company.
- Design is about human centricity, there should be understanding about the needs of the clients throughout the company.
- Design leaders should provide the right environment for designers, shielded from the corporate machine.
- Design isn't a siloed function; it needs to be incorporated throughout the company.
- Design is about continuous iteration and moving quickly, failing fast reduces risk.

# 3. Empathize

*By 'empathic design' designers attempt to get closer to the lives and experiences of (putative, potential or future) users, in order to increase the likelihood that the product or service designed meets the user's needs*

*- M. Kouprie and F. Sleeswijk Visser, 2009*

## 3.1. Phase approach

The empathize phase will go through the steps mentioned on the right. First the researcher will take a step back from the project brief and redefine the research based on observations in the office and desk research on Client. The findings on this research are presented in this chapter. Based on these findings, field research and desk research is conducted, which will be elaborated upon at the end of this chapter and which will be synthesized in the next phase of the project.

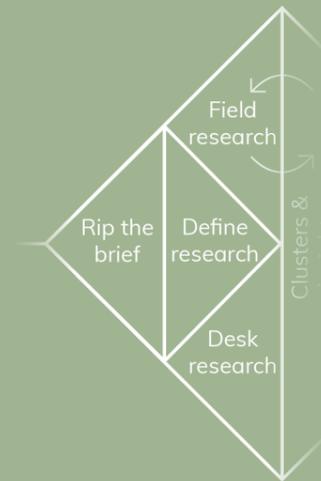


Figure 7 - The empathize phase

### The golden circle



Figure 8 - The golden circle (Sinek, 2009)

The findings of the 'Rip the brief' step are presented in this report using 'the golden circle' by Sinek (2009). This framework was chosen to give a clear overview of Client, its practices, methods and its purpose. According to this model, every organization has a purpose ('Why'), things that make the organization stand out ('How') and a product or service that they sell ('What'). According to Sinek (2009), a company is not about what they sell, but about the purpose driving the company. The golden circle is a simple model, but gives clear guidelines that help to research an organization from the inside out.

## 3.2 'Rip the brief'

After writing the brief and getting an understanding of the literary background, it is time to start field- and desk research to understand the context of Client and understand the problem. However, to get started, the first step is to 'rip the brief' and take a step back to define the scope of the research.

### 3.2.1. Understanding Client

To get a better understanding of the context, Client was researched. This was done by observing and experiencing office life, joining in on brainstorming, analyzing the website (Internal client source) and analyzing the current pitch decks used by Client. The found information was supplemented with data from interviews with seven Client employees at the end of this phase. Based on this research, the 'Why', 'How' and 'What' of Client have been determined and are elaborated upon in this chapter.

### Why

As mentioned in '3.1. Phase approach', 'Why' describes the purpose, cause or belief that drives the organization (Sinek, 2009). Client believes everything starts with the customer. By keeping the customer at the center of your project and by being empathic, Client wants to create sustainable growth. Their purpose is stated below.

Since Client is a part of Corporate, they are also influenced by Corporates global purpose: Building a better working world, as is shown below.

Corporate is a very large and complex company and since they offer many varying services, the purpose is not very specific. It does however provide a common vision for the company. Just like Clients purpose, it is focused on creating positive change and long-term value.

"Focus on clients is part of Clients DNA"

- Client Employee 1

### Clients purpose

"Companies that embrace long term value and build customer-centric transformative capabilities can move better in markets that are in flux. If well balanced, these capabilities can make your organization move faster, let your teams create greater value and have your business maintain a dynamic competitive advantage over your peers." (Internal client source.)

### Corporates purpose

"We believe a better working world is one where economic growth is sustainable and inclusive. We work continuously to improve the quality of all our services, investing in our people and innovation. And we're proud to work with others – from our clients to wider stakeholders – to use our knowledge, skills, and experience to help fulfill our purpose and create positive change."(Corporate, 2022)

## How

'How' describes what sets Client apart from their peers and competition (Sinek, 2009).

### Multidisciplinary

Client doesn't just consist of designers, but of 4 competence teams: Business Design, Experience Design, Engineering and Transformation Architecture & Delivery.

Client employees are 't-shaped', meaning they are experts on their own subjects, while also having a good understanding of the other competencies. Because of this, they easily work together in multidisciplinary teams. Depending on the size and goal of the project, these competencies work together in different configurations, giving the client a tailored project team. This way they can see the holistic picture and tackle different types of projects.

*"Client has many different bloodtypes which lead to a unique proposition in collaboration."*  
- Client employee 2

### End-to-end

Because of their holistic perspective and multidisciplinary expertises, Client can help the client end-to-end. This is especially differentiating comparing with the rest of Corporate consulting, where many

departments still work on a point-solution basis.

*"[Client helps] further than the dot on the horizon, we help with imagining and the bridge towards it"*

- Client Employee 6

### Corporate Network

Client can improve their end-to-end service offerings because of their link to Corporate. Since Corporate has many in-house offerings, with whom they can collaborate to serve the client in the best way possible. Apart from that, the name 'Corporate' gives a certain endorsement, which opens doors to new, bigger clients for Client.

*"The power of Corporate: Even if you came in at Tax advice, you are in and there are more opportunities"*

- Client employee 7

### Co-creation and creative facilitation

Clients facilitation and co-creative skills help during the project to let every stakeholder understand the problem, give input, and gain ownership over the result, increasing the chance of successful implementation.

*"What sets us apart is Co-creation with clients, they like it, together!"*  
- Client employee 6

#### Business design

'People that help you connect your business requirements to customer needs. Innovate on your business models and set paths of growth.'

#### Experience design

'People that create tangible artefacts to fulfill customer needs with delightful experiences. They eat CX, UX and UI for breakfast.'

#### Engineering

'Technologists with design intent. They help you fit the right technology and data on the desired experience, make buy-or-build decisions, build and configure what is needed.'

#### Transformation architecture & delivery

'Your guides in the design and architecture of your business transformation. They help you make strategic and tactical decisions.'

Figure 9 - The four competence teams of Client (2022)

## What

### Projects

Client specializes mainly in the financial sector (e.g., Banks and insurance companies), consumer product/retail companies and government organizations. Some of their previous clients are listed below.

Clients projects are divided into 3 pillars: Commercial Excellence, Customer Experience and Product & Service innovation (Client source, n.d.)

Commercial Excellence projects help the client in making their organization future-proof.

Examples of project are: Preferable future exploration, Digital marketing, Digitizing customer operations and Reorganizations.

Customer Experience projects are about designing and improving customer experience.

Examples of projects are: Customer and market research, AI analysis, (re-)designing user journeys, (re-)designing interfaces and

enabling the client to manage their customer experience.

Product and Service innovation focused on future-proofing the portfolio of the client.

Examples of projects are: Portfolio assessment, Opportunity scans, Value proposition development, Service design and creating road maps.

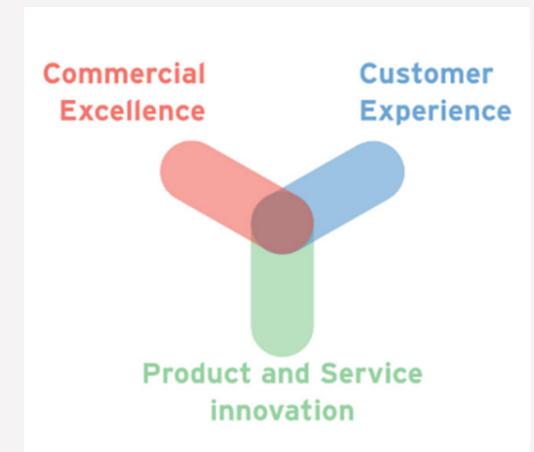


Figure 11 - The three pillars (Client source, n.d.)

Figure 10 - Previous clients of client (Client source, n.d.)

## Clients Approach

Client uses a triple diamond approach in their projects, as can be seen below. In the first diamond, the brief is researched, and a customer-problem fit is determined. The second diamond starts with ideation, to find a solution for the found problem. These solutions will be validated, and one solution

is chosen. The third diamond is about making the solution reality: here the solution is built and implemented.

During these phases, several tools and methods can be used based on the scope of the project. These tools and methods are shown below

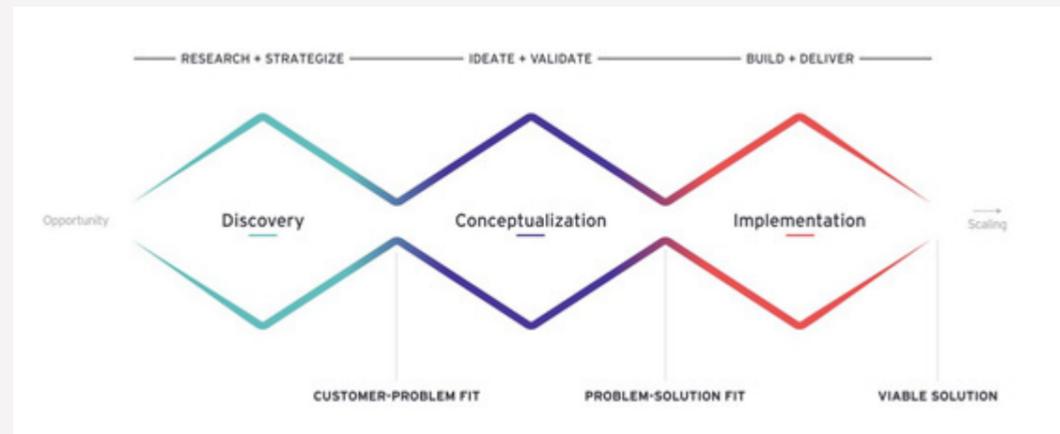


Figure 12 - Clients project approach

| Discovery<br>SEARCH FOR CUSTOMER-PROBLEM FIT   | Conceptualization<br>VALIDATE PROBLEM-SOLUTION FIT   | Implementation<br>DELIVER THE SOLUTION  |
|--|--|---|
| <ul style="list-style-type: none"> <li>Objective setting</li> <li>Business insights analysis</li> <li>Consumer needs analysis</li> <li>Market research</li> <li>Portfolio analysis</li> <li>Design principles</li> <li>Future visioning</li> <li>Opportunity estimation</li> <li>Challenge definition</li> </ul> | <ul style="list-style-type: none"> <li>Ideation</li> <li>Service Blueprint mapping</li> <li>Prototype design</li> <li>Qualitative user validation</li> <li>Quantitative experiments (POC)</li> <li>Business case calculation</li> <li>Transformation strategy</li> <li>Transformation architecture</li> <li>Value based solution prioritization</li> </ul> | <ul style="list-style-type: none"> <li>Technology strategy</li> <li>Partner/vendor analysis</li> <li>Experience &amp; engagement design</li> <li>Agile roadmap set-up</li> <li>Capability training</li> <li>Product (MVP) activation</li> <li>Scaling preparation</li> <li>Release to market strategy</li> <li>Measuring &amp; analytics</li> </ul> |

Figure 13 - Clients tools and methods

## Example project

To illustrate the approach and methods mentioned previously, one case is shown as an example.

Client: insurance company

Case: Transforming the customer service of an insurance company.

### Introduction

Insurance company had a significantly higher outflow of customers than their competitors. They wanted to improve customer loyalty, but noticed it took a long time to launch new initiatives. They wanted to become more resilient and improve their customer experience.

### Approach

For this project, the triple diamond as shown in figure 12 was used.

#### Discovery

By doing market research and analyzing the processes within insurance company, Client found out all customers were currently served in the same way. By responding to the differing needs of clients, Insurance company could make a difference in the customer experience.

#### Conceptualization

Using Co-creation, Client and insurance company started sketching possible customer situations. This resulted in a matrix with four types of personas with different needs. Based on these personas, a new customer journey was created.

#### Implementation

Based on this customer journey, a new organizational model was developed with multidisciplinary teams each focusing on their own client missions. Because of these 'client mission teams' with experts send out from different disciplines, the time-to-market of new innovations lowered significantly.

### Result

The new organization model caused a customer centered culture. Both the customer satisfaction and employee satisfaction improved.

### 3.2.2. Understanding Corporate

Since Client is part of Corporate, it is also relevant for this project to understand Corporate. The aspects relevant for this project are elaborated below.

#### Strategy: the Next Wave

Apart from the earlier mentioned purpose of Corporate ('Building a better working world'), Corporate also has a strategy on how to build on this purpose: "the Next Wave" (Ernst & Young, n.d.). The strategy is divided into 4 pillars: Client centricity, Exceptional and diverse people, Data & technology, and Global integration & teaming. By building on these four pillars, Corporate wants to build towards their purpose of building a better working world.

#### Client centricity

Understanding the wider issues clients have to face in order to build new capabilities that meet the evolving needs of clients.

#### Exceptional and diverse people

Putting the employee at the heart of the company and providing them with opportunities and support to build on their talents.

#### Data & Technology

Data and Technology will drive the future, Corporate wants to differentiate their offerings using this.

#### Global integration & training

Corporate is a global company which is getting more globally connected over time, this offers new values and keeps Corporate competitive. (Ernst&Young, n.d.)

### Organization

Within the Netherlands, Corporate consulting consists of several branches, as can be seen in figure 14.

The left branch in this image, FSO consulting, stands for Financial Services Organization consulting, which exclusively offers consulting to the financial sector. Client is part of the right branch, which offers consulting to all

types of clients. The branches have sub-branches focused on technology consulting, business consulting and People Advisory Services.

Apart from this competency-based structure, Corporate also works sector based with employees with different skills becoming experts in a certain sector. Corporate is currently working towards a sector-based model.

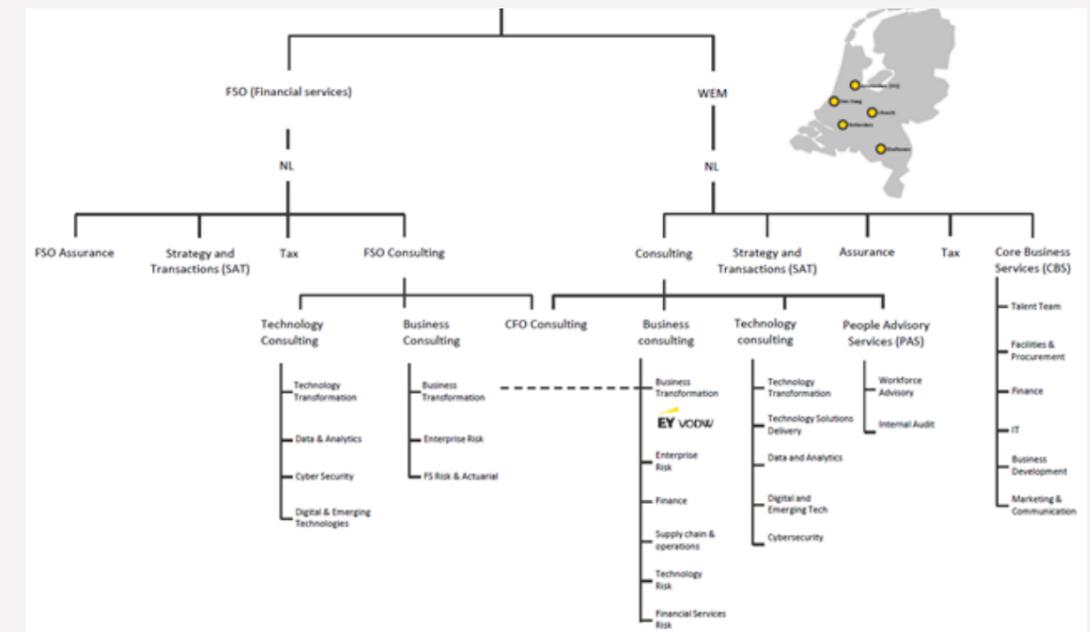


Figure 14 - Organogram of Corporate NL consulting (Client, n.d.)

## Positions and roles

Within Corporate, there are several levels of employees, which have different roles within the company. These roles are explained in the table below.

During the employment at Corporate, an employee can climb up in the levels. While a person who just graduated will start as a consultant, someone with more experience will enter in a higher level.

|                   |   |
|-------------------|---|
| Policy makers     | These are the global leaders, the C-suite, making the global policy and strategy.   |
| Partner           | A partner is part owner of the company. The partner has a managing function and is often busy using its network to acquire new projects.  |
| Director          | The role of a director is comparable with the role of a Partner. A director is however not an owner.  |
| Senior Manager    | A manager with more management experience. Managers are responsible for writing proposals (see 'understanding the tender & pursuit cycle) and keeping overview on the current projects. |
| Manager           | Like a senior manager, a manager is for writing proposals and keeping overview on the current projects.   |
| Senior Consultant | A consultant with more experience. Consultants are the ones mostly executing the projects (together with the managers).   |
| Consultant        | Like senior consultants, consultants are the ones mostly executing the projects (together with the managers).   |

Figure 15 - Roles and functions within Corporate

## Profit and loss targets

Corporate currently works with personal Profit and Loss (P&L) targets for partners. This means every partner has a certain financial target they must reach within the financial year. When a partner acquires a new client/project and this project is executed with a team under the partners command, the profits of this project will be assigned to this partner. However, if the project is executed by another team or with a collaboration with another team, the profits will be split up.

## The pursuit process

Many of the projects executed by Corporate consulting are acquired through a tender process. In this process, a potential client sends out a Request for Proposal (RfP) to several companies. This RfP is often received by the engagement partner: one of the partners who keeps warm contact with given company. This partner then investigates the question of the client and asks relevant colleagues to join in the making of the proposal. This proposal is then presented to the company, after which the company either picks Corporate to execute the project, or one of the competitors. It is also possible to acquire new projects by contacting the potential client from own initiative, or by companies only asking Corporate for a proposal. In these cases, the process of making a proposal remains the same. The Corporate approach to the pursuit process can be seen in figure 16.

## Project Everest

Starting 2024, Corporate will be split up in two different companies: AssureCO and NewCo. This project is called 'Project Everest'. All assurance-based branches and some tax teams will be part of AssureCO, while the other branches (Consultancy, Strategy, Legal, etc.) will form a new company. Because of this, NewCo will be able to pursue audit clients, which is not possible right now because of independence regulations. The split of the company is a huge operation, with still a lot of uncertainties. Currently, most employees still don't know what will actually happen.

However, it does provide room for improvements: In NewCo the P&L targets will probably become area-based instead of partner based, which motivates cross-competency collaboration (Interview with Partner, 2022)

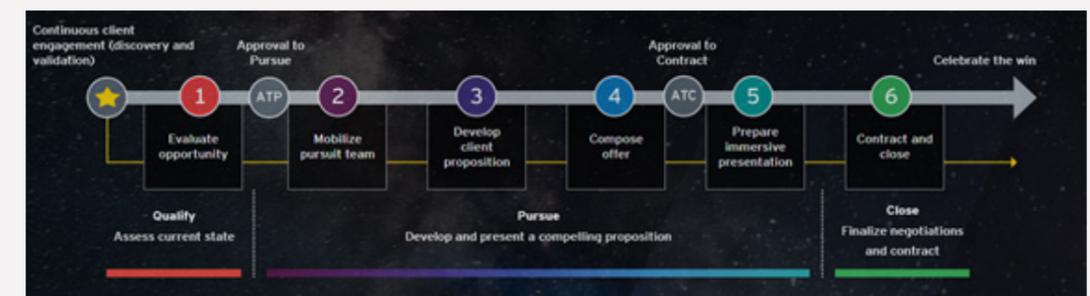


Figure 16 - The pursuit process

## 3.3. Conclusion and insights

Client is a multidisciplinary business consulting department within Corporate. One of their competencies is Experience Design. The triple diamond and customer centricity is key to the approach of Client.

Based on the findings and the earlier mentioned assignment, the scope of the desk- and field research has been determined below.

### 3.3.1. Define research

The research will be focused on the following research areas:



Determining the added value of Client to Corporate.



The current understanding of Client and design among other consulting competencies



Finding pain-points in current collaborations



Finding pain-points in the tender process



Understanding Clients journey to design excellence

### 3.3.2. Field research

To find more information on these areas, field research was executed. Seven Client employees were interviewed, five employees from other competencies who have worked with Client before and six employees who have not worked with Client before. The interview guides can be found in appendix fix me. Apart from this, several Client and other partners have been asked for input.

### 3.3.3. Desk research

To supplement the field research, desk research was done on the business value of design. The result of this research have been elaborated in chapter 2: Literature review.



# 4. Synthesize

*"Design synthesis attempts to organize, manipulate, prune and filter gathered data into a cohesive structure for information building."*

*- Jon Kolko, 2007*

## 4.1. Phase approach

In the synthesize phase, the data gathered in the field- and desk research is synthesized into insights and will finally lead to a design direction. For the synthesizing part of this phase, the DIKIW pyramid was used. This method will be elaborated upon below.

### The DIKIW pyramid

The DIKIW pyramid is based on the DIKW pyramid, which shows the steps of processing of data based on 4 steps:

- Data: Raw input, e.g., the interview recording
- Information: Structured data
- Knowledge: Learnings from the information
- Wisdom: Integrated, actionable knowledge

Since the context of the project is very complex, an extra synthesizing step was added: Intelligence (Liew, 2013). The intelligence step makes the link between knowledge and wisdom. In this step, the found knowledge is placed into the context of the project, in a way

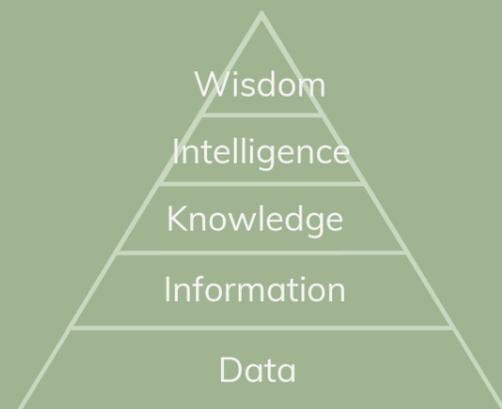


Figure 18 - The DIKIW pyramid

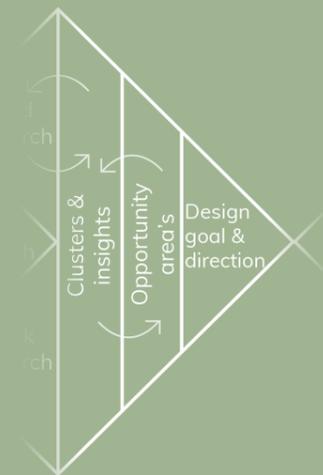


Figure 17 - Approach Synthesize phase

that presents opportunities, which would afterwards lead to the design direction, as can be seen below.

First, the data gathered in the 'Empathize' phase was processed and documented into information. After this, the found information was linked together into clusters with comparable themes and subjects, from which insights followed. These insights could be connected: What does the big picture look like? What influences something else? The connections of insights created opportunity areas, which lead to one design direction. As can be seen in chapter 1.5. 'Approach', this was not a linear process: gaps in the data were filled by conducting new research. Apart from this, in further stages of the define phase, the data was often re-clustered. In this chapter, step 1 to 3 will be briefly explained. Mainly step 4 to 6 will be described, substantiated with data and information from earlier steps.

## 4.2. Data gathering

First, data had to be gathered. This was mainly done by interviewing Client employees, colleagues from earlier collaborations and colleagues who did not work with Client before. The goal of these sessions was to find input for the earlier mentioned research areas (as presented in chapter 3.3.). The interviews were recorded. The interview guides can be found in appendix B.

### Interview round 1

Main goal: Understanding Client

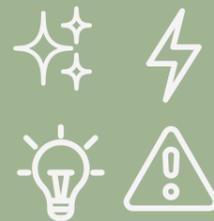
Seven Client employees with differing positions were interviewed.



### Interview round 2

Main goal: map understanding of Design and Client among colleagues who have collaborated with Client in the past

Five EY consulting employees from differing competencies were interviewed



### Interview round 3

Main goal: map understanding of Design and Client among colleagues who have not collaborated with Client before.

Six EY consulting employees from differing competencies were interviewed



For validation, six partners and experts on the tender process were casually asked for input as well. This input is not synthesized, but was used as inspiration for the next interview round.



## 4.3. Information

The interview recordings were played back and relevant information was documented as quotes on an online whiteboard, as can be seen below. Each interviewee was referred to

in a different color. Each type of interviewee (Client, earlier collaboration, other) had its own style card, in order to give context to the information in later stages.

Impression of interview information

## 4.4. Clustering (knowledge)

Per interview round, the information was clustered and reclustered into groups with related content. An example of one of the results of a cluster session is shown below. Afterwards, all information from all interview

rounds was clustered together. These clusters were titled and insights were drawn from them. These insights are stated on the next page.

Impression of information clusters

## 4.5. Insights (Intelligence)

Below, the relevant insights are shown to present the outcome of the research. The insights are substantiated with quotes from the interviews. Small icons on the cards show the research area (As introduced in

chapter 3.3) this finding belongs in. Quotes are labeled 'V' for Client employees, 'C' for colleagues who have collaborated with Client before, and 'E' for external colleagues who hadn't worked with Client yet.



### Can't see the wood for the trees

There is little understanding of the services Corporate offers among the employees.

".. Then I think, hmm, what is everyone doing in this company? There are so many people and so many departments... I have no idea." - C



### Link with Corporate

The link between Corporate and Client is unclear, Client is often seen as 'the odd one out'.

"Sometimes it is hard to see what we have in common, its a hard connection to make" - E

"Within Corporate we... oh wait... Client is also Corporate of course..." - C



### Lack of understanding

Client employees often feel misunderstood by the rest of Corporate.

"Sometimes I feel like other departments have no idea what we do"- V

"I actually didn't know Client was a design studio, but apparently they are part of the design network"- E



### Chaotic proposals

Not understanding other competencies and involving them too late in the proposal creation causes long, chaotic proposals.

"We don't just make some visuals: we design the service. We need to coordinate that and bring out the proposal together" -V

"At the moment we don't take into account that creative processes take more time than usually, we actually always make too tight deals" -C



### Many different approaches

Most departments have their own approach to projects, this makes it hard to align during the creation of the proposal and during the collaboration

"Almost every team has a different way of working"- E

"It's sometimes hard that Client works differently from 'traditional Corporate', we sometimes have discussions about that" -C



### Think different

Because of Clients different perspective on projects, they can help Corporate differentiate from competition.

"We don't just make some visuals: we design the service. We need to coordinate that and bring out the proposal together" -V

"At the moment we don't take into account that creative processes take more time than usually, we actually always make too tight deals" -C



### Holistic approach

Clients holistic approach to projects can be a stepping stone in Corporates ambition to offer end-to-end transformations.

"Many people within Corporate don't go past their expertise, if the supply chain is 10% more efficient they are done, we want to think further" - V

"Because they think further, the quality is also better, because you take the time for it. I think the client also likes that" - C



### Siloed design

Because of personal P&L's, Corporate is still siloed. Design is also mainly executed by design departments and not yet embraced by the entire company.

"A partner mainly looks at their own team ... someone else might have done it better." - V

## 4.6. Opportunity areas

To get a clear idea of the opportunity areas and possible design directions, the insights following from the interviews, observations

and desk research are mapped on the path to design excellence. The current situation is shown below.

As is shown, there are already some positive influences, like the support among global policy makers in the C-suite or like the stand-alone functioning of Client. There are

however many possibilities for improvement. Some of the cause-effect relationships are isolated and shown as opportunity area's on the following pages.

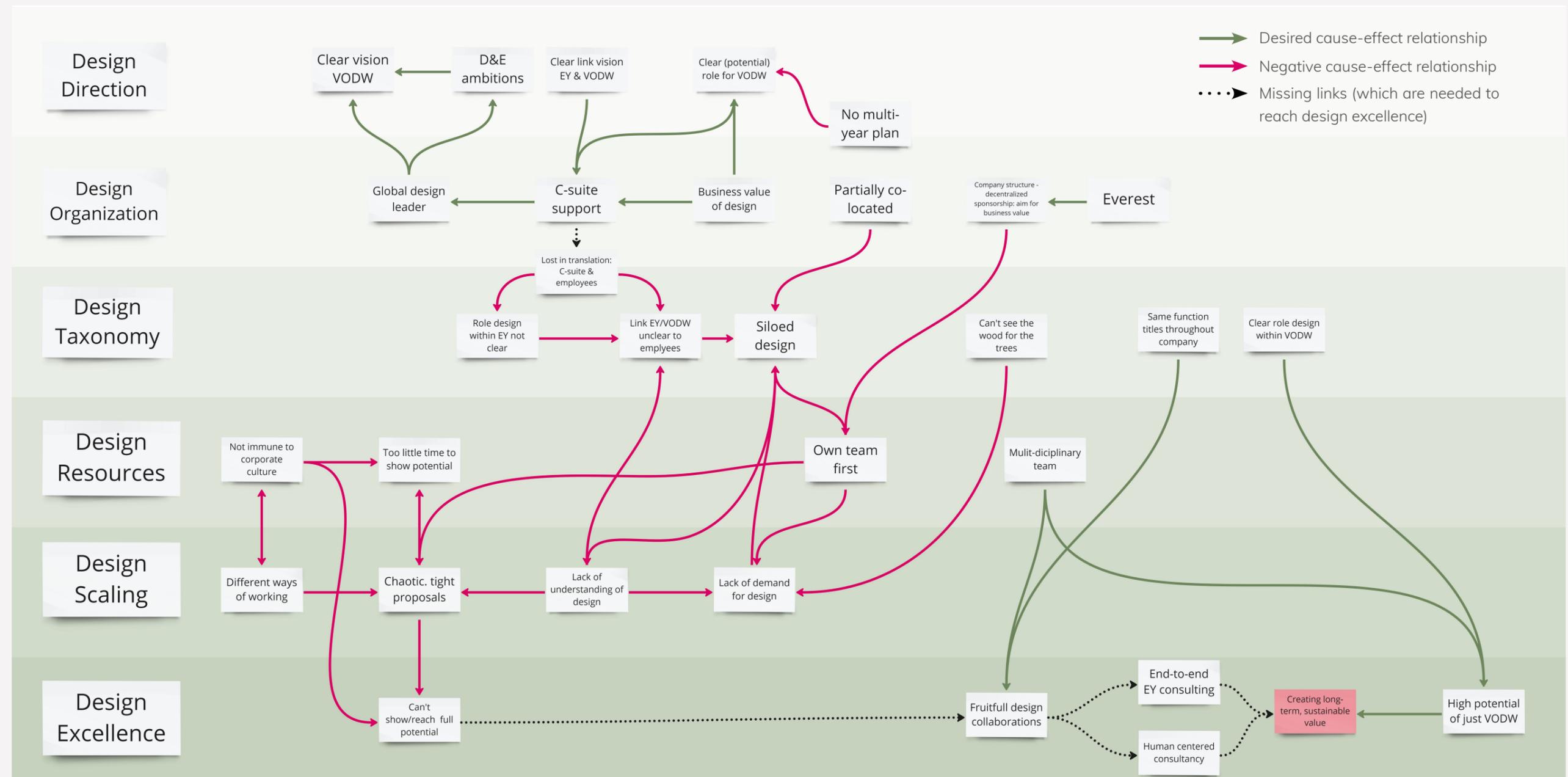


Figure 19 - Cause-effect relationships mapped on the journey to design excellence.

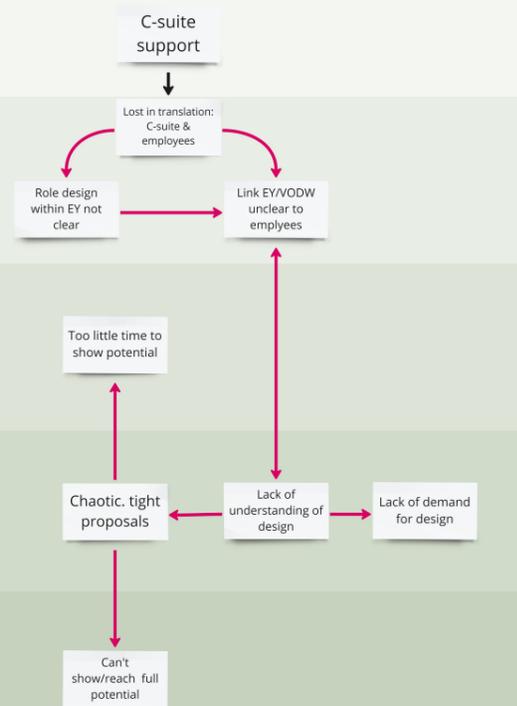


Figure 20 - Lost in translation

### 4.6.2. Everest

A company structure build on personal P&L's motivates partners to put their own team first, instead of the interests of the entire company or the client. This causes a lack of demand for design and causes design to be siloed into just the design departments instead of embraced throughout the company. If everyone is fighting for themselves, proposals end up long and chaotic, since no one is willing to make room for each other.

At the end of 2023, the company structure will be radically changed. Personal P&L's will be changed to region P&L's. By playing into this tactically, the demand of design could go up, causing more collaborations.

### 4.6.1. Lost in translation

A missing link between understanding and support in the policy-making C-suite and the executing employees causes lack of understanding of Design and an unclear link between Client and Corporate among the executors, while these are the ones making collaboration decisions. This results in a lack of demand for design and chaotic proposals when there is a collaboration, causing design not to have the space to reach their full potential.

By creating more understanding of the added value and approach of design among executors who make collaboration decisions (partners, managers), the demand for design can go up, and proposals can become more fitting for design, giving design the space to reach its potential.

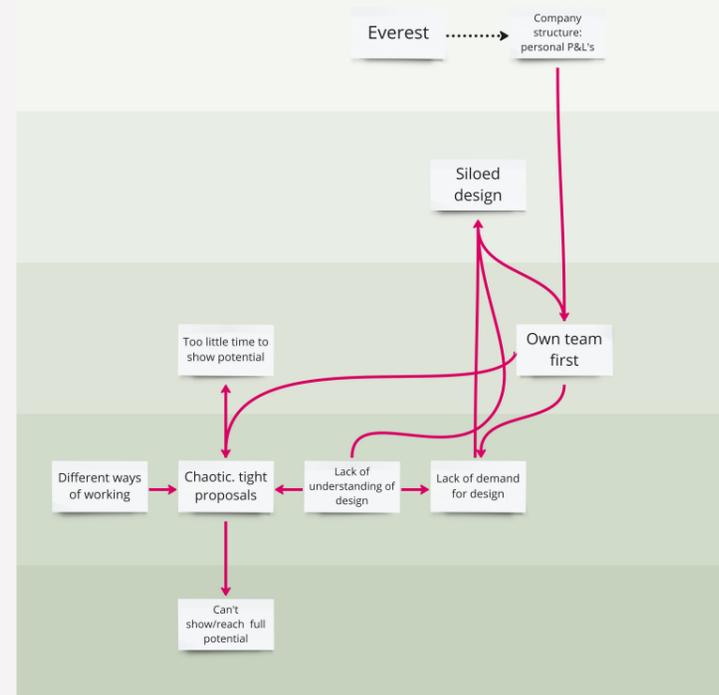


Figure 21 - Everest

### 4.6.3. Proposal creation

Changing the proposal process by itself could also solve some of the above-mentioned problems. Using independent prioritization in the creation of the proposal, better decisions could be made. The process itself could also be improved with a designerly approach, e.g., by using co-creation tactics, pressure cookers, etc. This will help to make the proposals coherent, instead of chaotic.

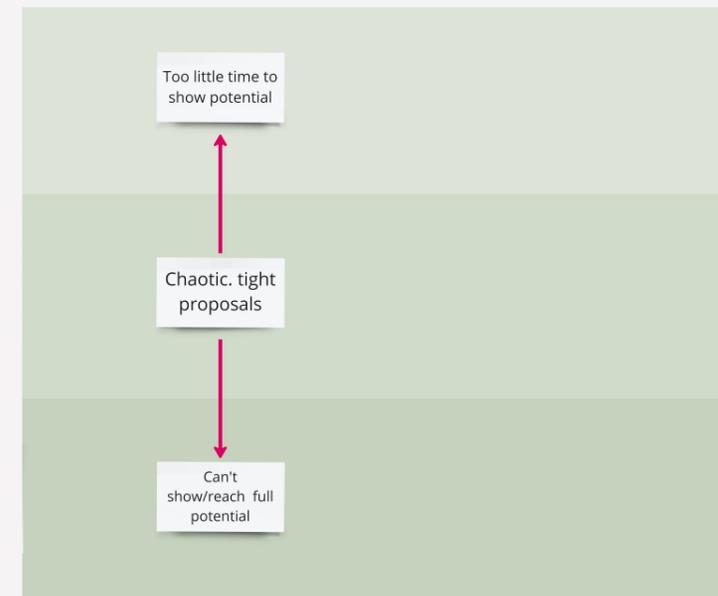


Figure 22 - Proposal creation

### 4.6.4. Corporate culture

Client is not immune to the corporate culture: projects need to be finished within the given scope and tight time frame. Many departments still use a point-solutions approach, which is colliding with the more designerly, holistic approach of Client. Client seems to manage this well and is also an evangelist of this approach in the existing collaborations. It can however also be restricting: In multi-disciplinary projects where approaches are not discussed beforehand, or when Client enters a project halfway.

Managers and partners could play a big role in this: they can be the shield between the corporate culture and the consultants, by being the ones keeping an eye on the clock (so the consultants don't have to) and by vouching for more space for design in projects. Improving the understanding of design could also influence this positively.

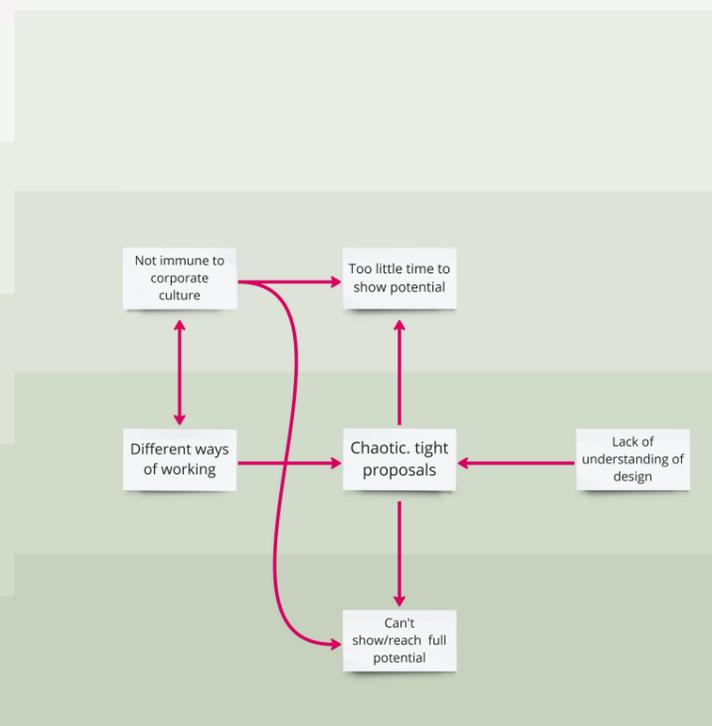


Figure 23 - Corporate culture

## 4.7. Decision making

To decide on the final design direction, several conditions have been established.

The conditions are based on the Feasibility, Viability and Desirability of the direction based on the needs and strengths of Client, the agreed upon project brief, the researchers ambitions, and the scope of a graduation project

These conditions are listed by priority. After

this, Harris profiles were filled out to get an understanding of the best direction to choose.

The Harris profiles are shown below.

When looking at these Harris profiles, direction 2 and 4 score the least good. These will be taken out of consideration. Direction 1 scores best, and especially well in the conditions that were listed as most important.

Direction 3 would also be a good option.



Figure 24 - Design direction conditions

|     | 1  | 2 | 3 | 4  |
|-----|----|---|---|----|
| 1.1 | -- | - | + | ++ |
| 1.2 |    |   | + |    |
| 3.2 |    | + | + |    |
| 3.1 |    |   | + | ++ |
| 2.1 |    |   | + |    |
| 2.2 |    |   | + |    |
| 3.3 |    |   | + | ++ |
| 1.3 |    |   | + | ++ |

Figure 25 - The filled out harris profiles

To validate if direction 1 and 3 tackle a problem and are in line with the needs and desires of Client, one of the partners was consulted and earlier research was re-visited. The following quotes validate the directions.

**Direction 1 is validated as a problem.**

*"There is relatively little interest in our [Clients] view on the problem, while the client actually gets inspired by that!"*

- Partner 1

**Direction 3 is validated as a problem.**

*"The power of Corporate is in multidisciplinary, which is nice, but everyone wants to put their own things in the proposals, which makes it a waterfall of knowledge and slides, instead of a clear storyline"*

*"It's not clear who keeps direction in the process, you don't want to just delete the slides from someone else"*

- Partner 1

Since both directions were validated to be actual problems, a conversation with the company mentor followed and a decision was made

When comparing the two directions, direction 3 would not only impact Client, but could potentially also impact the proposals of other departments. However, direction 1 is very interesting for its focus on the value of design. These directions could however be combined: by improving the understanding among partners & managers about design, the proposal process in collaborations would also become more streamlined since the managers and partners could prioritize better. This way the problems of both direction 1 and 3 will be tackled, but from the perspective of direction 1.

The focus of this project will be to improve the understanding of design among other competencies, to increase the demand for design and create clearer, better fitting proposals.



## 4.8. Conclusion and Insights

The design problem, goal and direction are shown below.

### Problem

Corporate wants to offer end-to-end services, which is possible because of their multidisciplinary expertises. It is however hard to create good, multidisciplinary proposals. Because of a lack of understanding of other competencies and a lack of direction, proposals end up long and chaotic, but still incomplete.

This is especially the case for design competencies, the link between design and Corporate is still new and unclear, while design could play a vital role in end-to-end services.

### Goal & Direction

The goal of this project is to create clear and relevant proposals, which takes the design process into account, so the client can be served in the best possible way.

This will be reached by increasing the awareness and understanding of design among middle management so they know when to ask designers to collaborate, and so they are able to set priorities and keep control in the creation of the proposal.

# 5. Conceptualize

## 5.1. Phase approach

In the conceptualize phase, a design intervention for the earlier stated problem was found. The Conceptualize phase is build up as a cycle, where ideas are thought of and clustered, after which new inspiration and information needs to be found, which fuels the next cycle.

The steps that were taken in practice are shown in figure 27.

Two sessions were organized for inspiration and ideation, one with peers, one with Client employees. A brainstorm followed afterwards. The sessions were meant for the researcher to take a step back from the project to see the full picture again and to gain new inspiration, but also to get started with ideation. The brainstorm sessions were meant to translate this new inspiration into more ideas. Afterwards followed clustering, where themes in the ideas were found and ideas could be combined.

The conclusion was made that one idea could not solve the problem, which triggered a new process in which options for a bigger structure

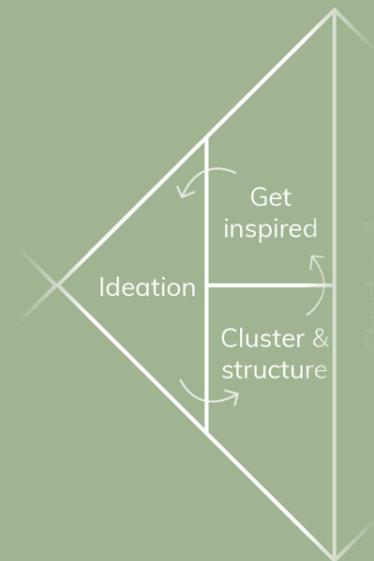


Figure 26 - Approach Conceptualize

needed to be developed. Finally, this was all turned into one concept, a future vision was formed, and the ideas were structured into the found structure and an execution plan. These steps will be elaborated throughout this chapter

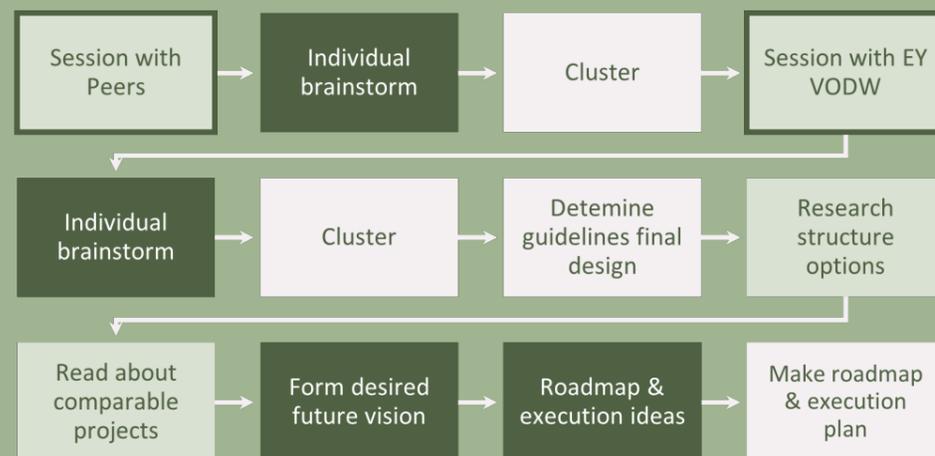


Figure 27 - Steps taken in the conceptualize phase

## 5.2. Creative session with peers

### 5.2.1. Goal

The goal of this session was to get an outsider perspective on the problem, and to gain inspiration for the researchers own brainstorm sessions. The participants were four Industrial Design Engineering Master students.

### 5.2.2. Approach

Based on creative facilitation literature (Heijne, 2019) a planning for the session was made. Since the problem was quite complex to explain, the participants experienced the problem by doing a role play in which they all represented a partner or manager from a different competency who must write a proposal together. All participants were given a card with their role, some background information and what their character wanted to add to the proposal. The cards can be found in appendix D.

After the role play they stated the problem(s) they encountered in their own words. After this, they brainstormed on ideas to solve the found problems. The approach can be seen below and is elaborated in appendix D.

### 5.2.3. Insights

The role play went very well: as expected the 'Partners and managers' all tried to get their own competency in the proposal, while there was little control and direction to the process. This was a simple validation of the earlier found problem.

The group came up with four overarching problems: Unclear communication, little knowledge on other departments, Different interests, and Static mindsets. The group also came up with a little over 50 ideas to solve the problems.

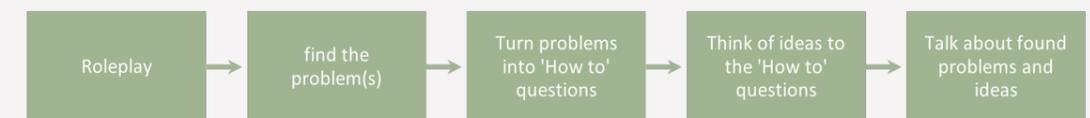


Figure 28 - Creative session planning



## 5.3. Creative session with Client

### 5.3.1. Goal

The goal of this session was to get an insider perspective on the problem, and to gain inspiration for my own brainstorm sessions. The participants were four Client employees, varying in expertise (experience design and business design) and function (consultant, senior consultant, manager).

### 5.3.2. Approach

The approach was mostly the same as the approach of the earlier session. The participants did a role play comparable with the role play in the previous creative session, to get out of their comfort zone and refresh the problem context. After this, they rephrased the problem themselves and came up with ideas. Apart from that, the session was used to quickly validate some of the earlier idea directions. This was done by asking the participants to pick a side of the room (One side 'Yay', one side 'Nay') and explain why they liked the direction or not. Unfortunately, there was only time for discussion about two of these directions.

### 5.3.3. Insights

The Client employees came up with 57 idea's which were used in later individual brainstorm sessions. Interestingly, the idea's they came up with were very fitting in the context of Corporate, while the ideas from the peers were varying a lot. This shows how the insider and outsider perspective both have their added value.

The participants were asked what they thought about using portal or website for a solution. They were not enthusiastic about this idea, since there are already many places to find information within Corporate, many emails, portals, websites, documents, etc. This can be overwhelming for the employees. It can make it unclear where to find what information. Therefore, it would be best to focus more on ideas that don't add another information source (improving an existing source is still an option).

Within Corporate, there are already platforms focused on learning new skills in both physical and online trainings. The participants were enthusiastic about using these platforms in educating about design.

## 5.4. Individual brainstorms

Before and after the sessions, individual brainstorms took place to come up with more ideas. The ideas from the sessions were added to this, which resulted in 232 ideas. An impression of the ideas is shown below. The ideas were clustered into the clusters shown on the right.



Figure 29 - The cluster titles



## 5.5. Design guidelines

The ideas following from ideation needed to be further developed to turn them into concepts. Before doing this, several promising clusters or separate ideas were picked and analyzed in a session with Client. From this session, conversations with the company mentor and coaching by the graduation committee followed the following design guidelines.

### Design for designers

The final design will be implemented by Client, this means the people implementing the design are also designers, and the design should take this into account. This has some implications for the design:

- The implementors could also design parts of the outcome themselves; this might even keep it more interesting for them.
- The implementors have background knowledge and experience with the methods used to get to the design, they can be taken along in the process.

### More than one idea

Because of the complexity of the organization, the varying target audience and the abstract meaning of design, it will be hard to solve the earlier mentioned problem with just one idea. The final design should consist of more than one idea. A structure is needed to turn the ideas into a design.

### Focus on physical

As mentioned earlier, Corporate employees are already overwhelmed with emails, websites, and portals. There are many different digital places to find information and it is often confusing where to find what information. To prevent coming up with a design that the employees do not notice, the focus of the design should be physical (e.g., interventions in the office, face to face meetings/sessions, etc.)

### Start small, dream big

Gaining understanding for design is not something that happens overnight. The design should consider that it will be a long journey to design excellence (Quint et al., 2022). Apart from that, it might not be effective to already target the entire consultancy department at once. The design should first target a small group and grow to target bigger groups. These targets should be determined in collaboration with Client.

### Implementation and ownership

In a company like Corporate, utilization rates are key. This might make it hard to find room for the implementation of the design. The design should take this into account, and a solution for the ownership of the design needs to be found to prevent the design from ending up on a shelf

## 5.6. Structuring

As mentioned previously, the ideas by itself would not be influential enough to solve the design problem. Therefore, a solution needed to be found to put it in a multi-step plan. Several options were considered:

- The Marketing funnel (Berghuis, 2022)
- The Hierarchy of effects (Barry, 1990)
- 3-step model by Quint, Gemser & Calabretta (2022)

The 3-step model as introduced by Quint, Gemser & Calabretta (2022) was used, since this model is more fitting for the specific context than the other strategies. The model was developed based on and for comparable

contexts: Elevating design in (large) existing companies. This model is based on 3 steps: Awareness, Appreciation and Advocacy which are elaborated below.

The 3 steps are not independent of each other. There are always new people joining Corporate or promoted to relevant functions and not every person will take up the message after a the same amount of touch-points. Therefore, it is important to always keep building awareness and appreciation. In the concept, the 3 steps are spread in different intensities over 3 phases: Know, Show and Grow.



Figure 30 - The 3-step model by Quint, Gemser & Calabretta (Quint et al., 2022)

## 5.7 Conceptualization

Based on the 3-step model, the ideas following from ideation and the design guidelines, a concept for a campaign for promoting design within Corporate consulting in The Netherlands is formed, which is elaborated upon below.

### 5.7.1. Phases

The campaign consists of 3 phases: Know, Show and Grow.

The first phase, Know, will mainly focus on building awareness. The main priority of Show is to build appreciation and Grow is mainly about building advocacy: awareness and appreciation stay important, but are put on a back burner. Together, the phases will form an internal campaign planning.

Before the know phase, it is important for Client to refresh their communication materials and map their existing & desired relationships. Therefore, a preparing phase was added: status quo.

### 5.7.2. Ideas to activities

Ideas that were considered promising because of their alignment with the earlier mentioned design guidelines (Chapter 5.5) were placed on the campaign planning. They were placed within the fitting phase, as can be seen on page 68 and 69. Based on validation sessions, some activities were later taken out of the planning. The final planning can be found in chapter 6. 'Realize'.

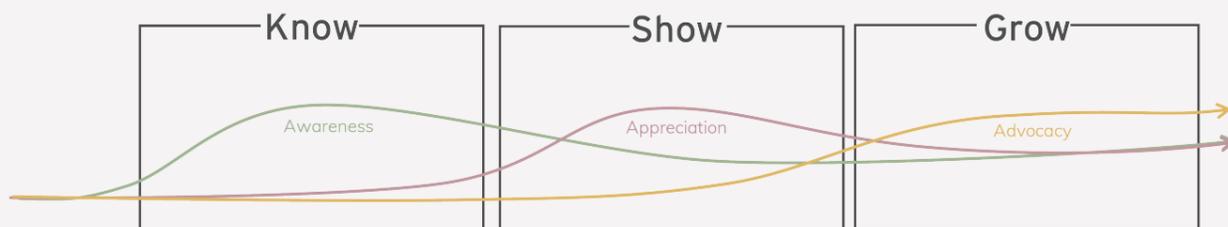


Figure 31 - The 3 phases of the campaign concept

### 5.7.3. Targeting

Since Corporate consulting is a very broad target, the decision was made to specify the target further. The targeting of the activities is based on two factors:

- The sandwich approach: In large organizations with a scattered interest for design, the best approach to increasing the understanding of design is by starting to target middle management and spread the word from the inside out. (Quint et al., 2022)
- Desired collaborations: Together with two partners, desired future collaborations for Client were mapped. These are competencies within Corporate consulting in the Netherlands, Client isn't working (intensively) together with yet, but where the partners think design could add value to projects. These competencies can be found in the next chapter.

From this follows that the target over the campaign should be managers and senior managers within desired competencies. This is however still a broad target to start with, therefore, the targets will be further specified per phase. This is elaborated in chapter 6. 'Realize'.

### 5.7.4. Future vision

To make sure the phases eventually lead to a desired future for Client, the future vision presented below was created.

This vision was created based on the purpose of both Corporate and Client and earlier research. The vision was validated with two partners, which is elaborated in chapter 6.4. 'Validate'.

- 'Long term value' – this part of the vision follows from the purpose of Corporate and Client, as can be read in '3. Empathize'
- 'Design' – Often the misunderstanding on Client is rooted in misunderstanding of design, therefore decision was made to focus on design.
- 'Collaborations'- Only by collaborating, the client can be served end-to-end. Serving the client end-to-end is one of the goals of Corporate.
- 'Fruitful design collaborations' – Currently, the design collaborations don't reach their full potential yet. A lot more value could be added to projects if designers were better understood and could reach their full potential.
- Apart from being able to add more value, the future vision is also interesting to Client since more design collaborations would mean the utilization rates of the designers would become higher.

## Future vision

*Creating long term value through fruitful design collaborations*

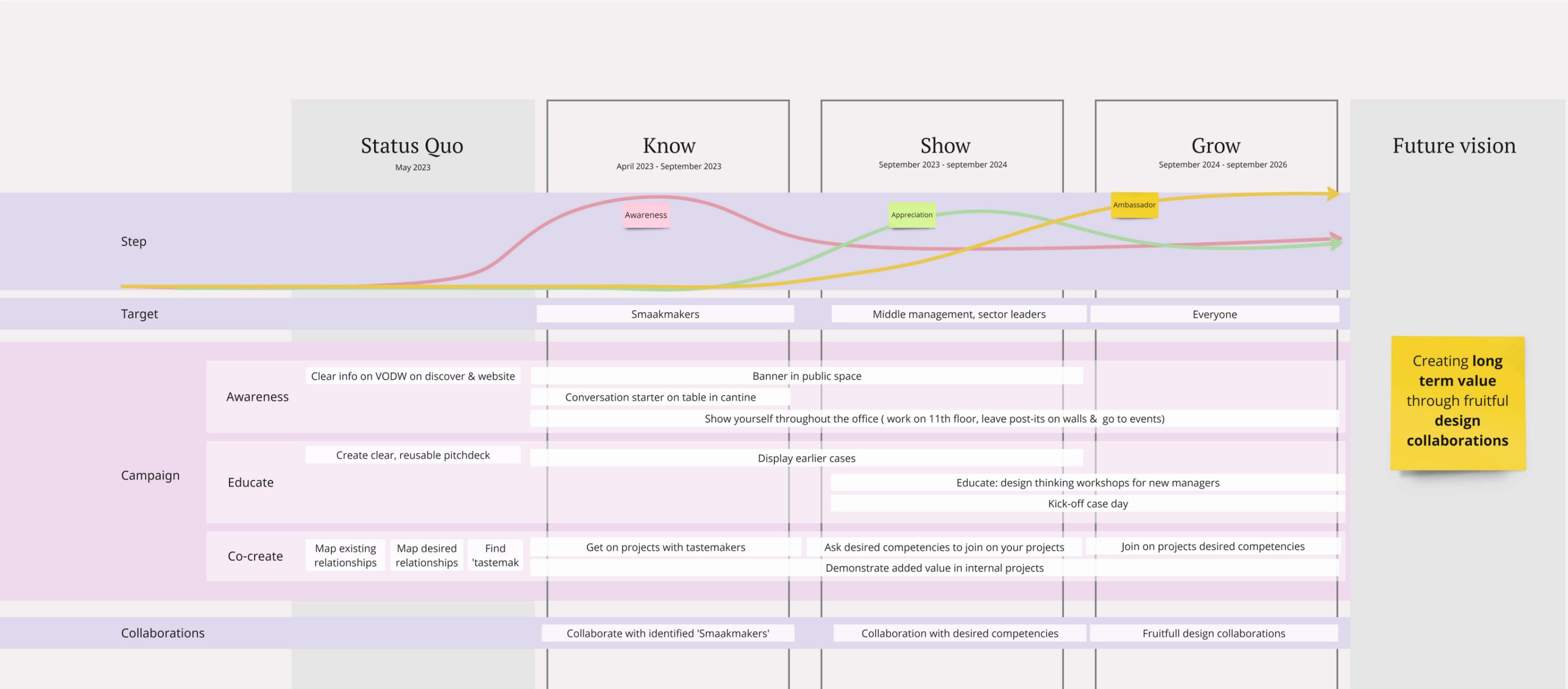


Figure 32 - A concept version of the campaign

n.b. This is a concept version of the campaign, shown as an illustration of the conceptualization process. The final campaign can be found in the chapter 'Realize'.

### 5.7.5. The Campaign book

The planning by itself is not elaborate enough for Client to execute the campaign. Explanation of the activities, guidelines on the execution, and ownership over the project needed to be worked out further.

To support Client throughout the campaign, a 'campaign book' was created.

For inspiration on how to structure such a book, several 'best practices' were investigated.

- The graduation project of a fellow student who made a 'playbook' (Kufhus, 2021)
- An earlier campaign planning designed by the researcher in the course 'Brand and Product commercialization' and the lectures from this course. (Berghuis, 2022)
- 'Design leadership ignited' by Quist, Gemser and Calabretta (2022)
- The brand book (manual on how to implement the brand) of ID study association. (ID study association, 2018)

Based on this inspiration, the outline of the book was developed.

- Background – The book should explain the background information necessary to understand the value and execution of the campaign.
- Planning – The planning of the campaign and the activities in each phase should be explained.
- Identity – The campaign should be coherent throughout the 3 phases; therefore, a 'Brand DNA' and 'Guiding idea' (Elaborated in chapter 6. 'Realize') should be developed, and messages should be created to be coherent with this.
- Execution - The book should give guidelines for the execution of the campaign: E.g., further explanation of some activities and guidelines for the visual style and tone of voice throughout the campaign.

The final campaign book and the validation of the book is elaborated in chapter 6. 'Realize'.

## 5.8. Conclusion and Insights

Using creative sessions, many ideas to solve the earlier defined problem were suggested. It was concluded that the problem could only be solved using more than one idea. Based on literature and the earlier research findings, the found ideas were structured into a Campaign planning, consisting of 3 phases: Know, Show and Grow. Since the planning by itself is not elaborate enough for Client to execute the campaign, a campaign book will be made to give background information and guidelines for throughout the campaign. The Campaign planning and Campaign book will be developed, elaborated, and validated in the chapter 'Realize'. The Design Guidelines should be taken account in the next phase and are shown on the right.

### Design for designers

The final design will be implemented by Client, this means the people implementing the design are also designers, and the design should take this into account

### More than one idea

It will be hard to solve the earlier mentioned problem with just one idea. The final design should consist of more than one idea.

### Focus on physical

To prevent coming up with a design that the employees are blind for, the focus of the design should be physical (e.g., interventions in the office, face to face meetings/session, etc.)

### Start small, dream big

Gaining understanding for design is not something that happens overnight. The design should consider that it will be a long journey. The design should first target a small group and grow to target bigger groups.

### Implementation and ownership

In a company like Corporate, utilization rates are key. The design should take this into account, and a solution for the ownership of the design needs to be found to prevent the design from ending up on a shelf.

# 6. Realize

## 6.1. Phase approach

The concept versions of the campaign and the campaign book needed to be further detailed in order to turn them into designs. To realize this, several iterative cycles followed as is shown on the right. First, the campaign and campaign book concepts were further detailed. After this, the designs were validated.

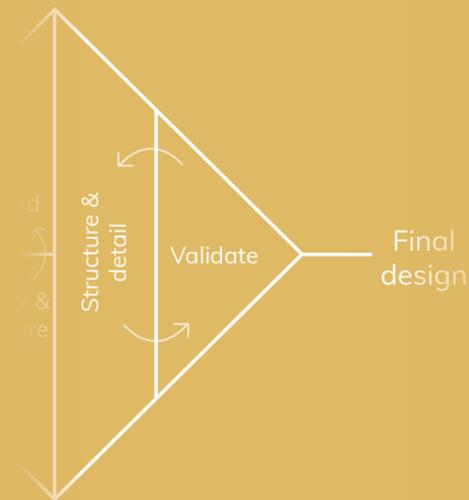


Figure 33 - Approach realize phase

### 6.1.1. Structure & detail

The earlier presented phases formed the main structure of the campaign. A future vision was stated, which should be the result of the campaign. The chosen ideas were structured in the right phases and the target audience was determined. After this, the campaign book was designed. The outline presented in chapter 5.7.5. was used as a basis, after which the book was filled with information in order for Client to understand the campaign to be able to execute it.

### 6.1.2. Validate

The campaign planning and book were validated separately in 1-on-1 sessions. This will be further elaborated on in chapter 6.4. In between the validations, the book and planning were further detailed.





## 6.2. The Campaign

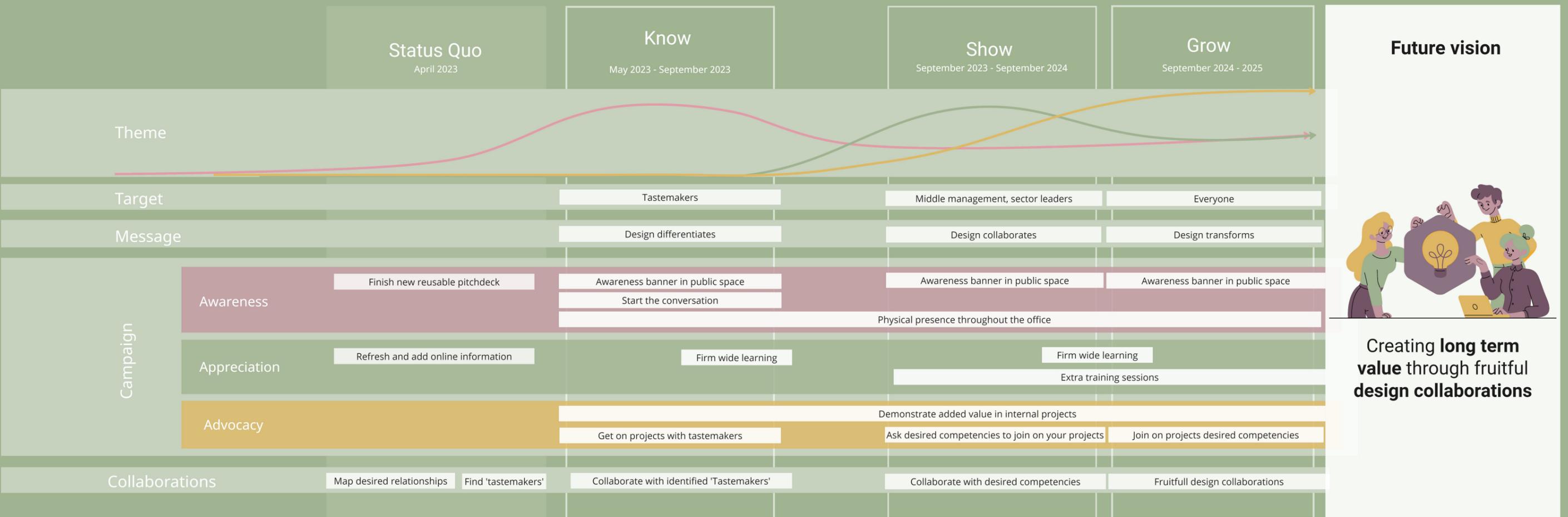


Figure 34 - The campaign planning

The final campaign planning is shown on the previous page. The campaign will be elaborated per element throughout this chapter.

### 6.2.1. Goal & future vision

The goal of the campaign is to increase the awareness and understanding of design among managers and partners in the Dutch consultancy branch of Corporate, so they know when to ask designers to collaborate and can create clear, fitting, and relevant proposals. This should eventually lead to more valuable, end-to-end outcomes.

In the campaign planning, this goal is translated into a future vision, which functions to inspire, motivate, and guide the executors of the campaign.

This future vision gives a concise summary of the goal of the campaign in combination with the purpose of both Corporate and Client, mentioned in chapter 3. 'Empathize'. The future vision is presented below.

### 6.2.2. Themes & phases

The campaign consists of 3 phases (Know, Show and Grow) and one preparing phase (Status Quo). As can be seen in the first row of the campaign planning on the previous page, the 3 themes retrieved from the model by Quint, Gemser and Calabretta (2022) (Awareness, Appreciation and Advocacy) have different intensities in each phase, giving each phase its own focus.

- Status quo is about preparing the ground, it focuses on revising pitch decks and internal communication tools, for Client to be clearly findable when the campaign kicks off.
- Know is mainly about building awareness of the value of design throughout the consulting branch.
- Show is about taking others along in the design process, in order for them to gain a better understanding of design
- Grow is about further growing the design competency, also by having ambassadors throughout the organization spread the word about design.

How these focuses will be brought to action will be explained throughout this chapter.

### 6.2.3. Timepacing

To keep some momentum, the status-quo and know phase will kick-off almost immediately: respectively in April and May of 2023.

The start of the Show phase was chosen since this is the start of the new fiscal year for Corporate and in this month, many employees and clients are back from their holidays, which means many new projects will kick-off.

A year after the Show phase starts, the Grow phase kicks off. This phase is harder to define and needs some more time.

Even though each phase has an end-date, the real end of a phase is when the desired goal is reached. Therefore, to give Client a guide of when a phase is a success, every phase has a Desired Outcome, as can be read in chapter 3 of the campaign book.

### 6.2.4. Desired collaborations

One of the goals of the campaign is to have more design collaborations. It is not realistic to assume all competencies want to start working with Client instantly, therefore, in collaboration with two Client partners, some competencies have been picked to focus on during the campaign.

As can be seen in the campaign planning, in the Know phase Client will focus on working with Tastemakers within these desired competencies (Elaborated below) This way, the collaboration target for Client is better specified than by focusing on entire competencies at once. In the Show phase, Client will actively invite departments they want to work with on their projects, to show goodwill, lower the threshold and

demonstrate how design works. In the Grow phase, Client will also be invited more on projects from the other competencies, ambassadors will also keep an eye out for Design opportunities for Corporate.

#### Tastemakers

*Tastemakers play a vital role at the start. They are the 'early adopters' of design in the company, that you will specifically find and target. Tastemakers are people in other departments from all levels. They are the ones colleagues go to when they need advice or inspiration. You'll find them by asking people in other departments who they go to in these situations. Tastemakers can eventually become ambassadors*

#### Ambassadors

*Ambassadors will come up more naturally, you might not even be aware of their existence. Ambassadors are people within the organization who have caught on the Design message and are convinced by it. They understand design and have the design mindset. They are also spreading the word and keeping an eye out for situations and projects where design could play a valuable role.*



#### Future vision

*Creating long term value through fruitful design collaborations*

### 6.2.5. Spreading design

Apart from gaining more collaborations, the awareness and understanding of design should also spread through the company. Designers will spread design through the company using the campaign, but so will Tastemakers and Ambassadors. This concept is visualized and explained below. By telling about design and showing

design in practice, the designers will spread design through the consulting branch. In the know phase, designers will target the Tastemakers within desired competencies. In the show phase, if the tastemakers understand and appreciate design, they will start spreading design through their competencies as well. In the Grow phase, Ambassadors will also come up and start spreading the word about design.

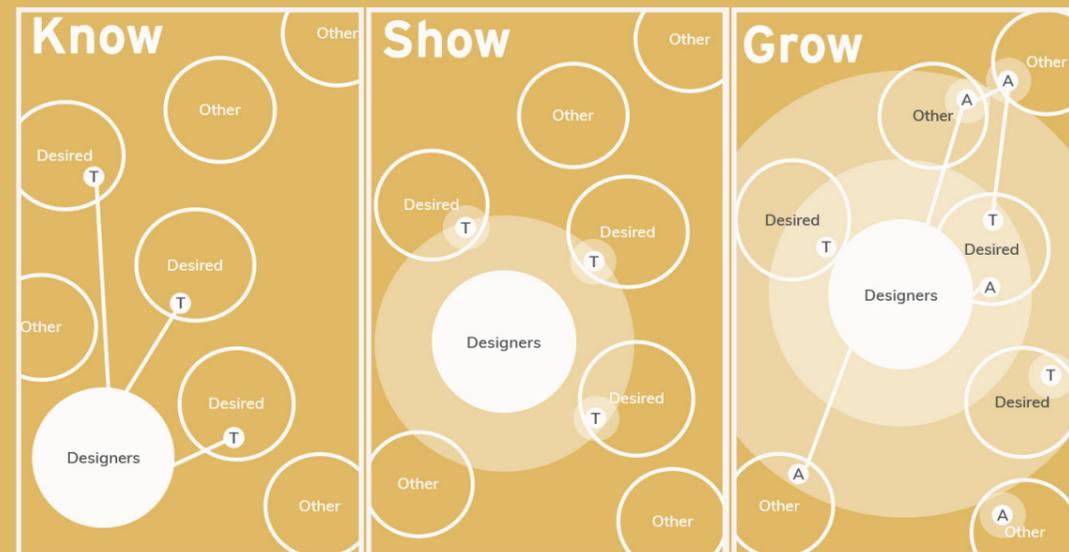


Figure 35 - Spreading design

### 6.2.6. Design DNA

In the campaign, 'Design' can be seen as a brand that is being promoted. Therefore, the brand DNA for Design was determined, as can be seen below. A brand DNA defines the brand through the purpose, positioning and personality, which is used as a base for the campaign (Berghuis, 2022)

Design has a **purpose** within Corporate: to make consulting transformative, multidisciplinary and human centered.

Design's **personality** is the creator, This personality is based on the archetypes as determined by Carl Jung. The creator is driven by creativity and loves imagination and innovation (ovo, n.d.).

From this archetypes follow 4 characteristics:

Inspirational, bold, personal and connecting. Design is bold: Not afraid to make radical decisions

Design is personal: It is focused on persons and serving them in the best way possible.

Design is inspirational: Design doesn't like to follow the crowd, it wants to push boundaries and try new things.

Design is connecting: It flourishes when all stakeholders come together.

The following **positioning** was stated: For Corporate, Design offers a co-creative, holistic and human-centered mindset which helps to reach Corporate's ambition of offering meaningful, transformative consulting.

As a guide through the execution of the campaign, a guiding idea was also created. This will be further elaborated in chapter 6.3.3.

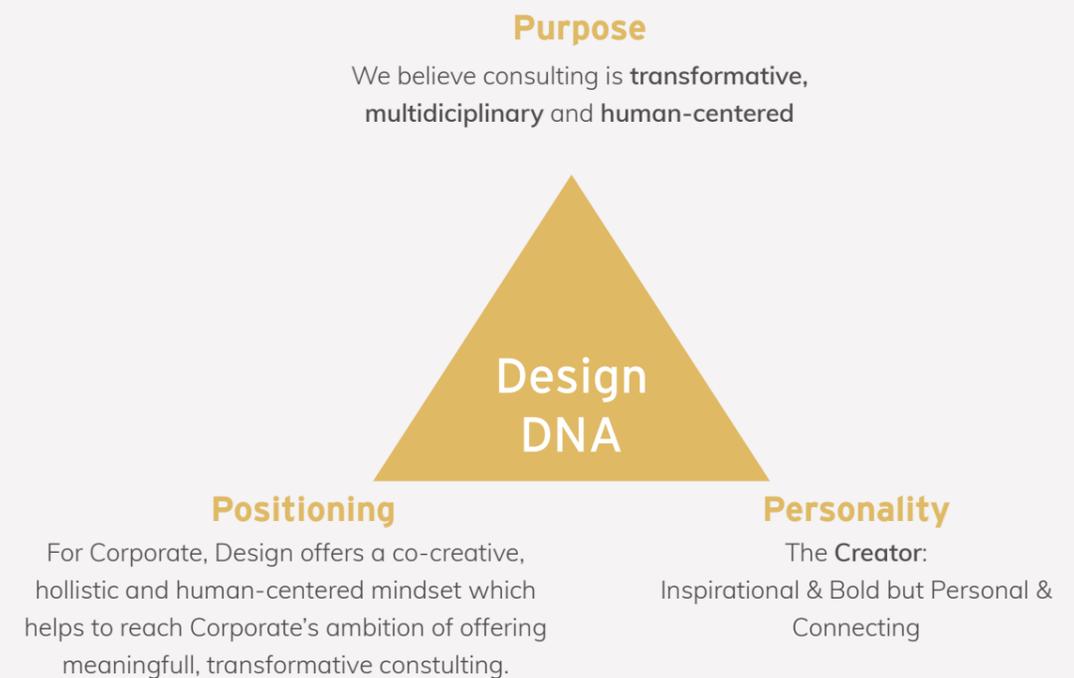


Figure 36 - Design DNA

## 6.2.7. Messages

Since every phase has a different focus, a different message will be used in every phase. The messages are based on the Design DNA and the focus of the phase.

In the Know phase, the message will be 'Design differentiates'. In this phase, Client will play into the desires and on tackling assumptions of the other competencies. Other competencies want to collaborate more if there is added value for them in the collaboration. Apart from this, Corporate is very focused on utilization rates. Therefore, the collaboration should lead to more chargeable hours for the other competency as well. This message was chosen since it shows the added value to the reader: differentiation. In tender processes, Corporate could differentiate themselves from competition by using design in their projects leading to winning more tenders and therefore more chargeable hours.

During the phase, this message will be translated into more specified messages like:

- More than a portal: an experience
- More than visualizations: complexity translations.

Apart from this message, 'Design Differentiates' will also be added to all material.

In the Show phase, the message will be 'Design collaborates'. Through this message, the curiosity for design collaborations should be fueled. The messages in this phase show how design is collaborative:

- More than clients: co-creators
- More than interviews: empathy

In the Grow phase, the message will be 'Design Transforms'. This message resonates with the goal of Corporate to offer more end-to-end, transformative consulting. Design can be the connection between different expertises and facilitate the end-to-end process. The messages in this phase show how Design can help in making this reality:

- More than consultancy: value creation
- More than solutions: transformations
- More than dreamers: visionaries.

## 6.2.8. Activities

As can be seen in the fourth row of the campaign planning, there are three types of campaign activities based on the 3 themes: Awareness activities, Appreciation activities and Advocacy activities. The activities are spread over the phases as can be seen in the planning. The activities are elaborated upon below.

### Awareness banners

Banners in the public space, like the lobby, will catch the attention of colleagues and will add some touch-points. The banners will have messages like: 'More than a portal: an experience. Design differentiates'. Client placed a banner about themselves on one of the other floors before. Client employees did hear back about these banners from other competencies, proving the banners catch attention. This activity will take place in all phases, but with different messages on the banners

### Physical presence

This activity is chosen since it is a small effort and it not costing any hours for Client. Client currently sits in the Dock, a part of the office separated from the other floors. The entire office is made of flex-workplaces, so Client could choose to sit between the other colleagues at some times. By just showing their presence and putting up some post-it's on the walls, other competencies become more aware of the existence of Client. This 'quick win' activity takes away the gap between Corporate and Client and adds touchpoints between them. This activity can be done at all times, in all phases.

### Conversation starters

Conversation starters on tables in the cafeteria will put a mirror in front of the reader and start up conversations at the lunch tables. An example of a conversation starter is: 'Do you ask others for input in your projects?' or 'Do you take the user's perspective during your projects?' This is an awareness activity, taking place in the 'Know' phase.

### **Firm wide learning**

To kick-off the campaign right, a Design thinking training is given to managers and senior managers during the Firm wide learning week. This is a week when Corporate offers its employees several trainings where they can learn new skills. This week is a great possibility to start educating managers and senior managers about the possibilities of Design for their competency. Client has given this workshop before, but for a sub-competency instead of managers from varying competencies. Having a multi-competency group gives the possibility to show the expertise-connecting characteristics of Design through co-creative activities. The earlier prepared workshop can be used as a basis, reducing the effort that needs to be taken to organize this activity .

### **Display earlier cases**

By displaying earlier cases, Client can show what design can do. There are already some great examples of win-stories in collaborations with other departments. These stories could be shown (as elaborate as possible based on IP rights) on personal online channels, like LinkedIn, from both Client employees and employees from the department that the collaboration was with.

### **Design thinking workshops**

A design thinking workshop can help new managers to better understand the designerly approach. If the managers understand the approach better, they can also ask designers to work along on more fitting projects, as well as spread the design mindset themselves.

### **Demonstrate in internal projects**

Design is better understood when shown in practice, as happened with employees who worked with Client before. Therefore, it would be valuable for Client to demonstrate design in internal projects. Not just the colleagues who they collaborate with will experience design, but the rest of the company can also experience the impact of the outcome of the project.

### **Ask to join on Client projects**

Collaborations will build up through the phases. First, Client will mainly collaborate with 'tastemakers', after this they will invite desired departments to collaborate with them to show the added value of design, after which Client will be asked on projects by other departments. Apart from that, design can be demonstrated in internal projects.

## **6.2.9. Ownership**

To make sure the campaign plan doesn't end up on a shelf but is executed, several measures have been taken.

- Firstly, two project leaders of the campaign have been picked. The owners will keep an eye on the planning and execution of the campaign and outsource task to other Client employees. The first project leader is Company mentor, an Client consultant as well as the company mentor during this project. Since Company mentor followed the entire creation of the campaign, she already has a deeper understanding of it, making her a great project leader candidate. The second leader will be one of the Experience Design competency

leads. The competency lead has control over the availability of the consultants and can give employees who don't have a client at that moment a task

- Secondly, most Client employees have given input on the plan throughout the process, their input is incorporated in the plan, increasing the chance of successful implementation.
- Finally, the plan takes the context into account. There is little time for internal projects within Corporate. Therefore, the structure with two project leaders should help in keeping it a priority without demanding a lot of effort from one person. The tasks will be executed by employees who do not have a full time project at the time.

## 6.3. The campaign book

The planning by itself does not give enough guidance to organize the campaign. Therefore, the campaign book was created: a book to help Client implement the campaign. The book consists of background information, explanation of activities and guidelines of implementation. The book is designed to be fun and easy to read within 30 minutes, to lower the threshold for

reading it. After having read it once, the user can easily navigate through the book using the 4 colored sections if they need some more information. The book can be found as a separate deliverable and will be explained per section. It is advised to read along in the campaign book while reading this part of the report. The corresponding pages are mentioned underneath every title.

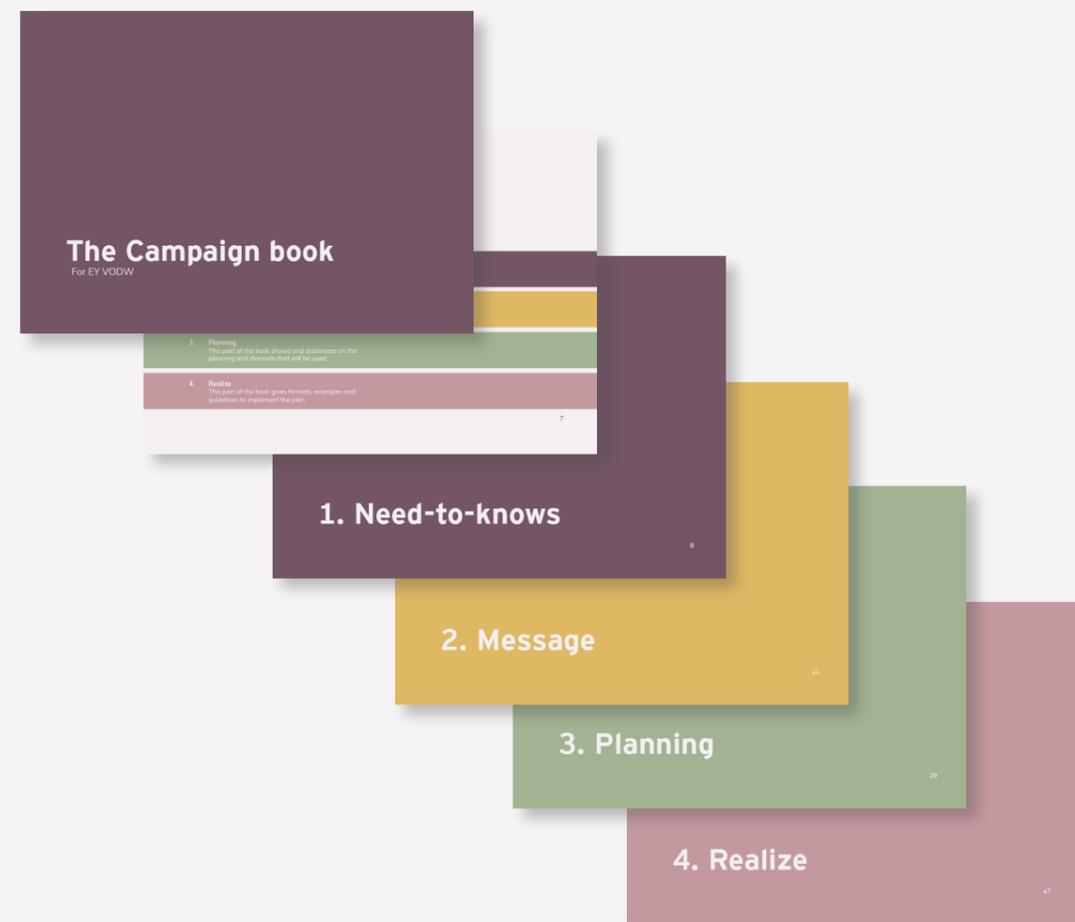


Figure 37 - Structure of the campaign book

### 6.3.1. introduction

Page 3-7 in the campaign book

The introduction of the book is made to explain the goal of the book and trigger the readers' interest. The title 'Dear Design Pioneer' is designed to address the reader and resonate with them, they are after all design pioneers within Corporate. The goal is to make them want to read further. The rest of the introduction is written to address the relevance of the book, the goal of the book and a short anecdote is added to help the reader recognize the problem.

On the next page the project owners are introduced (as explained in chapter 6.2.9.). The third circle shows the reader that they are the executors of the campaign themselves, making them aware of their own ownership over the project, which helps them to read the book from the executors' perspective.

The next page introduces the reader to the structure of the book. It consists of 4 sections:

1. Need-to-knows – explains the necessary background information to understand the book.
2. Message – explains the design 'brand' and the message that will be used throughout the campaign.
3. Planning – takes the reader through the campaign planning and gives a short explanation of the target audiences and all campaign activities per phase.
4. Realize – gives examples and guidelines on the implementation of the campaign.

The colors of the section come back throughout the book, which helps the reader to navigate.



Figure 38 - The introduction pages

## 6.3.2. Need-to-knows

Page 8-19 in the campaign book

The goal of the 'need-to-knows' section is to introduce the necessary background information to the reader in order for them to understand the rest of the campaign.

Throughout this chapter, the elements of the campaign planning are built up: The reader is first introduced to the future vision, then the phases and themes are explained and finally the time pacing. These elements come together in a visual, as can be seen below.

Apart from this, the spreading of design and the Tastemakers and Ambassadors are explained, since these are concepts referred to throughout the campaign and therefore relevant background information.

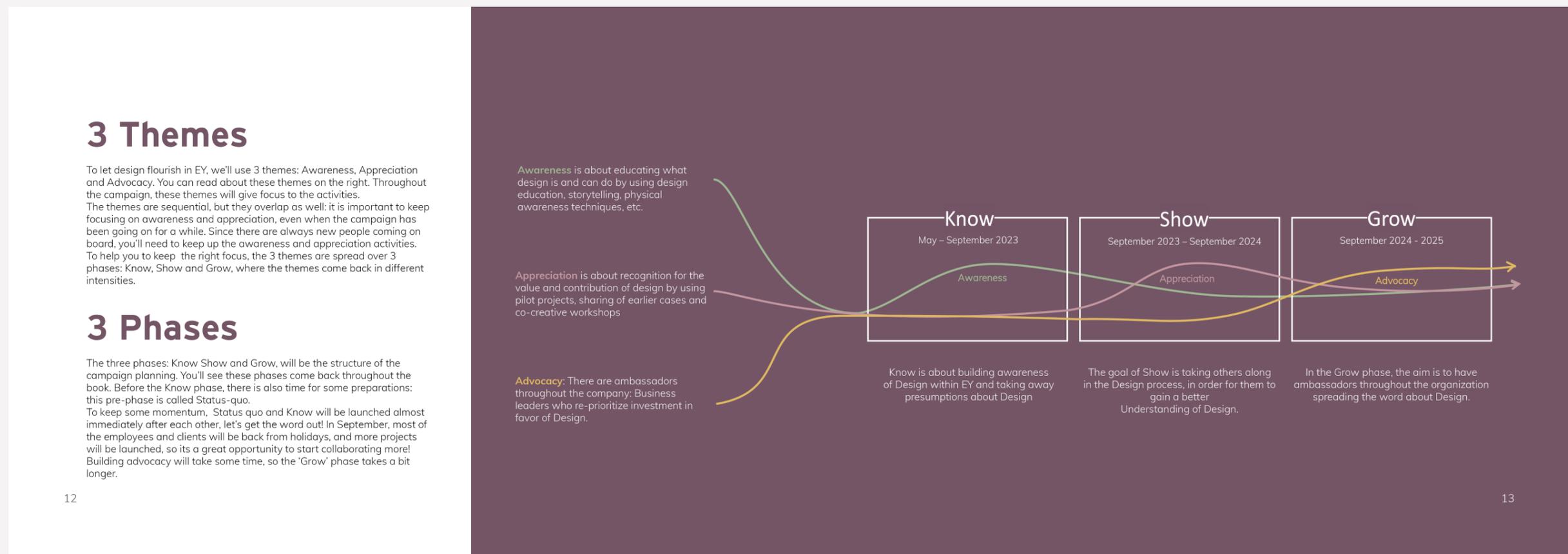


Figure 39 - Explanation of the themes and phases in the campaign book

### 6.3.3. Message

Page 20-27 in the campaign book

Since there are many different messages being used throughout the campaign, there is a separate section on the message to avoid confusion. This chapter consists of

the Design DNA, which is translated into a guiding idea. It introduces the 3 messages per phase, finally implementing this in the earlier introduced visual.

### Guiding idea

Based on the Design DNA and previous research, the following guiding idea was determined:

**'Design beyond your imagination'**

A guiding idea is not a slogan or message that will be used in the campaign materials. The guiding idea can be used (just like the Design

DNA) by the executors to refer to during the campaign, to make sure the campaign still has the right focus. (Sellmore, 2022)

The guiding idea suggests that design is more than just imagining, design can cross boundaries. The target audience should question their assumptions of design, and this should be triggered by the campaign. It also refers to how design is not just for designers, everyone is part of design.

The guiding idea refers back to the DNA : It is inspirational and bold, but the word 'your' makes it personal and connects the designers to the target audience.

In the campaign, the guiding idea will be re-interpreted into different messages, all falling under the same umbrella message. As is shown in the book on page 49.

## 3 Messages

The messages used in the campaign will be build around the words 'more than...'. Suggesting that Design is more than people assume. Every phase of the campaign gives a different interpretation to the message, you can read more about this on the right, and more about how to use this in the 'Realize part of the book.

The messages play into the needs of the reader. 'Design Differentiates helps the reader to realize Design can be their way to win tenders, by differentiating from competition. Design Collaborates reminds the reader of how Design takes all stakeholders into account, and how these collaborations work. 'Design Transforms' plays into EY's ambition to move to transformative consulting, it makes the reader think of how design can facilitate this.

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**Design Differentiates**  
The Know phase will be about tackling assumptions. The messages in this phase keep up a mirror for the reader: What do they think design is? Is their assumption correct? What could be the added value of design?

**Design Collaborates**  
The Show phase wants to trigger curiosity for collaborations. The messages in this phase show elements of a design approach.

**Design Transforms**  
The Grow phase is future focused. EY wants to move to transformative consulting and Design is the approach to make this happen.



## Design beyond your imagination.

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## Guiding Idea

A guiding idea is, as the name suggests, a guide throughout the campaign. It is not the slogan, message or pay-off of the campaign, but something for behind the scenes, to help the realizers keep track of the big picture of the campaign.

'Design beyond your imagination' is the guiding idea throughout this campaign. Every element of the campaign should be in line with this sentence. As the realizer of the campaign, you can keep it in mind when designing posters or setting up a workshop, does it resonate with this sentence?

The guiding idea suggests that design is more than just imagining, design can cross boundaries. The target audience should question their assumptions of design, and this should be triggered by the campaign. It also refers to how design is not just for designers, everyone is part of design.

The guiding idea refers back to the DNA : It is inspirational and bold, but the word 'your' makes it personal and connects the designers to the target audience.

In the campaign, this guiding idea will be reinterpreted into different messages, fitting to the goal of the campaign phase.

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Figure 40 - Explanation of the messages and guiding idea in the campaign book

### 6.3.4. Planning

Page 28-45 in the campaign book

The campaign planning is the core of the campaign book. Here all elements (Future vision, Phases, themes, message, target audience, etc.) come together in one visual. The activities, which will bring all earlier mentioned elements alive, are elaborated.

After this, all activities and targets per phase are elaborated. In this chapter, the target, activities, and desired outcome of all phases are explained, as it was explained in this report in chapter 6.2.. Apart from this, every activity has a score for the amount of

effort needed to execute it and the expected impact it could make. The desired outcome of every phase is also stated. Since some activities require some more detail, they are elaborated upon in the next section of the campaign book.

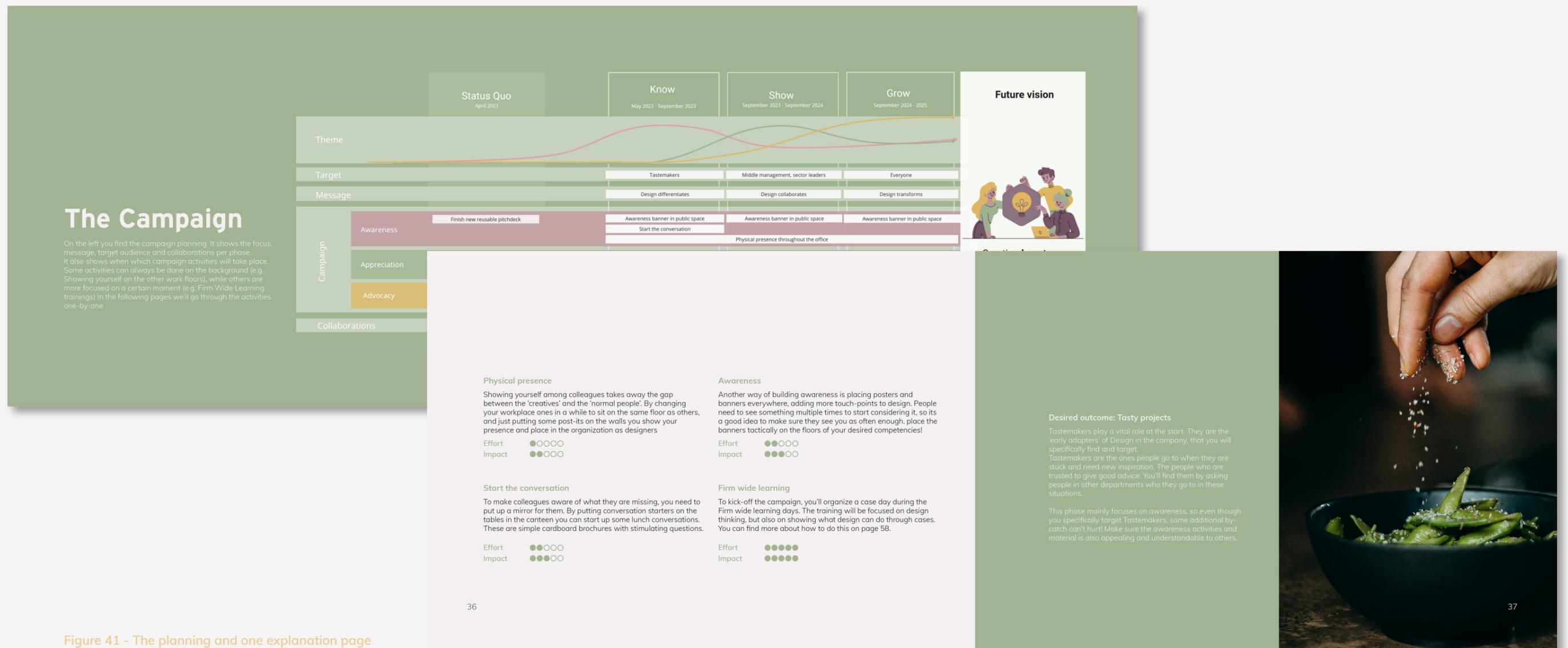


Figure 41 - The planning and one explanation page

### 6.3.5. Realize

Page 46-57 in the campaign book

The execution chapter is meant to give the executor guides for the execution of the campaign. It elaborates on the target audience, messages, tone of voice, visual personality and style that will be used throughout the campaign. It also further

elaborates upon two of the campaign activities: Firm wide learning and the workshops. The elements that weren't elaborated before in this report are elaborated upon below.

### Tone of voice

The tone of voice gives the executor a guide on the way they should address the reader in campaign material. The tone of voice is based on the design DNA, it should be Bold, Inspirational, Personal and Connecting.

#### Bold

Design is Bold: You are saying it like it is. No more, no less.

Try to stay away from too many or too vague words. Use short, to the point sentences. Make sure it is clear what you mean.

#### Personal

Design is human-centered, so also focused on the reader. The message should feel personal not distant. The reader should feel personally addressed

#### Inspirational

Don't be afraid to get the reader out of its comfort zone. Your message should help the reader to question their assumptions, and dream of possibilities.

#### Connecting

Even though design wants to push boundaries, it also wants to keep everyone into account, connect and collaborate. Make sure your message doesn't irritate the reader. Resonate with their way of thinking. (E.g. Design can help differentiate you from competition)

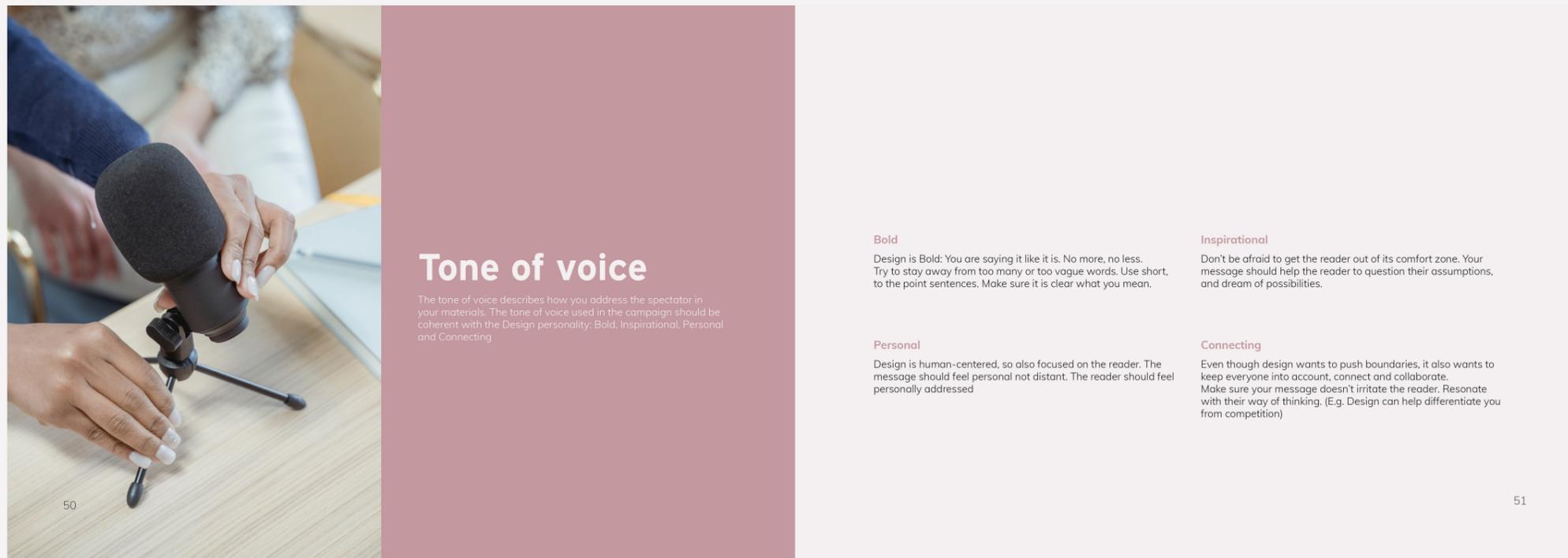


Figure 42 - The tone of voice

## Visual personality

The goal of the visual personality is comparable with the tone of voice, it's a guide on the way the campaign materials should look like visually. It is, like the tone of voice, based on the Design DNA.

## Style guide

The visual personality is further developed into a style guide, as can be seen below. The style is based on the current visual style of the Design and Engineering collective. The guide shows the executor how the existing visual style can be used in the execution with just a few simple changes. Apart from this, some examples of the style are given.

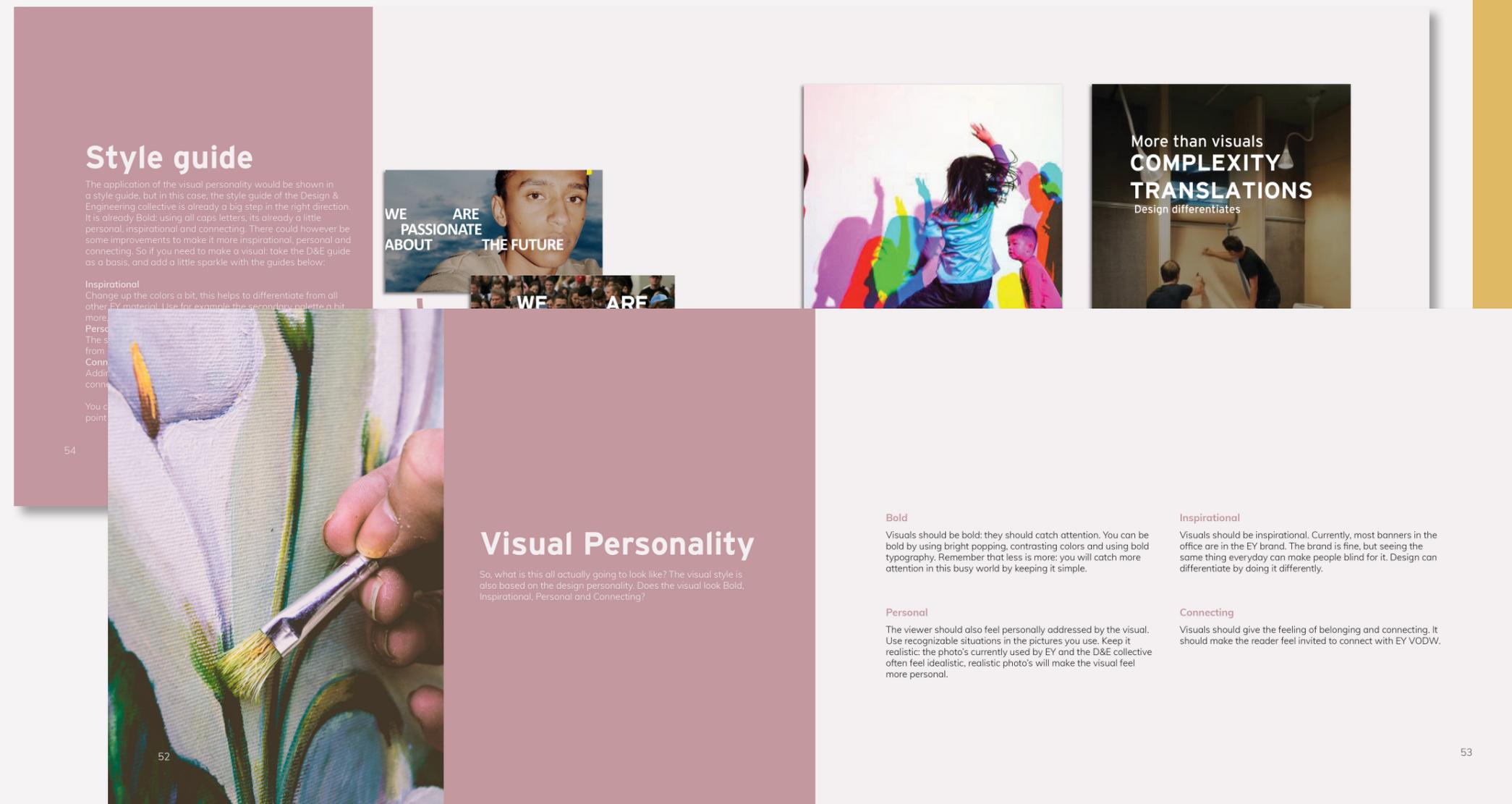


Figure 43 - The visual personality and style guide

### Bold

Visuals should be bold: they should catch attention. You can be bold by using bright popping, contrasting colors and using bold typography. Remember that less is more: you will catch more attention in this busy world by keeping it simple.

### Personal

The viewer should also feel personally addressed by the visual. Use recognizable situations in the pictures you use. Keep it realistic: the photo's currently used by Corporate and the D&E collective often feel idealistic, realistic photo's will make the visual feel more personal.

### Inspirational

Visuals should be inspirational. Currently, most banners in the office are in the Corporate brand. The brand is fine, but seeing the same thing everyday can make people blind for it. Design can differentiate by doing it differently.

### Connecting

Visuals should give the feeling of belonging and connecting. It should make the reader feel invited to connect with Client

## Further explanation

Since the Training and Workshops take more effort to organize, the book already gives some steppingstones for these activities. Contact persons are given, preparations are explained and the set-up for the activities is already given, lowering the effort and threshold to organize these activities.



Figure 44 - The extra explanation of the Design Thinking Training

## 6.4. Validate

The plan and future vision and the campaign book have been validated separately, as can be seen in the visual below. The approach of the validation was already briefly introduced on page 74 and will be further explained in the next pages. *n.b., The final version of the campaign planning and campaign book were shown before. The validation was done with earlier versions of the campaign planning and campaign book.*

### 6.4.1. Campaign validation

The campaign has been validated with two out of three Client partners. The two partners have validated the (near) final versions of the campaign planning, the one other partner already gave input earlier in the process. In between the two sessions, the campaign was already updated based on the first validation.

#### 1. Campaign validation

2 Partners  
Feasibility, Viability and Desirability of the Campaign and Future vision

#### 2. Book validation

4 Client employees  
Understandability and usability of the Campaign book

### Approach

The validation plan for the validations can be found in appendix F.

First, the future vision was introduced. The partner was then asked several questions on the viability and desirability of the future vision. Then, the planning was introduced. Afterwards, several questions were asked on the feasibility of the campaign in the given time frame and the viability and desirability of the campaign activities. Finally, the feasibility and viability of the overall campaign was discussed. Questions were asked on the available hours to execute the campaign and who should execute it. The Partners were also asked for input on the first competencies and sectors to target. The findings are discussed below, to avoid confusion because of contradictions and intermediate changes, the findings are labeled 'partner 1' or 'partner 2'.

(Unfortunately, not the entire meeting with Partner 1 was recorded properly. Therefore, these findings are sometimes based on notes that were taken during the meeting and are presented as such. If the finding was based on a part that was recorded properly, it is shown as a quote.)

### Findings

#### Future vision

Partner 2 validated that design is misunderstood among colleagues.

The partners were positive about the future vision, but disagreed on the focus on Design. Partner 1 advised to focus on Design instead of multidisciplinary collaborations, since he

saw more value in this focus. Partner 2 did see value in it but could also see value in a future vision focusing on something else. However, with the note that the focus on Design would mean increasing the understanding on what Design is, Partner 2 agreed that would be a good future vision and goal of the campaign.

*The future vision is good, but I would like to see more focus on Design. Then it's in line with the ambitions of D&E [Design and Engineering Collective] Europe west*

- Notes from validation with Partner 1 on earlier version of future vision

*"Yes [the future vision is good], but 'Design' sounds limiting. You can say 'creating long term value through...' and then say lots of things. But from a 'Design' perspective it's a great ambition"*

- Partner 2 on updated version of future vision

*"I notice our colleagues often see 'Design' as making visuals. Even though that's not what we do at Client. But if you manage to change their impression of the word, you can make it broader [...]"*

*So that could be the goal of the campaign: 'Design' isn't making visuals, it's a mindset."*

- Partner 2 on the future vision and goal of the campaign.

#### Campaign

There is a big push from higher in the company to only focus on activities that lead to business. This might make it hard

to find time to execute the campaign. The focus should lie on activities that lead to new business.

*"You can't bill this to clients, and that's what matters"*

- Partner 2 on the question if time could be made for the execution of the campaign

*"I think it's a good initiative, so we can definitely make space for it. But the business is under pressure right now, so all focus right now is on activities that lead to more work and selling. [...] So I would focus on the activities that really lead to more business, but they are definitely in there [the campaign]!"*

- Partner 2 on the question if time could be made for the execution of the campaign

### Planning

The time pacing of the planning is realistic but could be optimized by coordinating it with the year flow of EY. It could take the fiscal year and the highs and lows of the number

of projects into account. The planning could be optimized by adding measure moments, allowing Client to move to the next phase on the optimal moment, instead of a given moment in time.

The time pacing could be quicker. It would be wise to build it around the fiscal year, which starts in September, so maybe 'Know' until September, then kick-off 'Show' in September ... that's also when colleagues and clients come back from their holidays.

- Notes from validation with Partner 1 on earlier campaign planning

"The planning should be realistic, I would maybe even make it shorter, maybe take half a year for Show and half a year for Grow. But it also depends on Everest and the number of messages that are being send. But if nothing big happens in the meantime, I would move on."

- Partner 2 on the updated version of the campaign planning.

"I would add measure moments: where are we now? Based on that, you could stay in Show or move to Grow. You could say 'this phase takes until... but, if possible, we move on quicker'"

- Partner 2 on the updated version of the campaign planning.

### Target

Managers seem the right target to start with, especially new joiners in this function who don't know Client well yet.

Apart from the sandwich approach, the

partners were also asked on their view on competencies in which they see potential to have collaborations with. These competencies are mentioned in chapter 6.2.4.

"You can target some of the people you mentioned [managers, sector leaders], in the newness of their job. Maybe people who started in the last 2 years. People who weren't here when we were acquired."

- Partner 1 on the sandwich approach.

### Changes based on validation

Based on the validation, several changes have been made. These changes were made iteratively, in some cases in between the two validation sessions, which is why intermediate steps are given.

#### Future vision

The future vision was re-written with a focus on Design. This gives the campaign a clearer focus which is more resistant to the expected changes within the organization during project Everest. Focusing on a broader

theme (e.g., 'Client')) was considered, but this would be less resistant to possible re-branding activities coming up and would make the campaign less focused and therefore potentially harder to understand for the receiver. 'Client' will be added to the campaign materials to give the receiver a clear sender to contact.



Figure 45 - Iterations of the future vision

#### Time for execution

The finding that there is little time for activities that don't lead to new clients was considered. Only activities which require minimal effort and activities which are considered very impactful are kept in the campaign. Apart from that, the execution was re-considered to cost as little time as possible, while still making impact. Two project leaders watch the progress of the campaign and delegate tasks to employees who don't have a full-

time project at the time. Campaign activities that take more time (e.g., Design Thinking Training) are planned at moments with less expected projects (during summer, Christmas, and the start of the year). Apart from that, the message of the 'Know' phase is meant to show how design can lead to winning more tenders by differentiating for competition, so the campaign is meant to lead to more projects.

### Time pacing

The time pacing of the phases was revised and shortened to keep momentum in the campaign. Since there is more time for executing the campaign in moments when business is low, the phases are built around these moments. Especially education activities (which also ask time from the receiver) where planned more tactically on moments when there are already company-

wide trainings. Apart from that, Everest was taken out of the planning, since the new future vision is less dependent on the new brand for Client (which might be launched together with Everest) and since the changes and planning in Everest cannot be predicted. The project leaders are however advised to watch for the changes happening in Everest and adjust the campaign accordingly.



Figure 46 - Iterations of the time-pacing

### Desired outcomes

Desired outcomes were added to every phase, to give a better indication of when a phase is successful and when the campaign can move on to the next phase. These desired outcomes are found in the Campaign Book at the end of every phase.

### Activity prioritization

To help the project leaders with prioritizing activities, all activities in the campaign book have been given a rating for 'effort' and 'impact'. Based on the time available, the project leaders can decide which activities to execute.

## 6.4.2. Book validation

The campaign book has been validated with four Client employees of varying functions (consultant to manager). In between the validation sessions, iterations to the campaign book were implemented. Since there are many findings and quotes to substantiate these findings, not all quotes will be mentioned. The remainder of the quotes used to substantiate the findings can be found in Appendix G.

### Approach

The validation guide can be found in appendix F.

The participants were given the campaign book and read through it in 4 stages. First the introduction and the chapter 'need-to-knows' was read, secondly the chapter 'message', thirdly the chapter 'planning' and

finally the chapter 'execution'. In-between, several questions were asked to determine if the participant understood and could apply the mentioned information and tools. In-between the validation sessions, the campaign book was improved. The findings are discussed below, to avoid confusion because of contradictions and intermediate changes, the findings are labeled 'employee 1' to 'employee 4'.

### Findings

#### Clarity of the goal of the book

All employees understood the goal of the book. Apart from that, Employee 4 mentions the relevance of the campaign: Design still must still grow within EY. Employee 1 mentions the concern that other competencies might think they can practice design by themselves. This concern has been considered in the chosen activities.

*"I think it's a manual for me [...] to make Design clearer in the organization, so hopefully we are involved in projects more often."*

- Employee 2

*"Is this going to make sure we collaborate more or are they going to think they can do it by themselves?"*

- Employee 1

*"Is the goal clear... uhm yes! Its funny, when I started at Client, I was the second designer. So it triggers memories, as if we have to start over, Design within Client has grown, Design within EY not yet"*

- Employee 4

### Clarity of themes and phases

The difference in themes and phases is not very clear yet, partly because they are not introduced on the same page. This should be better shown or explained.

### Clarity of 'Tastemaker' and 'Ambassador'

The concept of ambassador is clear to the participants, while the concept of tastemaker is still unclear. The image however helps to explain it, but the differences between the two should be highlighted more in the book.

### Resonance with the Design DNA

The Design DNA is clear and matches Client. The purpose could be a bit bolder and take into account that Client already works like this.

### Clarity of the guiding idea

The guiding idea is overall clear, but the embodiment not yet. This is however elaborated later in the book.

### Practical elements

Navigating through the book went well with all employees. The several navigation assignments were mostly successfully executed by the employees. Elements mentioned earlier in the book were recognized and the book was overall considered clear.

### 'Realize' chapter

The realize chapter is overall clear, only the tone of voice is not always completely understood.

### Campaign activities

Mainly positive feedback was given on the campaign activities, apart from some practicalities on the execution, mentioned under 'executor of the campaign'

### Executor of the campaign

There are some worries about the execution of the campaign. Some clarity is needed on who is going to do this and if there are hours available for the execution.

"Know, Show and Grow is some kind of awareness, appreciation, and advocacy, so I was looking at what the difference could be. Although, I think I get it: you do this [awareness] in this phase [Know]"

- Employee 1 on the introduced Themes and Phases.

"I don't completely get what a Tastemaker is, but I get it a bit more because of the image: Tastemakers will influence others, while the ambassador stands for design."

- Employee 3 on the concepts of 'Tastemaker' and 'Ambassador'

"I think the purpose could be more bold, not 'the future of', its already like this for us, we only need to sell it better"

- Employee 4 on the Design DNA

"The Guiding idea is kind of a story: design is more than people think."

- Employee 1 on the guiding idea

"I don't completely understand what the embodiment of it will be, how will it be expressed? Its not a slogan, but an idea"

-Employee 2 on the guiding idea

"The colors really help with navigating"

- Employee 3

"The visual personality and tone of voice, I really liked that. I think the visual personality is not yet really well described [within Client]. I think we need something like this as a guide."

- Employee 4 on the tools in the realize chapter

"I think the conversation starters are very nice! We used to have a banner as well on one of the other floors, people used to come to us and say 'Oh, you are the people from the banner!'"

- Employee 1 on the campaign activities

"They are small, but it creates the feeling that something is going to happen with Design"

- Employee 3 on the campaign activities

"It would be nice to get some dedicated time for this from management. That its part of our vision/strategy"

- Employee 1 on executing the campaign

### Application of the book

The participants mentioned they would be able to start the campaign with the information in the book. Two participants did however mention they would like to see more detail in the planning.

### Time spend reading the book

All participants could finish the book within 30 minutes. However, they did not read through the descriptions of 'Show' and 'Grow'. Since the time spend reading was around 20 minutes for every participant, this leaves 10 minutes for these extra pages.

### General feedback on the book

One participant was very enthusiastic about the experience while reading the book. Especially the small amount of text and the tone of voice throughout the book were considered pleasant. The participants were overall excited about the book.

### Relevance

When asked for final notes, 2 participants mentioned the relevance of the project. They mentioned the importance of designers among other expertises and the good timing of this project.

*"I could definitely start the campaign based on this book. But I do think I would have to make a bit more detailed plan: who and when?"*  
- Employee 1 on starting the campaign

*"I think you tell it in a fun way, I'm excited to read the rest of the book! So that's a good thing."*  
- Employee 3 on the experience while reading the book

*"The momentum is really well! You are working on it now, but so is [other colleague]. How can we bridge the gap?"*  
- Employee 2 on the relevance of the campaign

*"its a really important thing, sometimes you tend to forget that"*  
- Employee 1 on the relevance of the campaign

## Changes based on validation

Some of the implemented changes are elaborated below. However, since the validations were done near the end of the project, some of the found opportunities for improvement are mentioned under 'recommendations' in the next chapter.

### Clarity of themes and phases

In the earlier version of the campaign book, the themes and phases were explained on separate pages. Apart from this, themes were still called 'steps'. This proved to be confusing. Therefore, the name was changed to 'themes', since this word is less related to time. The concepts are now explained on the same page, with a visual to support it.

### Design DNA

The purpose in the Design DNA was rephrased from 'We believe the future of consulting is transformative, multidisciplinary and human-centered' to 'We believe

consulting is transformative, multidisciplinary and human-centered'. This was done to empathize that Client already tries to practice consulting in this way. Stating this as a future vision would feel like falling behind instead of inspiring.

### Time for execution

The concern of the employees about dedicated time to execute the campaign was presented to one of the partners during the campaign validation, the outcomes of this session can be found in chapter 6.4.1.

### Visual placement

The placement of some visuals was restructured, in order to better fit the storyline of the book. E.g., the 'spreading design' visual was placed next to the explanation of the tastemakers and ambassadors. This way, the visuals and text better supplement each other.

# 7. To Conclude

*“Elevating design at scale throughout an organization is a quest for inclusion at every level. It requires “ignited” design leadership to engage effectively with business leaders and drive transformation together”*

*- Quint, Gemser & Calabretta, 2022*



## 7.1. Evaluation and Limitations

The aim of this project was to research the value design can provide to multinational service providers like Corporate and how design can reach its potential within such an organization. This should lead to an enhancement of collaborations between Client and other consulting competencies within Corporate.

The outcome of this project is a campaign planning and a campaign book.

The campaign is made to fit schedule of Client (project based way of working, quick changes in availability of the employees), and can be implemented in between projects by different employees because of the two project leaders keeping an eye on the progress and delegating tasks. The campaign book takes Clients design skills into account: Client can still be creative with the campaign and tailor it to new situations.

It is hard to evaluate whether the outcome of this project led to better collaborations between Client and the other consultancy branches, since it is yet to be implemented. Client will be advised to evaluate this during the campaign. It is however realistic to assume the campaign by itself will not be enough for Client to reach design excellence. This will be a long and complex journey and requires a global commitment of design leaders to the cause.

A possible limitation of the design is the message that will be conveyed throughout the campaign. This message has not been tested with the target audience. The risk exists the target audience doesn't understand the message, or is possibly annoyed by it. It would be a possibility for Client to validate this before starting the campaign.

Another limitation of the design is time for implementation. Since there is a pressure throughout the company to only invest in projects that lead to more clients, it will be hard to find time to implement the campaign. To accommodate to this, the campaign has 2 project leaders who should feel responsible for the project. Apart from this, the activities have been chosen on the low effort needed in the execution.

The conducting of the interviews and the interview findings might have been influenced by personal bias on the value of design and the right way to practice it. Apart from that, the interviewees might not have been aware of their own shortcomings, which might lead to an incomplete list of findings.

The validation of the campaign and campaign book might have been biased since the designer was also the facilitator of the validation sessions. The employees validating the design might have felt obligated to give positive feedback.

The final limitation that should be taken into account is Project Everest: Corporate will be completely restructured and there is little known about the new company that will emerge from this. This might work out positively for design, for example with a company structure that is more facilitating to collaborations, but there are also risks, like partners and managers trying to save their own competencies because of insecurity of the future. Apart from that, the designers might get a different place in the organization Client should watch the changes and iterate the campaign accordingly.



## 7.2. Recommendations

Based on the research done in this project and on the final validations of the design, the following recommendations were provided to Client.

### The effect of the campaign

As mentioned in chapter 7.1. Evaluation and limitations, the campaign could not be evaluated on its impact yet. Client is advised to evaluate the impact throughout the campaign (for example: at the end of every phase) and can take the desired outcome as a guideline for evaluation. Based on the outcome of the evaluation, changes to the next phase could be made.

### Further detail the planning

The campaign planning is still very roughly planned. It presents the big picture of the campaign, but the execution of the phases requires more detail. Client could further specify at the start of every phase when activities will need to be executed or take place, based on the expected availability because of current projects. Apart from this, Client could come up with measurable desired outcomes of the phases, to be able to measure when the goal of the phase is reached.

### Prioritize investing in Design Excellence

Even though it is understandable that utilization rates are important, Client is advised to prioritize investing time in the journey to Design Excellence and pushing it on the agenda of the C-Suite. With competitors investing in design as well, Corporate could quickly lack behind without the proper investments. The current company structure doesn't give much breathing space to invest in projects like these, while they can be very valuable on the long term.

### Other directions

In chapter 4, the decision was made to focus on the awareness and understanding of design among other consulting competencies. There were however more directions considered. While this project outcome might possibly impact the other design directions as well, Client is advised to look into these directions and find room for improvement.



### 7.3. Further research

As mentioned in the chapter 1.4. 'Relevance', design is still an emerging competency in the corporate context. The strategic value of design has already been researched several times (e.g., Muratovski, 2011. Sheppard et al. 2018) and proves to be of significant value to companies. There is however a gap between research and practice: companies might not implement design according to scientific research, but via trial and error. Research however suggests design only reaches its full value when implemented correctly (Sheppard et al. 2018). Further research could be done on bridging the gap between research and practice: which factors cause companies not

to properly invest in design and how can this be overcome? Based on this project, possible factors could be:

- Company revenue streams demotivating use of design.
- Communication gaps between policy and practice.
- Little time available for setting up the design department, focus on utilization rates.
- Pressure to finish projects as quickly as possible, little time for a 'designerly' approach.
- Little understanding of (the value of) design.



## 7.4. Personal Reflection

Like the journey to design excellence, this journey to graduation proved to be quite complicated.

I started this project with a curiosity for design in the corporate context. Even though I was convinced of the value of design myself, I was intrigued by the recent interests of corporates: Why did they suddenly start investing in design? Especially since design is a very free mindset, and corporates can be more restricted. I was extremely motivated, contacted the company and convinced them to let me do a project for them, with no idea what I got into.

Because, wow, the corporate context is so extremely complex, and it seemed to get more complex every time I found out something new. I wanted to research everything and every coaching session Giulia and Jo had to convince me again to narrow down (Thank you for that!). Giulia and Jo must have thought every meeting how naive I was to expect to tackle an even bigger problem.

However, I don't regret doing this project for a minute! My naive mindset got me into this project and also helped me through it. There might have been some moments when I got stuck, but that doesn't weigh in to the extremely valuable things I've learned about design, about multinational corporates, about multidisciplinary teams, about reaching out to people in way higher functions than you, about interviewing, about dealing with complexity and also quite a bit about scientific writing (even though I still don't think it's all watertight...). It was definitely worth the ride!

The hardest thing about this project must have been to work by myself. To be honest, my bachelor final project went really well, so I expected working by myself again wouldn't be that hard. But I was so wrong. I completely underestimated the value of other people feeding your creativity, another interpretation of the data, an extra eye going through a report or the lonely moments when you are stuck. Company mentor definitely experienced this with me, in the sparring sessions when I just rattled on, but luckily got out of it with a bit more sense of what I was doing.

Apart from that, here are some final learning points:

- Don't graduate, get your drivers license move to a different city and get married in the same 6 months. Its just too much.
- Just keep your rhythm. I seem to function better from 10:30-18:30 than from 09:00-17:00, and I learned to just follow that, even though it might be frustrating to get comments from others about it.
- Being naive brings you places, but try to stay realistic. Know when to stop diverging and start converging.
- Plan at least 3 times as long for writing. No, you can't write that chapter in 2 hours.

I'm incredibly proud of this project and look back on it as an extremely valuable experience! Now its time to see the value of design in companies in practice.

Anna

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## P

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# Appendices

# Appendix A - Original project brief



5972



## IDE Master Graduation

### Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

**USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT**  
 Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

#### STUDENT DATA & MASTER PROGRAMME

Save this form according to the format "IDE Master Graduation Project Brief\_familyname\_firstname\_studentnumber\_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !

|   |  |
|---|--|
| <p>family name <u>Vinke</u></p> <p>initials <u>J</u> given name <u>Anna</u></p> <p>student number <u>4540751</u></p> <p>street &amp; no. _____</p> <p>zipcode &amp; city _____</p> <p>country _____</p> <p>phone _____</p> <p>email _____</p> | <p>Your master programme (only select the options that apply to you):</p> <p>IDE master(s): <input type="radio"/> IPD <input type="radio"/> DFI <input checked="" type="radio"/> SPD</p> <p>2<sup>nd</sup> non-IDE master: _____</p> <p>individual programme: _____ (give date of approval)</p> <p>honours programme: <input type="radio"/> Honours Programme Master</p> <p>specialisation / annotation: <input type="radio"/> Medisign</p> <p><input type="radio"/> Tech. in Sustainable Design</p> <p><input type="radio"/> Entrepreneurship</p> |
|---|--|

#### SUPERVISORY TEAM \*\*

Fill in the required data for the supervisory team members. Please check the instructions on the right !

|                        |                          |                  |                          |
|------------------------|--------------------------|------------------|--------------------------|
| ** chair               | <u>Giulia Calabretta</u> | dept. / section: | <u>MCR</u>               |
| ** mentor              | <u>Jo van Engelen</u>    | dept. / section: | <u>DFS</u>               |
| 2 <sup>nd</sup> mentor | <u>Tinie Lam</u>         | organisation:    | <u>Ernst &amp; Young</u> |
|                        | city: <u>Amsterdam</u>   | country:         | <u>The Netherlands</u>   |

comments (optional)  
 :  
 :

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v.

Second mentor only applies in case the assignment is hosted by an external organisation.

Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

#### Procedural Checks - IDE Master Graduation

##### APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Giulia Calabretta date 10 - 10 - 2022 signature G. Calabretta

##### CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: 24 EC  
 Of which, taking the conditional requirements into account, can be part of the exam programme 24 EC

YES all 1<sup>st</sup> year master courses passed

NO missing 1<sup>st</sup> year master courses are:

List of electives obtained before the third semester without approval of the BoE

name K. Veldman date 14 - 10 - 2022 signature K. Veldman

##### FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked \*\*. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks ?
- Does the composition of the supervisory team comply with the regulations and fit the assignment ?

Content:  APPROVED  NOT APPROVED

Procedure:  APPROVED  NOT APPROVED

comments

name Monique von Morgen date - KE 1/11/2022 signature MvM

The understanding and use of design within a service offering corporate project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 03 - 10 - 2022 end date 07 - 04 - 2023

**INTRODUCTION \*\***

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Ernst & Young Global Limited (later referred to as 'EY') is a multinational corporate, which has over 250.000 employees in more than 150 countries worldwide. Among other things, EY specializes in Legal, Accounting and Strategy consulting. In the last decenium, EY started buying up design companies throughout the world. Here in the Netherlands, EY bought VODW: a marketing advice company.

Over the last years, EY VODW has been functioning well. However, understanding of design and collaboration with the rest of the consultancy department within EY Netherlands has been complicated. Within this department, little is known about the way EY VODW operates. 'Design' is a very abstract term, and can be hard to understand. EY VODW has their own way of using design, but their definition of design is not yet clearly stated, and therefore it is hard to communicate to the other departments. Because of this, the collaboration between other departments and EY VODW has not reached its full potential yet. The current place of EY VODW in EY Netherlands can be found in figure 1.

During my graduation project, I will focus on the value Design can offer to corporates like EY. I will mainly focus on design as used by EY VODW, the value of design, the understanding of design, and the way it can be used by the consultancy department, especially focussing on the proposal design (further explained under 'problem definition')

space available for images / figures on next page

introduction (continued): space for images

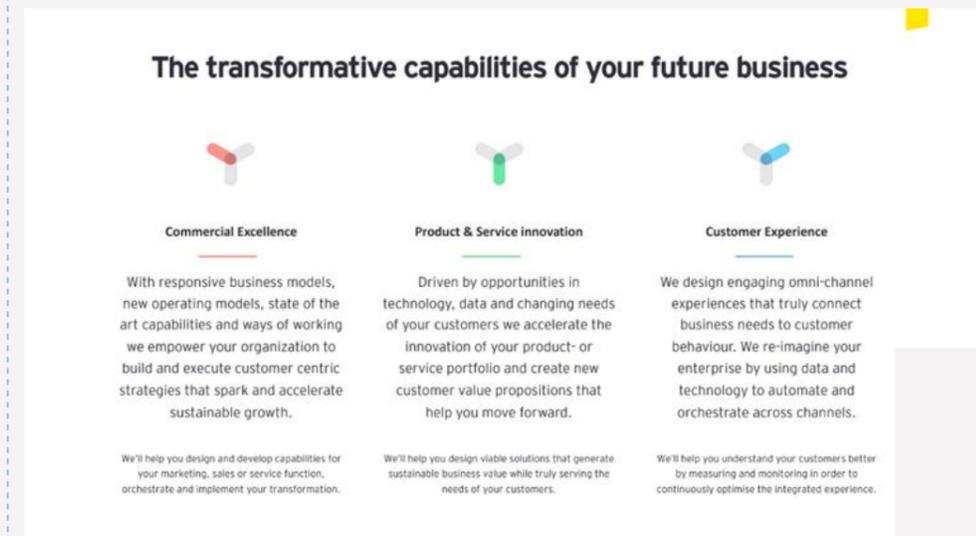


image / figure 2: Current communication about EYvodw's way of operating - Targetted on potential clients

**PROBLEM DEFINITION \*\***

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

Scope

I will only research EY Netherlands, focussed on the Amsterdam office, since this is where EY VODW is located. I will specifically look at the potential of the collaboration with the rest of the consultancy department in Amsterdam. To clarify: as can be seen in figure 1, EY VODW is also part of the consultancy department, but functions mostly independently. This assignment will be about the other parts of the consultancy department.

Solution space

I want to create a way of increasing the understanding of design as used by EY VODW within the consultancy department. Adding to this, I want to facilitate the use of design by the consultancy department (in collaboration with EY VODW). I will specifically focus on the use of design in the process between acquiring a new client and creating a proposal for them. A concrete way of measuring the success of my project is the conversion rate: which percentage of potential clients actually becomes a client?

**ASSIGNMENT \*\***

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

I will research the value of design within a service offering corporate. I will research and reflect on the current vision on design by EY VODW and the rest of the consultancy department. Using this information, I will deliver a way to improve the understanding and use of design by the consultancy department, mainly focussing on their proposal process.

I will do literature research on the strategic value of design.

Apart from this, I will research the current definition of design by EY VODW, and the current understanding of design by the consultancy department. I will research the way of collaboration between the departments. Using this information, I want to find the pain points and redefine the problem and solution space.

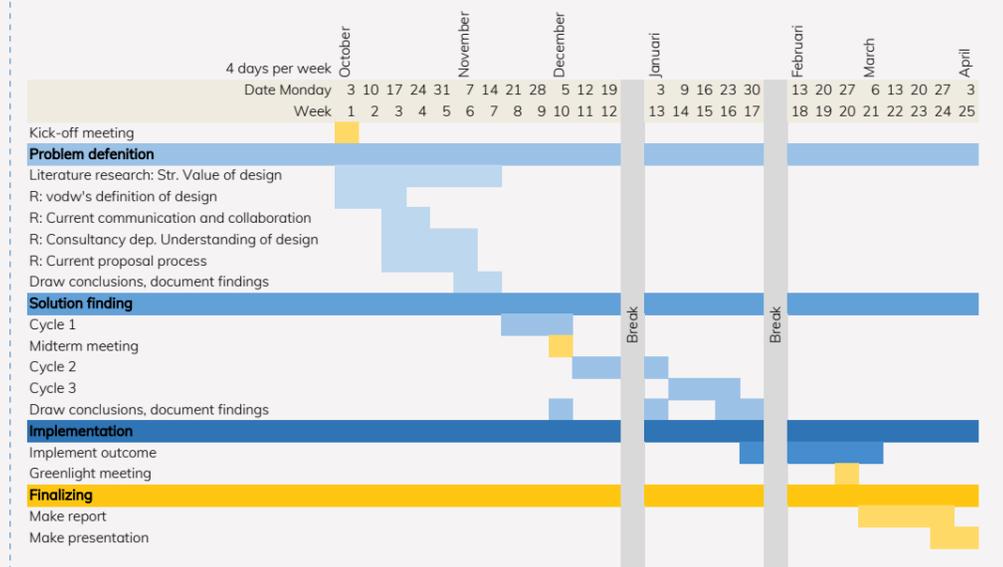
After this, I will start with solution finding. Possible outcomes of this project are:

- A (visual) explanation of 'design' as used by EY VODW
- A toolkit or other method the rest of the consultancy department can use to implement design by themselves
- A communication tool to improve the communication and collaboration within the department.
- An advice for organisational improvements
- An implementation plan for the outcome

**PLANNING AND APPROACH \*\***

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 3 - 10 - 2022 end date 7 - 4 - 2023



I will graduate for 25 weeks, working 4 days per week on the project. The process is split up in 4 phases:

Problem definition

In this phase, I will focus on getting a clear picture of the current situation and painpoints. The first step is to get a clear picture of what design is according to EY VODW. Apart from this I will do literature research on the value of design. After this, I'll shift the focus to the consultancy department. I want to find out what their current understanding of design is and how they already work together with EY VODW. Since I will create a solution specifically for the proposal process, I will also analyse this. Apart from interviewing, I might also use contextmapping, creative sessions and/or questionnaires. This phase will take about 6 weeks (24 working days) + 1 week (4 days) for reflecting, documenting and potential extra time needed.

Solution finding

As the solution finding process greatly depends on the restated problem definition, this phase is not set in stone yet. EYvodw prefers an iterative process, therefore I decided on 3 design cycles of 3 weeks each. During each cycle, I will go through this process: Diverge (evt. reverage) converge, analyse.

Implementation

During this phase, I will translate the findings of the solution finding phase to a final deliverable.

Finalizing

Finally, I will report my findings in a final report and prepare my final presentation.

### MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... . Stick to no more than five ambitions.

My interest in this subject started while doing a case day for EY VODW. It was intriguing to me how a big corporates take the effort to buy up a design company: aparently they think it is part of the future of their company! The combination of such a big company and hierarchical structure is however an interesting match with design, how does design in such a company work, and how does EY VODW operate?

Apart from this, I like explaining 'design' to others and the strategic value of design has always been very exciting to me. During this project, I could use these interests and find out more about these subjects.

After realizing this, I started talking with EY VODW. Together we came to the conclusion that it is an interesting subject, but that it should be specified more in order for it to be a proper graduation project, while also still being an interesting for them. Therefore we landed on the scope of understanding and use of design by another department.

During this project, I will also be able to use methods like Context Mapping and the skills I obtained during creative facilitation, which is very exciting to me. Apart from that, I will gain experience at a big multinational corporate, which is definitely usefull for the next phases of my career.

### FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

## Appendix B - Interview guides

### B.1. Client employees

**Goal: Understanding Client, Types of projects, understanding Design within Client, understanding the tender process.**

>Short introduction of me and my project<

**If you explain where you work (Client) to your friends, what do you tell them?**

- Client is ... Who does .... using...
- What do you do within Client?

**Can you tell me about 3 of the earlier projects you did?**

- Who was the client?
- What was the assignment?
- Who were on your team? Did you work together with other competencies?
- What did you deliver?

**Let's zoom in on one of these projects, can you tell me the steps you went through and the methods you used?**

- Can you tell me a bit more about [method/step]?
- Why did you do/use [method/step]?

**Are you usually involved in the making of the proposal of the projects you do?**

- Why (not)?
- Who is responsible for making the proposals?
- (Only to managers) Can you take me through the making of a proposal?
- (Only to managers) Do you ever say 'no' to a project?

**Did you work with other competencies on projects before?**

- How did the projects go?
- What is the value of collaborating with other competencies?
- Are there problems in collaborations with other competencies?
- What could be improved in collaborations with other competencies?
- Do other competencies know where and when to find Client?

**What is design to you?**

- Can you explain to me what design is?
- What is the value of design (to EY) ?

### B.2. Earlier collaborations

**Goal: Mapping the understanding of Client and design after collaboration, painpoints in collaboration, the value of design to EY, mapping current collaborations, new contacts for next round of interviews.**

>Short introduction of me and my project<

**Can you tell me about yourself and your function within EY?**

- Which department are you a part of?
- What kind of projects do you work on?
- What is your role?

**Can you explain in one sentence what Client does?**

- What is their expertise?
- What are their strenghts?

**Can you tell me about your collaboration**

with Client?

- Who was your client?
- What was the case?
- Who was on your team?

How did you get in contact with Client?

- How do you usually get in contact with other competencies?
- Is it usual within EY to work with other competencies?
- Is it motivated to work with other competencies?

What is/was the added value of Client in the project?

What were the negative sides of working with Client?

What is design?

- What is the value of design?

Do you have some names of people who (probably) don't know Client who I can contact for my next round of interviews?

### B.3. Other competencies

Goal: Finding out more about collaborations within EY, Knowledge and understanding of Client before collaborating, Validating my explanation of Client.

>Short introduction of me and my project<

Can you tell me about your job and your department?

- What kind of projects do you work on?
- What is your role within EY NL?

Do you collaborate with other departments on your projects?

- Which departments did you work with before?
- Why these departments?
- Is it normal to work with other departments?
- Is it motivated to work with other departments?
- How do you get in contact with other departments?

Do you know Client?

- Could you explain Client to me?

>Show video on Client website<

- What would you say Client is?
- What is their added value, based on the video?

>Short explanation of Client by me<

- What would you say Client does?
- What would you say is their added value?

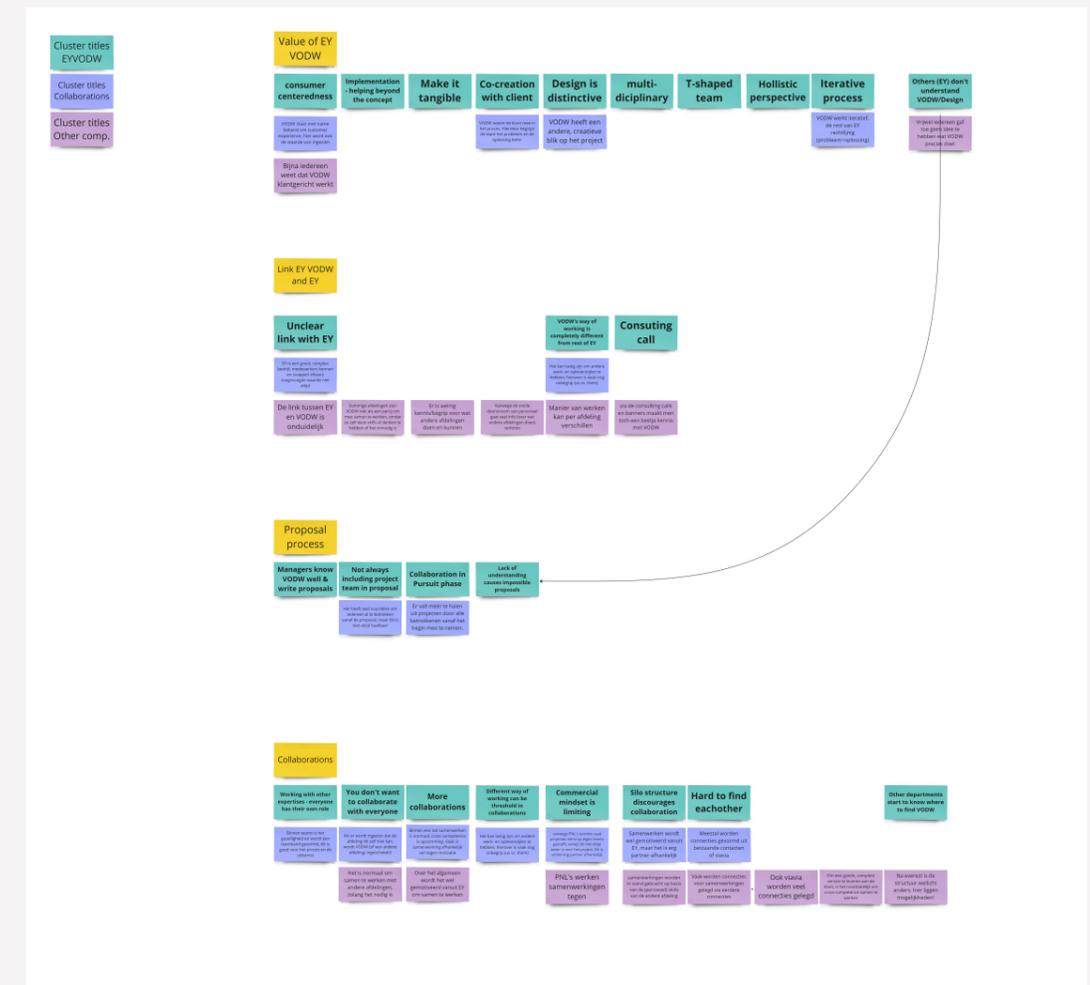
Would there be value for your department to work with Client?

- Why (not)?

What is design?

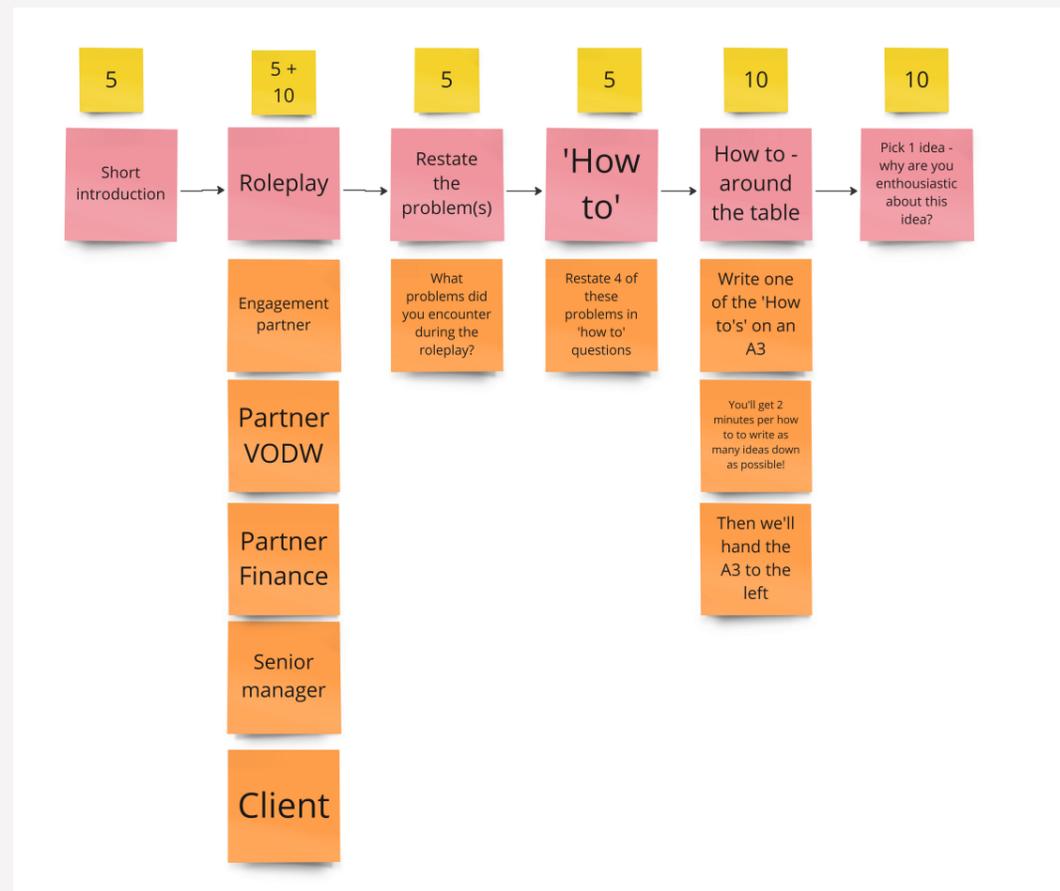
- What is the added value of design?

## Appendix C - Cluster titles/insights



The interview data substantiating these cluster insights are documented on an online whiteboard an can be viewed on request

## Appendix D - Creative session set-up



| Engagement partner   |  |
|----------------------|--|
| <b>Jouw titel</b>    | Als partner heb je de hoogste rank binnen het bedrijf, jouw taak is om met jou netwerk nieuwe opdrachten binnen te halen en hier het juiste team bij te vinden of juist het team van een andere partner te versterken                  |
| <b>Jouw afdeling</b> | Jouw afdeling is gespecialiseerd in het optimaliseren van de Supply Chain  |
| <b>Extra info</b>    | In dit geval ben jij de 'engagement partner', de partner die verantwoordelijk is voor deze klant. Je moet erachter komen: Wat gaan we de klant bieden, wie hebben we daarbij nodig en voor hoeveel uur. Dit presenteer je aan de klant |
| <b>Eerste actie</b>  | Je hoort de klantvraag, Je denkt dat 'finance' hier goed bij kan helpen dus vraagt hun om hulp. Ook schakel je 'Senior manager' van je team in zodat zij kan meedenken   |

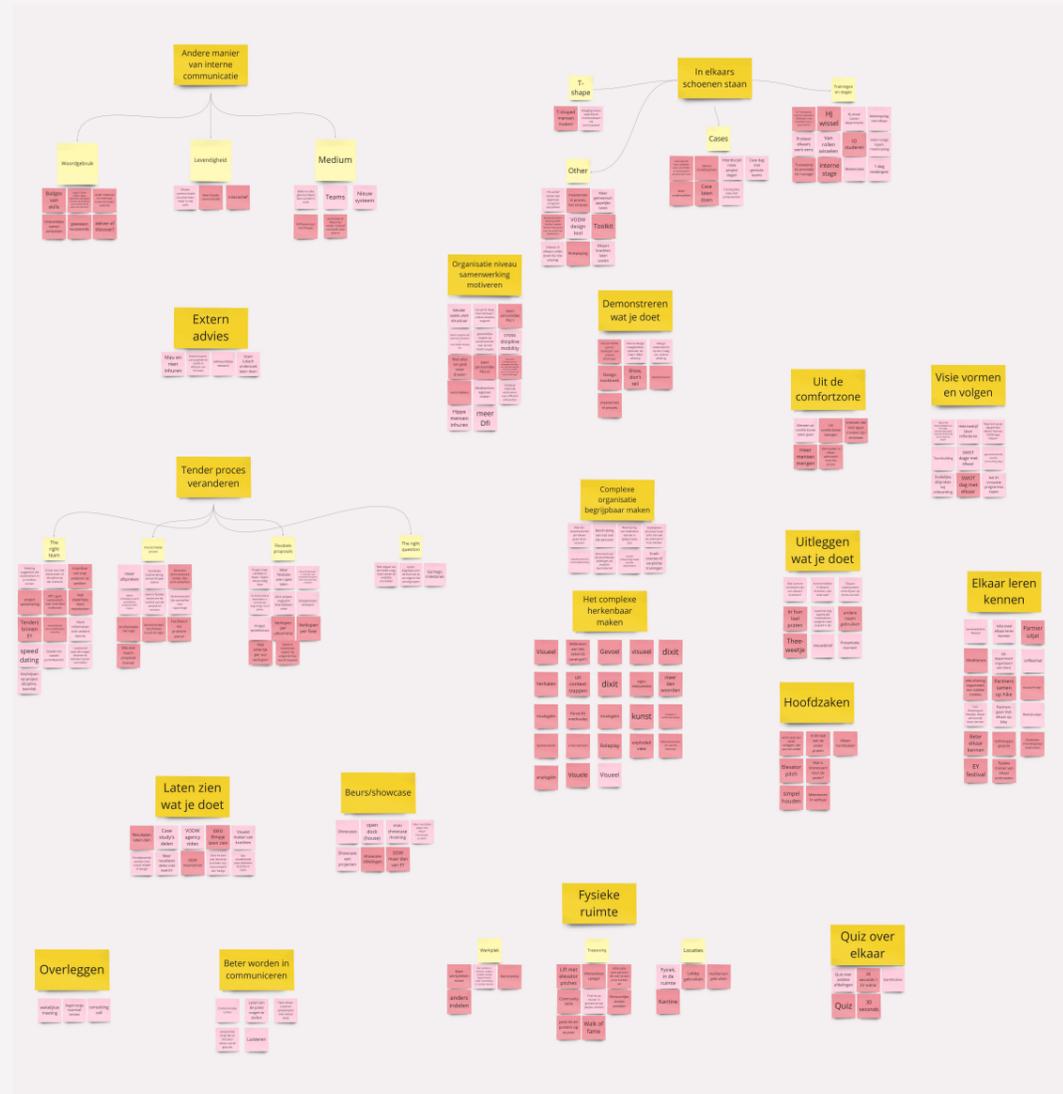
| Partner VODW      |  |
|-------------------|--|
| <b>Titel</b>      | Als partner heb je de hoogste rank binnen het bedrijf, jouw taak is om met jou netwerk nieuwe opdrachten binnen te halen en hier het juiste team bij te vinden of juist het team van een andere partner te versterken  |
| <b>Afdeling</b>   | Jouw afdeling is VODW, een business transformation afdeling gespecialiseerd in design thinking, organisational change en user centered design.   |
| <b>Extra info</b> | Er heerst veel onbegrip over je toegevoegde waarde en je werkwijze binnen het bedrijf. Zorg dat dit onderwerp een keer ter sprake komt (bijvoorbeeld: het blijkt dat er veel te weinig uur op jouw team wordt gepland in het voorstel omdat anderen niet begrijpen dat design thinking tijd kost)  |
| <b>Mening/rol</b> | Je hoort ziet een mailtje langskomen over deze klantvraag. Hoezo is VODW hier niet in betrokken? Hebben ze dan geen idee wat wij met onze nieuwe blik kunnen toevoegen?Jouw mening: De organisatie moet helemaal op de schop, dit probleem ga je met alleen supply chain oplossen. Je stuurt een mailtje dat je mee wil praten over dit voorstel |

| Partner Finance      |  |
|----------------------|--|
| <b>Jouw titel</b>    | Als partner heb je de hoogste rank binnen het bedrijf, jouw taak is om met jou netwerk nieuwe opdrachten binnen te halen en hier het juiste team bij te vinden of juist het team van een andere partner te versterken  |
| <b>Jouw afdeling</b> | Jouw afdeling (Finance) is gespecialiseerd in Financieel advies geven  |
| <b>Extra info</b>    | -  |
| <b>Mening/Rol</b>    | Fijn dat de engagement partner contact met je opneemt! Hij heeft het helemaal bij het rechte eind om finance te betrekken. De supply chain is immers niet het probleem, maar de uitgaven die het bedrijf doet! Als je dat omlaag brengt kan je pas echt meer winst maken |

| Senior manager       |  |
|----------------------|--|
| <b>Jouw titel</b>    | Als senior manager sta je nét boven de consultants. Jij krijgt opdrachten door via de partner, schrijft mee aan het voorstel voor de klant en zoekt binnen je team hier de juiste mensen bij |
| <b>Jouw afdeling</b> | Jouw afdeling is gespecialiseerd in het optimaliseren van de Supply Chain, je valt onder het team van de engagement partner  |
| <b>Extra info</b>    | -  |
| <b>Mening/Rol</b>    | Je denkt dat de klant goed zit om supply chain om hulp te vragen, en stelt samen met de engagement partner het voorstel op   |

| Klant                |  |
|----------------------|--|
| <b>Jouw titel</b>    | Jij bent de klant, je hebt een vraag aan EY  |
| <b>Jouw afdeling</b> | -  |
| <b>Extra info</b>    | -  |
| <b>Klantvraag</b>    | Klantvraag, we willen onze supply chain 10% efficiënter maken, zodat we meer omzet draaien |

## Appendix E - All ideas



## Appendix F - Validation Guide

### F.1. Validation of future vision and roadmap

Thanks for making time to help me with my research! I'm very curious what you think of my design.

Before we start: is it okay if I record this session?

In general, the goal of my design is to spread the word about Design throughout consulting NL, and also make sure design is really understood so Client can really flourish and add the value they can add.

Based on my research, I made a future vision and a roadmap on how to get there. I worked out the roadmap into a manual, which I am validating with the consultants. With you I'll go through the future vision and the roadmap. We'll go through it step by step.

#### Future vision

Higher up in the company there is interest and support for Design, and the company purpose alligns with Client's purpose. However, to most consultants and managers, and some partners, there seems to be a missing link to the value of design. It causes them not to collaborate or collaborate at the wrong time or not give the designers the time they need to create value. This results in a lack of demand for design and chaotic proposals when there is a collaboration, causing design not to have the space to reach their full potential. By creating more understanding of the added value and approach of design among executors who make collaboration decisions (partners, managers), the demand

for design can go up, and proposals can become more fitting for design, giving design the space to reach its potential.

This led to the future vision: 'Creating long term value through fruitful design collaborations'.

- What is your first reaction on the future vision?
- Are there any things standing out to you in the future vision?
- Is the problem I mentioned something you experience in practise as well? Should this problem be tackled?
- Is this a desirable future vision for Client?
- How would you phrase/focus this vision yourself?

#### Themes & phases, the roadmap.

To get to the future vision, I followed a three-step approach from literature based on real life cases of existing companies where design was implemented in their culture. It is based on these 3 steps:

Awareness, appreciation and advocacy. Awareness is about building awareness of the existence of design and what design can offer within the company, Appreciation is about educating on the value of design, advocacy is about having ambassadors throughout the company who keep an eye out for design opportunities.

These phases are not sequential, they overlap. In reality, awareness is something you always have to work on: there are always new colleagues coming on board. Therefore, I re-structured it into 3 phases:

Know, Show and Grow, where the themes come back in different intensities. Apart from that, there is a preparing phase: Status quo, meant to prepare materials and activities, set priorities and pick targets.

Status quo will kick-off immediately, Know will follow shortly after, Show will kick-off in september and Grow a year after that.

The activities vary in target audience, but in general, the activities are firstly targetted on middle management, based on the sandwich approach. But ofcourse, awareness activities can have a larger reach.  
>Go over acitivies quickly<

- Is the timepacing realistic? Is there something you would change in the timepacing?
- Does the plan lead to the earlier mentioned future vision?
- What is your reaction to the phases?
- When looking at the acitivies: Do you think these acitivies work towards the future vision? Do you have any questions about them? Would you skip one? Would you add one?

#### Target

You don't need to collaborate with everyone and you can't target your campaign on everyone.

- Are there any competencies or sectors where you think design could make a big difference? Who would you want to collaborate with?
- Is there a sector or competency that is definitely not the focus?

#### Execution

For the execution of the campaign, I made a campaign manual, consisting of background information, branding, explanations of the acitivies and help with execution. I will validate this with the consultants (and a bit with managers) since they will be the ones executing the plan. I do have some questions for you about it.

Acitivies have different intensities on preperation & execution. Some can simply be done by someone who doesn't have (big) project at the time, others need responsible executors. The plan right now is to have 2 responsible persons keeping the big picture on the campaign and distributing tasks to who has time, and 2 persons responsible for the kick-off and recurring DT workshop since these activities take the most effort and are vital for the overall plan.

- Would there be time available for these people to execute their tasks?
- Who would be fitting to do these tasks? (Managers? Consultants?)
- How can we make sure this plan doesn't end up on a shelf somewhere?

Thanks for your input!

## F.2. Validation of campaign book

Thanks for making time to help me with my research! I'm very curious what you think of my design. Before we start: is it okay if I record this sessions?

#### Page 1-14 [10 min]

Before you lies the Campaign book. It would be nice if you can read page 1-14 (Don't worry, it's not much text per page. (it should take about 5 minutes)

- Is the goal of the book clear to you? What information are you missing?
- Is the structure of the book clear? Is there anything missing?
- What is the difference between a step and a phase?
- Do you understand what tastemakers are?
- Do you understand what ambassadors are?
- Are you missing any information?

#### Page 14-23 [5 min]

Can you now read page 14-23?

- Do you recognize Client in the DNA?
- Could you explain to me what the goal of the guiding idea is?
- You are in the Know phase, what key message do you use?

#### Page 22-29 & 32-35 [15 min]

Can you now read page 22-29 and 32-35?

- Is the planning of the campaign clear to you? Do you have any questions?
- Do you recognize things you read about earlier?
- You read through the 'Know' phase. Who

do you want to collaborate with in this phase? Who do you target with your acitivies?

- Is the goal of the activities clear? Why would you want to do a kick-off caseday?
- Where can you find more info on the kick-off caseday? Can you read this page as well? Would you know how to organize a caseday using this information?

#### Page 44-51 [10 min]

Can you now read page 44-51

- Can you tell me a possible message to use in the 'Show' phase? Can you come up with one yourself?
- Is it clear what is meant with 'tone of voice'? Can you apply it? How would you make this page more concrete?
- Is the style clear? Can you apply it? How would you make this page more concrete?
- Are the message, tone of voice and style coherent with the DNA?
- Is the book overall coherent?
- Could you start the campaign based on this book? Is there any information missing?
- Do you forsee any problems when using this book?
- Is there anything in the book that you would present differently?
- Any other questions/suggestions? (could also be about vali)

Thanks for your input!

## Appendix G - Relevant quotes validation

### G.1. Campaign validation

#### Future vision

The future vision is good, but I would like to see more focus on Design. Then it's in line with the ambitions of D&E [Design and Engineering Collective] Europe west

- Notes from validation with Partner 1 on earlier version of future vision

"Yes [the future vision is good], but 'Design' sounds limiting. You can say 'creating long term value through...' and then say lots of things. But from a 'Design' perspective it's a great ambition"

- Partner 2 on updated version of future vision

"I notice our colleagues often see 'Design' as making visuals. Even though that's not what we do at Client. But if you manage to change their impression of the word, you can make it broader [...] So that could be the goal of the campaign: 'Design' isn't making visuals, it's a mindset."

- Partner 2 on the future vision and goal of the campaign.

#### Planning

The time pacing could be quicker. It would be wise to build it around the fiscal year, which starts in September, so maybe 'Know' until September, then kick-off 'Show' in September ... that's also when colleagues and clients come back from their holidays.

- Notes from validation with Partner 1 on earlier campaign planning

"The planning should be realistic, I would maybe even make it shorter, maybe take half a year for Show and half a year for Grow. But it also depends on Everest and the number of messages

that are being send. But if nothing big happens in the meantime, I would move on."

- Partner 2 on the updated version of the campaign planning.

"I would add measure moments: where are we now? Based on that, you could stay in Show or move to Grow. You could say 'this phase takes until... but, if possible, we move on quicker'"

- Partner 2 on the updated version of the campaign planning.

#### Campaign

"You can't write this on clients, and that's what matters"

- Partner 2 on the question if time could be made for the execution of the campaign

"I think it's a good initiative, so we can definitely make space for it. But the business is under pressure right now, so all focus right now is on activities that lead to more work and selling. [...] So I would focus on the activities that really lead to more business, but they are definitely in there [the campaign]!"

- Partner 2 on the question if time could be made for the execution of the campaign

#### Targets

"You can target some of the people you mentioned [managers, sector leaders], in the newness of their job. Maybe people who started in the last 2 years. People who weren't here when we were acquired."

- Partner 1 on the sandwich approach.

### G.2. Book Validation

#### Clarity of the goal of the book

"Yes, its clear! 'How can we position ourselves towards the rest of EY, so they get to know us?'"

- Employee 1 on the question what the goal of the book is.

"Is this going to make sure we collaborate more or are they going to think they can do it by themselves?"

- Employee 1 on the question what the goal of the book is.

"I think it's a manual for me [...] to make Design clearer in the organization, so hopefully we are involved in projects more often."

- Employee 2 on the question what the goal of the book is.

"I think, we are designers, and you want to spread the word about design through the organization, this book will explain how we are going to do that"

- Employee 3 on the question what the goal of the book is.

"Is the goal clear... uhm yes! Its funny, when I started at Client, I was the second designer. So it triggers memories, as if we have to start over, Design within Client has grown, Design within EY not yet"

- Employee 4 on the question what the goal of the book is.

#### Clarity of the Themes and Phases

"Know, Show and Grow is some kind of awareness, appreciation, and advocacy, so I was looking at what the difference could be. Although, I think I get it: you do this

[awareness] in this phase [Know]"

- Employee 1 on the introduced Themes and Phases.

"I think there are 3 themes, which determine the feeling you want to create in the phases"

- Employee 3 on in the introduced Themes and Phases.

"Themes are about content; how can we do this?"

- Employee 4 on the introduced Themes and Phases.

#### Clarity of the concepts 'Tastemaker' and 'Ambassador'.

"I think it's good to have ambassadors. I get the ambassadors, tastemakers not completely, its hard to keep them apart. Can a tastemaker become an ambassador?"

- Employee 1 on the concepts of 'Tastemaker' and 'Ambassador'

"I don't completely get the tastemakers, are they from other competencies or ours? To me, tastemakers and ambassadors are the same: what makes them different?."

- Employee 2 on the concepts of 'Tastemaker' and 'Ambassador'

"I don't completely get what a Tastemaker is, but I get it a bit more because of the image: Tastemakers will influence others, while the ambassador stands for design."

- Employee 3 on the concepts of 'Tastemaker' and 'Ambassador'

"They are people who feel like Design could have an added value. For ambassadors, its already part of their DNA. I think it would be hard to be an ambassador if it [Design] isn't

running through your veins”

- Employee 4 on the concepts of ‘Tastemaker’ and ‘Ambassador’

#### Clarity and resonance with Design DNA

“I recognize the DNA, definitely the personality. But I think it’s an ideal image, in reality you can’t always be ‘bold’. I think the purpose is very relevant, you already see it happen in cases we do right now. And I think the positioning matches the personality and purpose.”

- Employee 2 on the Design DNA

“Yes, [ I recognize Client in the DNA], I’ve worked at Client for two years and I start to recognize this DNA more and more.”

- Employee 3 on the Design DNA

“I think the purpose could be more bold, not ‘the future of’, its already like this for us, we only need to sell it better”

- Employee 4 on the Design DNA

#### Clarity of the concept ‘Guiding idea’

“The Guiding idea is kind of a story: design is more than people think.”

- Employee 1 on the guiding idea

“I don’t completely understand what the embodiment of it will be, how will it be expressed? Its not a slogan, but an idea”

-Employee 2 on the guiding idea

“The idea why you are doing the campaign, that you have to keep in mind. It’s the motto or vision of the campaign”

- Employee 3 on the guiding idea

“I think you translated the DNA in the guiding idea, some kind of a framework for the rest of

the campaign”

- Employee 4 on the guiding idea

#### Executor of the campaign

“I’m thinking: Who’s going to do this? As a junior consultant, sector leaders don’t always feel approachable, while it does feel like this is something I am going to have to do.”

- Employee 2 on executing the campaign

“It would be nice to get some dedicated time for this from management. That its part of our vision/strategy”

- Employee 1 on executing the campaign

There are some worries about the execution of the campaign. Some clarity is needed on who is going to do this and if there are hours available for the execution.

#### Campaign activities

“I think the conversation starters are very nice! We used to have a banner as well on one of the other floors, people used to come to us and say ‘Oh, you are the people from the banner!’”

- Employee 1 on the campaign activities

“Physical presence is of course good, people will think ‘what is happening over there?’ it creates a buzz”

- Employee 2 on the campaign activities

“They are small, but it creates the feeling that something is going to happen with Design”

- Employee 3 on the campaign activities

#### ‘Realize’ chapter

“The visual personality and tone of voice, I really liked that. I think the visual personality is not yet really well described [within Client]. I think we need something like this as a guide.”

- Employee 4 on the tools in the realize chapter

‘I already saw this in the triangle [DNA]!’

- Employee 3 on the tone of voice

“Is the tone of voice how we communicate in conversations, or in proposals, presentations?”

- Employee 1 on the tone of voice

#### Practical elements

“The colors really help with navigating”

- Employee 3

#### Application of the book

I could definitely start the campaign based on this book. But I do think I would have to make a bit more detailed plan: who and when?

- Employee 1

Ik denk dat ik meer mensen erbij moet halen, dan ga ik op zoek naar de tastemakers, en dan ga ik in de kantine beginnen en posters maken en dit boek gebruiken!

- Employee 3

Ik denk op een abstract niveau wel, op een concreet niveau nog niet. Hoe en waar ben ik nog wel benieuwd naar, wat voor projecten willen we eruit halen? daar ben ik nog wel een beetje zoekende naar. Maar ik weet niet of dit in jouw scope valt.

- Employee 4

#### Time spent on reading the book

All participants could finish the book within 30 minutes (session time – conversation time = less than 30 minutes), however, they did not read through the descriptions of ‘Show’ and ‘Grow’. Since the time spend reading was

around 20 minutes per person, this leaves 10 minutes for these extra pages, which is realistic.

Martha: 60-41=19

Seiji: 45-27=18

Claire: 45-22=23

Marvin: 50-34=16

#### General feedback on the book

Voor de rest heel duidelijk, ik hou niet van heel veel lezen dus je geeft het goed weer. -3 I think you tell it in a fun way, I’m excited to read the rest of the book! So that’s a good thing.

– Employee 3

Geen opmerkingen, ik vind het wel echt nice, er is zo veel over nagedacht! Het is wel echt belangrijk, soms vergeet je dat even.

- Employee 1

#### Relevance

Geen opmerkingen, ik vind het wel echt nice, er is zo veel over nagedacht! Het is wel echt belangrijk, soms vergeet je dat even.

-Employee 1

The momentum is really well! You are working on it now, but so is [other colleague]. How can we bridge the gap?

- Employee 2