

BRIDGING THE VALLEY OF DEATH

An approach to aligning design agencies and their clients
through organisational empathy



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Abstract

A knowledge gap exists between design agencies and their clients leading to what is known as the Valley of Death. This is the result of a resource and knowledge gap around a concept, leading to challenges in adoption into an organisation resulting projects losing momentum, and ultimately being abandoned.

The aim of this project was to develop a solution, in collaboration with Studio Kraftwerk, which tackled this knowledge and skill gap between the two parties, in order to ensure concept proposals have a better chance of being adopted and eventually reach the market.

Research was conducted both through field interviews and in literature, to understand how this phenomena happens in practice and how it can be overcome. The findings of this identified a misalignment of expectations between design agencies and client organisations, resulting in neither party explicitly focusing on how to relate a concept into an organisation. Further to this, the literature research identified the organisational empathy framework, which highlights the key aspects required to tackle this knowledge gap.

This research fed into the development of the Bridging workshop, which is an approach to facilitate a knowledge exchange required to relate a concept to a client organisation. Through this approach, based on the organisational empathy framework, designers and their clients assess the alignment between a concept and the current state of the organisation. Following this, suggestions on how to create better alignment are made, whether that is through changes to the concept or proposed organisational transformation.

While the Bridging workshop was developed within Kraftwerks practices, this is not a unique challenge to their agency, and as such this approach can be applied by either design agencies or stakeholders within an organisation.

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Introduction

The value of design is widely acclaimed with organisations turning to it to ensure they deliver thoughtful user experiences. However, the value which design creates can only be delivered in larger organisations when it is aligned with the practices and capabilities already in place.

Failing to align a concept and an organisation can cause challenges around adoption and implementation, leading to concepts to be shelved and eventually abandoned. This phenomena is known as the valley of death. Failing to address these challenges results in the wasted efforts of design agencies in their work, a missed opportunity for organisations to innovate and customers not receiving products or services that could improve their lives.

To ensure design remains a relevant and practical discipline, it is important that the work created by designers reaches and delivers value to clients and their customers, by overcoming these challenges around adoption.

To overcome this means that designers must understand and empathise with the current state of their clients organisation to ensure their concepts can be adopted and ultimately deliver value.

The aim of this thesis is to explore and answer the question of how designers can better support their value propositions for adoption within client organisations.

“That we accept the world as it is does not in any sense weaken our desire to change it into what we believe it should be.

It is necessary to begin where the world is if we are going to change it to what we think it should be.

That means working in the system.”

Saul Alinsky - Rules for Radicals
1971

Aim & Approach

The aim of my thesis is to identify what the knowledge gap is between design agencies and their clients when it comes to concept adoption. From this I will develop a tool to facilitate how these two perspectives can be bridged.

The overarching research question I will be attempting to answer is:

How can designers better support their value propositions to be adopted by their clients?

In order to answer this, the challenge has been divided into several sub-questions, including:

- What are the tools designers currently use and why they are not suitable?
- What further information is required to better support the adoption of value propositions into an organisation?
- How do successful agencies currently get around this challenge?
- What support do clients expect from agencies in ensuring ideas can be adopted?
- What tools/methods are required to support this adoption?

APPROACH

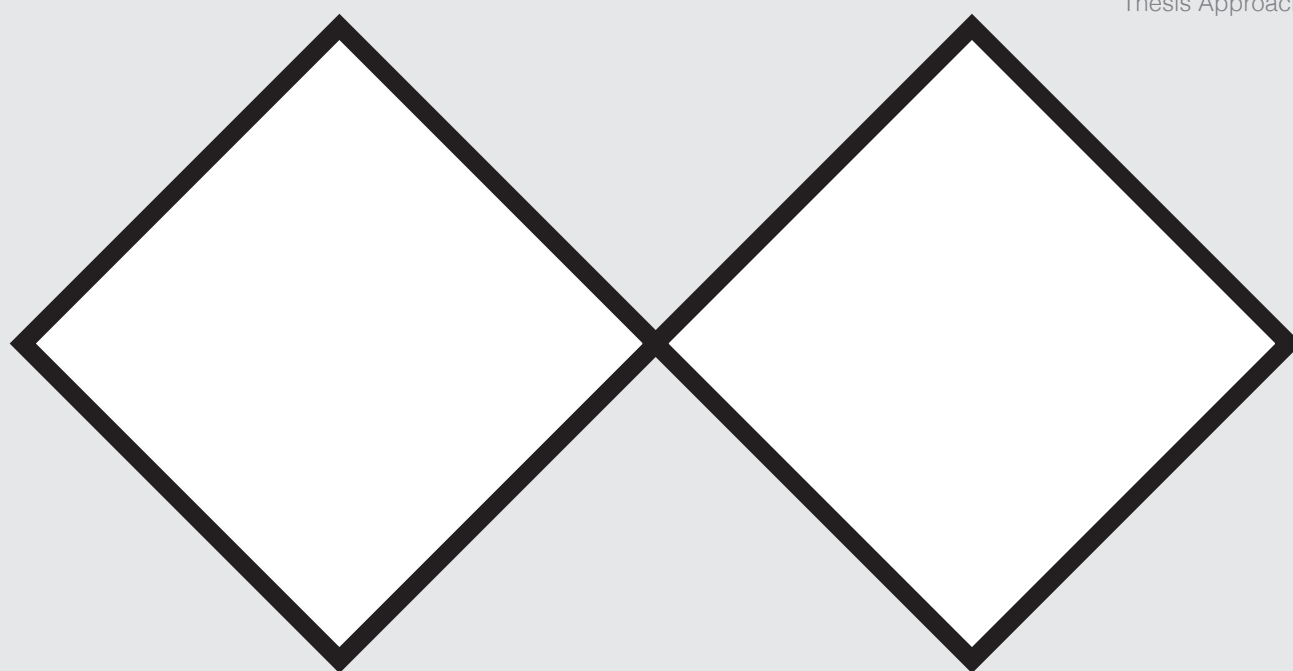
To answer the over arching question and sub-questions the approach of this project will be split between a research phase, including literature and field research, and then an eventual development phase.

Taking a double diamond approach, illustrated in figure 1, the first phase will be around discovery, beginning with understanding the challenges faced in practice through field research. Following this, a literature review will be conducted in an attempt to create a solution based on

academia rigour. This first diamond will then conclude with a proposed definition as to what needs to be known to bridge the skill gap between design agencies and their clients.

The second diamond will look at developing and testing a practical application of the findings from academia ending in the creation of a validated tool.

Figure 1.
Thesis Approach



Discover

Current tools used in practice & short comings

Current approaches by practioners

The support needed by organisations for concept adoption

Define

Requirements for aligning a concept to a business.

Develop

A tool, method, approach which facilitates aligning a concept to an organisation

Deliver

A validated solution to the valley of death.

Motivation

Businesses exist in an ever changing and volatile environment, where shifts in the relationships between producers, suppliers and customers are creating new challenges for organisations (Schön, 2012). If businesses want to survive they must be proactive and respond to these new challenges or face market stagnation and become redundant.

One of the largest disruptions facing firms is the rise of industry 4.0, which will create a new dynamic between organisations and their customers (Roblek, Meško & Krapež, 2016). Industry 4.0 will enable instant feedback on products and services allowing for; continuous improvement, personalisation and shaping of solutions for the customers (Sukhodolov, 2018) (Roblek, Meško & Krapež, 2016) (Rymaszewska, Helo & Gunasekaran, 2017). This shift will see firms move from technical innovations user driven innovation (Agarwal & Selen, 2015), where the customer is the supplier of data and the business its integrator (Burton-Jones, 2003).

Moving from technology to user innovation requires a new approach to innovating which has seen many firms turn to design thinking. This approach enables firms to translate customer data into user insights, allowing them to respond to market needs and create experiences which fulfil emotional and functional needs (Calabretta, Kleinsmann, 2017; Dell’Era, Verganti, 2010; Garrette, Phelps & Sibony, 2018).

DESIGN THINKING & WHAT IT BRINGS TO BUSINESS

As defined by IDEO founder Tim Brown (2008), in the popular book ‘Change by Design’, design thinking is a problem solving approach *‘that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity’*.

This is typically illustrated in the Venn diagram featured in

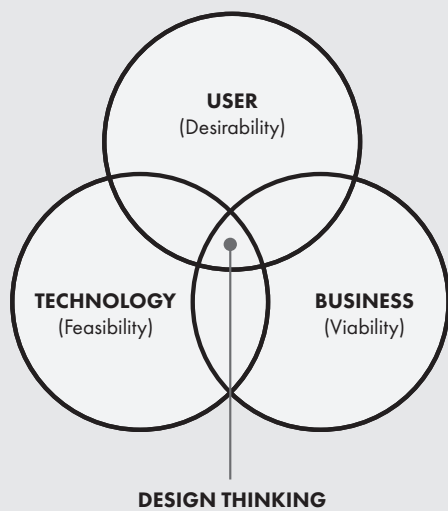


Figure 2.

Design thinking at the interplay between market, technology and business.

figure 2, where it highlights that design thinking lives at the intersection between these three aspects of market, technology and business.

One of design thinking's strengths is that seeks out problems from a user centred perspective leading to the creation of consistent and coherent experiences which has been shown to improve brand loyalty (Lee, Kao & Yang, 2014). The success of firms who have implemented and nurtured this approach has been shown to reflect on an organisations return on investment, where on average they outperform other businesses by as much as 21% , as shown in figure 3 (McKinsey, 2018).

While there are other problem solving approaches which can be used by organisations, design thinking's strength comes from it's ability to be forward looking allowing it to identify future opportunities for growth (Dell, 2004).

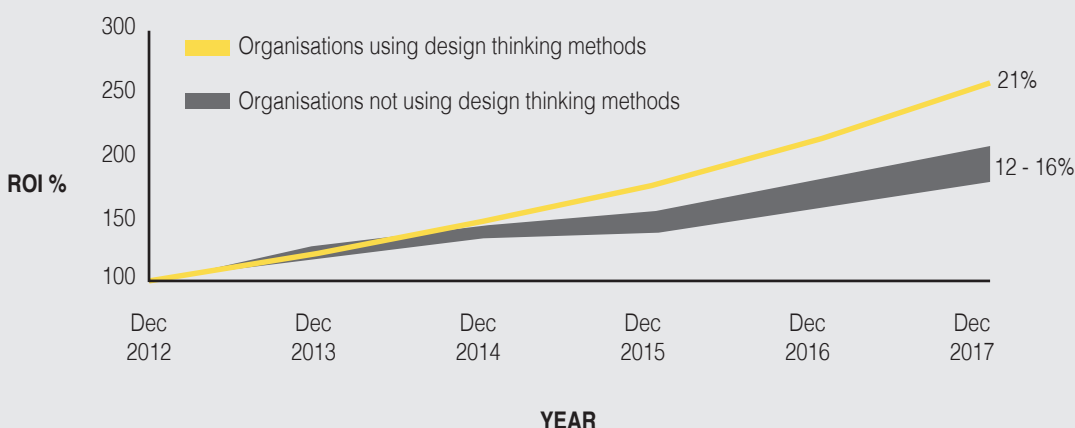


Figure 3.

Integrated design thinking outperforming on ROI than other firms

WEAKNESS OF DESIGN THINKING

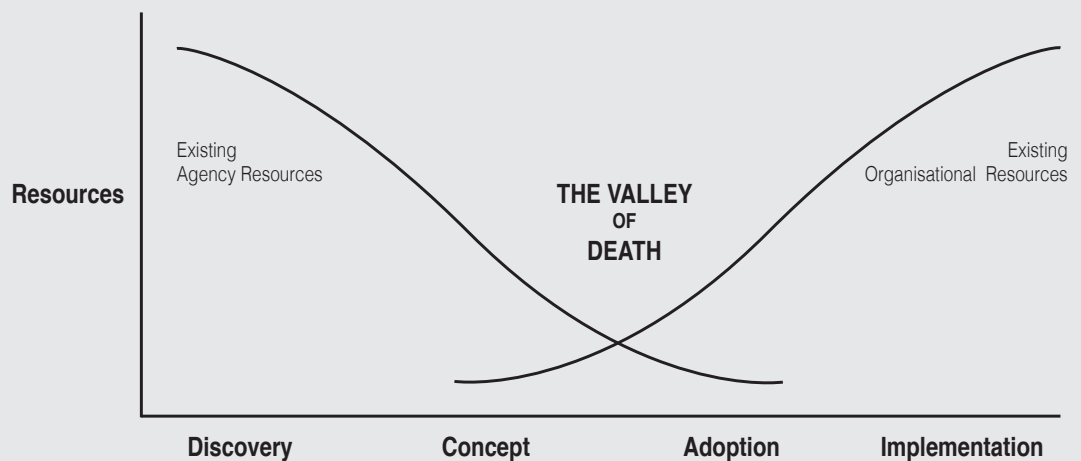
While design thinking is becoming more popular and relevant, the output of this approach may sometimes be at odds with the current state of the organisation (Martin, 2009), and if value is expected to be delivered it is vital these two aspects are aligned (Auerswald and Branscomb, 2003).

Failure to consider both aspects leads to what is known as strategic neglect, where the desirability and market viability have been addressed but how the product/service relates to a firm from an actionable operational perspective has been ignored (Burgelman, 1983).

Figure 4.

The Valley of Death

Source: Markham, 2002, redrawn



This leads to a phenomena known as the 'valley of death' or 'The Darwinian sea' and is the result of misalignment between the organisation and design agencies resources (Auerswald and Branscomb, 2003).

Failure to bridge the valley can result in organisations missing the opportunity to realise value opportunities. The valley of death, as depicted in Figure 4, provides a broad view of the structures, processes, people and resources that are involved in commercially realising a product/service.

On the graph the y-axis indicates resource availability against the level of development on the x-axis.

This misalignment can be attributed to the different perspectives which new product development (NPD) professionals and organisations have (Markham, 2002), where NPD is focused on innovation, which in its nature is disruptive; whereas organisations are more focused on efficiency and stability (Ackoff, 1994).

The implications of design agencies focusing on user centred design can result in them creating impractical proposals and with poorly structured implementation plans. Arguably however, the detailing of concept adoption and implementation are not explicitly included in the scope of projects, which are typically more focused on new NPD. If agencies however wish to see their work enter the market alignment with the client organisation will be required.(Turner, 2018).

PERSONAL EXPERIENCE

The misalignment identified in the Valley of death is something I have personally experienced in my career as a designer and project manager at various design agencies. The impact of investing time and effort into projects to then not see them implemented is something which caused disillusionment in the process leading me to pursue a masters in Strategic Design at the TU Delft.

Through the masters, I continued to explore how designers can better align with their clients resulting in the presenting of a research paper at the Academy of Design Innovation Management titled 'Business Empathy: A systems thinking perspective'.

In this paper, I highlighted the challenges faced by design thinking practitioners in aligning with their clients and called on them to develop Business Empathy which is 'taking the perspective of the business in terms of the people, processes and structures within a firm which are relevant for the implementation of a new value proposition.' (Waring, Price & Waring, 2019).

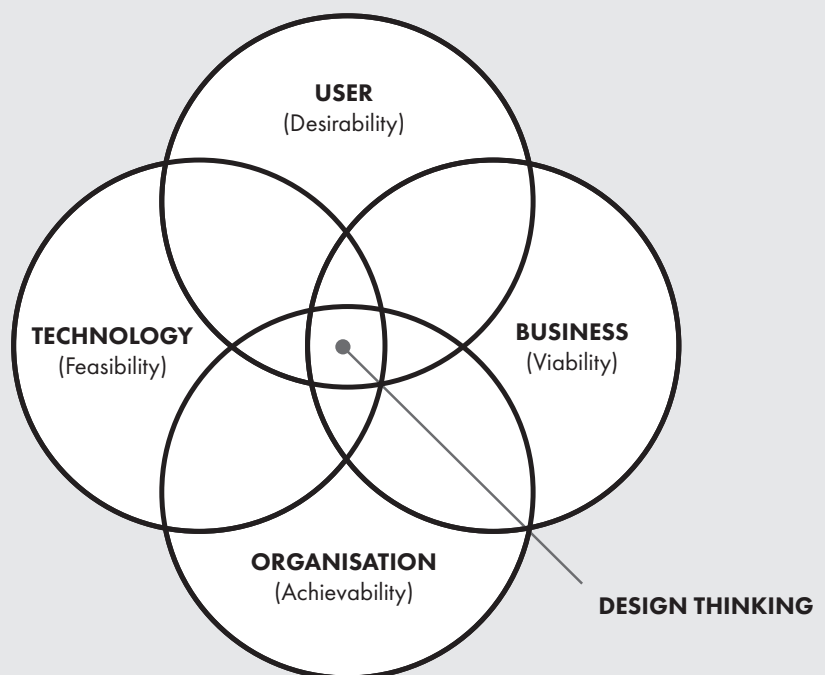
In this, I proposed a reform of the design thinking approach to consider organisational achievability as a fourth consideration, shown in figure 5. The aim of explicitly including organisational achievability is that forces design practitioners to consider how achievable a concept is for an organisation. This being a different consideration to feasibility or viability, as it's focus is on organisational culture and structures.

The focus of the paper was on identifying the challenge as well as highlighting existing systems thinking tools which could be used to help designers empathise with their clients.

While there are tools out there which enable individuals to understand the complexities of a business, these are created for and typically used by management consultants and organisational architects. Given the complexity of these tools, this led me to explore in my thesis a designerly approach to understanding the complexities of a business, to aide crossing the valley of death.

Figure 5.

Reformed
Design Thinking
model including
Organisational
Achievability



4.0

Practitioner Perspective

The first phase of the research aims to gain a better understanding whether practitioners experience the valley of death and how they approach it.

To understand this semi-structured interviews were held, which covered aspects including whether they experience the phenomena and how they overcome it

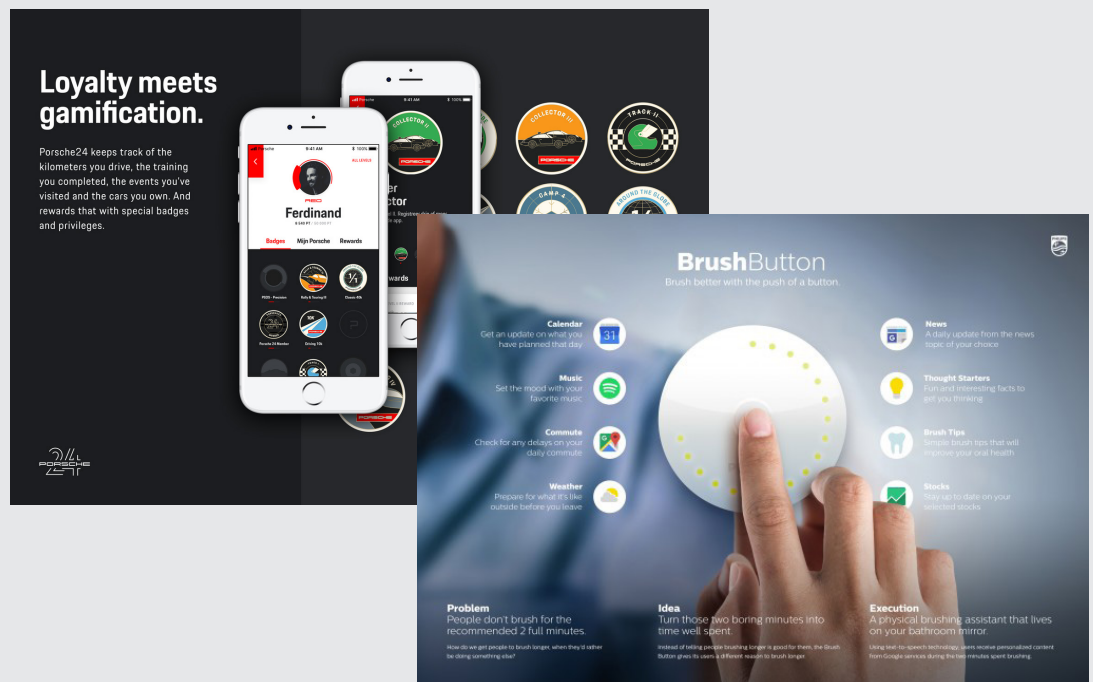
This phase of the research is broken into three parts. The first looks at Studio Kraftwerk in detail, followed by a more general overview from other agencies in the same field and then product owners from the client side.

STUDIO KRAFTWERK

Studio Kraftwerk is a digital design agency who assists organisations in pairing customer insights with technology, to develop new viable opportunities. Established in 2013 Kraftwerk has worked with clients across multiple sectors with brands including Volkswagen, Adidas, Diageo, ING and Pon to name a few, where they have developed a range of products and services. Examples of their work include the development of the Porsche 24 loyalty program for drivers and the Philips tooth brushing assistant shown in figure 6.

Figure 6.

Kraftwerk projects including Porsche 24 and Philips Brush Button.



Three interviews were conducted with Kraftwerks senior team to understand their approach to valley of death including the directors of strategy and design, and the client facing program manager.

Kraftwerk's approach to the valley of death depends on different projects. It was discussed that in cases where a project brief is more execution based, where Kraftwerk plays more of a development role, projects typically are not impacted by this phenomena and make it to market. However, when a brief is more open with the aim of discovering new directions, challenges around adoption do arise.

As described by one interviewee: *'if you look at the casting of our team, we don't have anyone focusing on relating concepts to our clients business'*, and as a result of there are no formal processes in place to assist with idea adoption as illustrated in figure 7.

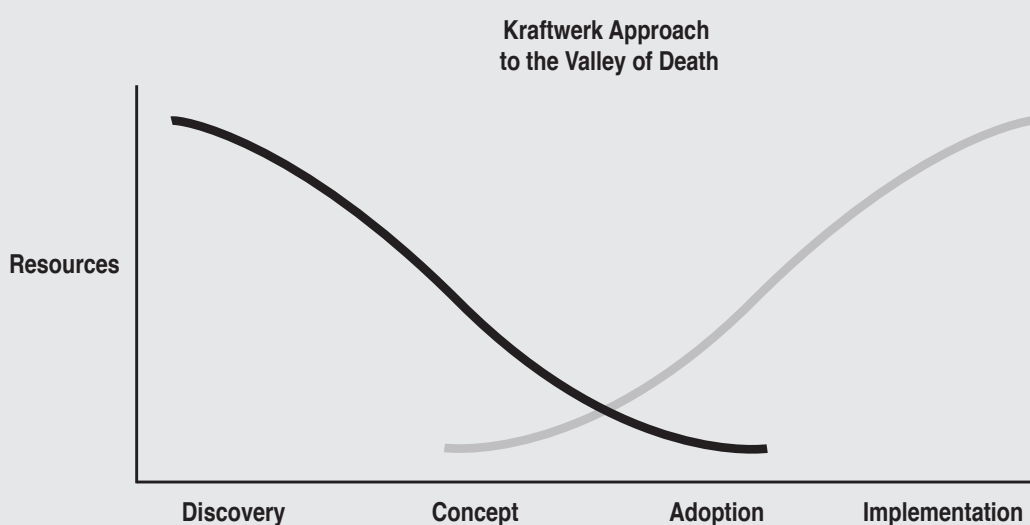


Figure 7.

Kraftwerk approach
to the
valley of death.

However, while this is the case it was recognised that tackling this challenge of the valley of death was inevitably something which would have to be considered stating:

'It's not why people come to Kraftwerk; Kraftwerk is an ideas and creative agency. They don't come for business cases. But if Kraftwerk wants to see more of its ideas live then, it would be in the interest of Kraftwerk to address this...'

4.1 **KRAFTWERK DEEP DIVE**

As this thesis is being done in collaboration with Kraftwerk, a closer look into services was conducted. The aim of this was to identify specifically where the shortcomings were in their approach which lead to the challenges around adoption.

The approach of the deep dive was broken into two phases. The first was through assessing their formalised approach and processes, outlined in the Kraftwerk company guide book, followed by interviews with team members to identify how these played out in practice.

TEAM & SERVICES

The make up of the Kraftwerk team includes 6 disciplines including project management, strategy, UX design, UI design, creatives and technologists. The roles of each of the team members are identified in table 1, and through the duration of a project the lead role will change where strategy focuses on the initial strategic assessment, followed by UX in development. Throughout the project, project management oversees the progress and acts as the main liaison with the clients product owner.

The Kraftwerk team offers a range of services to clients which either work in combination creating a one stop shop for new product development, or a la Carte. The services outlined in table 2, if run as a full program, would see a concept move from crafting the brands purpose (Brand Identity), creating a future vision (Experience Vision), developing concepts for this future state (Innovation Service) and finally delivering a market ready product/service (Product Service Design).

While these services are available for any businesses, Kraftwerk has seen that different types of clients come for different products. Startups for example typically hire Kraftwerk for BI and PSD, as the brands are in the process of forging their futures, so longer term visions are not required. On the other hand, legacy organisations typically select EV and IS services as it allows them to gain an external and fresh view of their market.

ROLE	RESPONSIBILITIES
Project manager	Manages the client relationship and oversees the long term program management.
Strategist	Develops the strategic vision for the client in addition to facilitating workshops.
Creative	Creates the innovation concepts.
UX Designer	Responsible for development of the UX strategy, customer research, journey mapping, journey mapping, prototyping and user testing.
Technologist	The hardware and software lead throughout prototyping and production.
Designer	Lead-design, team-lead, art-direction, project definition, project brief, design research, visual design, design delivery.

Table 1.

Roles within Kraftwerk

SERVICE	WHAT IT IS
Brand Identity (BI)	Creation of a differentiating brand identity and strategy, as well as market positioning.
Experience Vision (EV)	Taking a holistic view of the market and identifying future visions for the business.
Innovation Services (IS)	Identifying strategic domains based on market and consumer trends, and creating concepts through co-creation sessions with clients in response to identified domains.
Product/Service Design (PSD)	The design, development, testing and delivery of a market ready product.

Table 2.

Service offered by Kraftwerk

Early discussions with the senior team highlighted that the success rate of products/services reaching a pilot or market phase differed between the offered services. On the one hand, BI and PSD services for startups typically reached the market, however, EV and IS services for legacy organisations were less successful, typically being shelved either not making it to a pilot or through to actual development.

The design director at Kraftwerk attributes this to the fact that *'startups are creating their future and usually have less hurdles to jump when developing a product or service as they have no*

history'. On the other hand legacy organisations have a greater number of hurdles to cross before they can introduce a new product or service, and it is typically with them during the Innovation Service service where most projects are shelved.

With the Innovation Service being the apparent bottle neck in the process for legacy organisations moving from vision through to final product, this would be the focus of my further research at Kraftwerk.

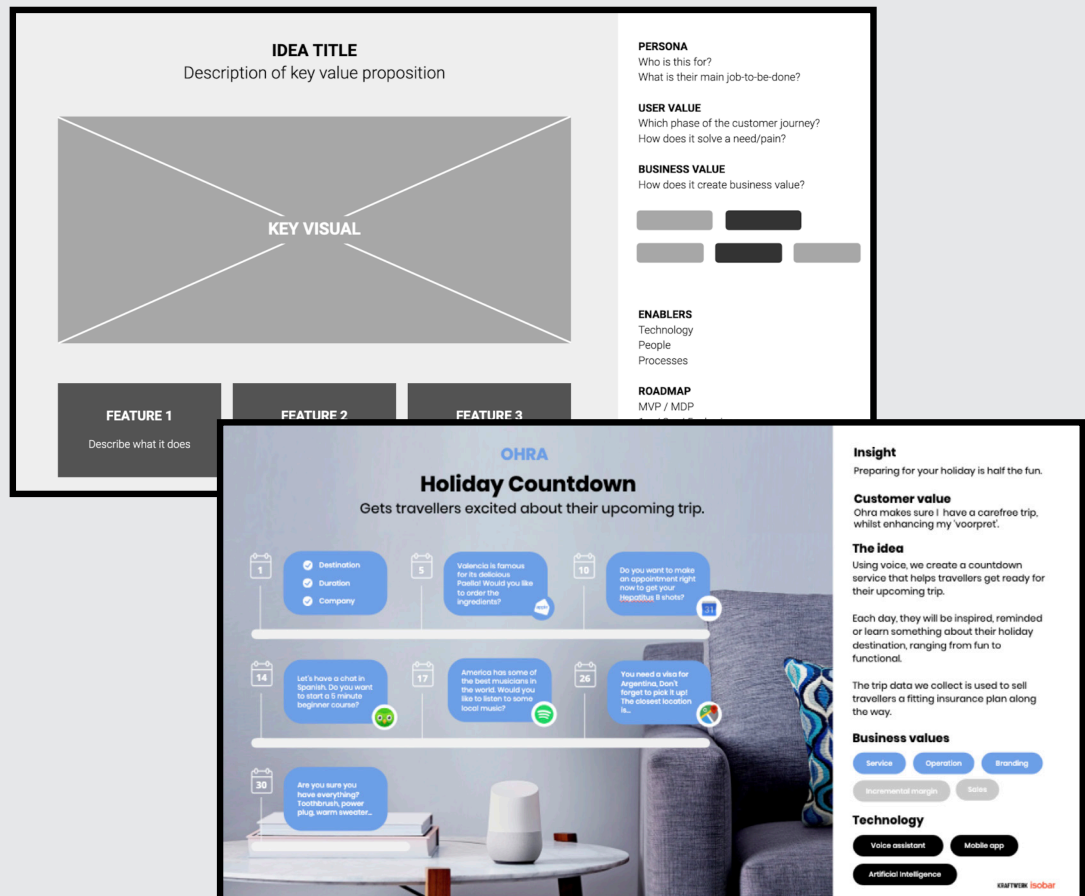
THE INNOVATION SERVICE PROCESS

The innovation service is described in the Kraftwerk guide book as *'an approach for identifying strategic domains relevant to the business, through which with the client 'opportunity workshops' are undertaken in order to create concepts. From here, clients select concepts which can then be prototyped with customers.'* The process, taken from the guide book, is outlined in table 3 showing the various stages.

Figure 8.

Example of one pager format.

Source: Kraftwerk company guide book



PHASE	STRATEGIC ASSESSMENT	OPPORTUNITY WORK-SHOP	INNOVATION SPRINT	MVP & ROADMAP
TEAM	Strategy	UX Design, Creative, Technologist	UX Design, Creative, Technologist, Design	UX Design, Creative, Technologist, Design
GOAL	To identify customer centric strategy domains which will inform the opportunity workshop, ensuring it is tied to a real customer/ market need.	To ideate solutions around the proposed strategic domain.	To develop the chosen concept to a prototype which can be piloted.	To develop the prototype into a market ready product.
PROCESS	A series of stakeholder interviews covering aspects including how the business defines success, their positioning as well as up coming threats an opportunities.	Beginning with a co-creation workshop with internal stakeholders new concepts are developed through empathising with customers. From here a number of ideas are developed to more detailed concept proposals.	Concepts are developed into prototypes by the design team to varying fidelities which depends on how many sprints a client pays for. These are then tested with customers to assess their desirability and solution fit.	A series of stakeholder workshops and backcasting workshops aimed at breaking down the product into a number of actionable steps.
DELIVERABLE	The outcome is a range of strategic domains which outline high level opportunities.	These are concepts shown in a standard one page format, shown in figure 8 which relates to the strategic domain.	A functioning prototype which is used to gain customer feedback.	An activation and implementation plan.

Table 3.
Stages in Kraftwerks
Innovation Service

While this is a process outlined by Kraftwerk, clients are able to decide on which parts of the service they wish to have. In a number of cases for example, a strategic assessment may not be undertaken before the opportunity workshop. While it is recommended that clients go through the full process, ultimately they are able to decide which parts they opt in for.

KRAFTWERK INTERVIEWS

To better understand how this process takes place in practice interviews were organised with the teams who carry it out. The aim of these interviews was to understand what the characteristics were of successful or unsuccessful projects and how the innovation service facilitated it.

In total 12 interviews were conducted with the following positions at Kraftwerk: a design director, innovation and strategy director, a head of strategy, a program manager, head of project management, a lead UX designer, 2 senior UX designers, a project manager, a creative technologist and a designer. These disciplines represent the main actors in the Innovation service. With the 12 participants representing 30% of the Kraftwerk workforce.

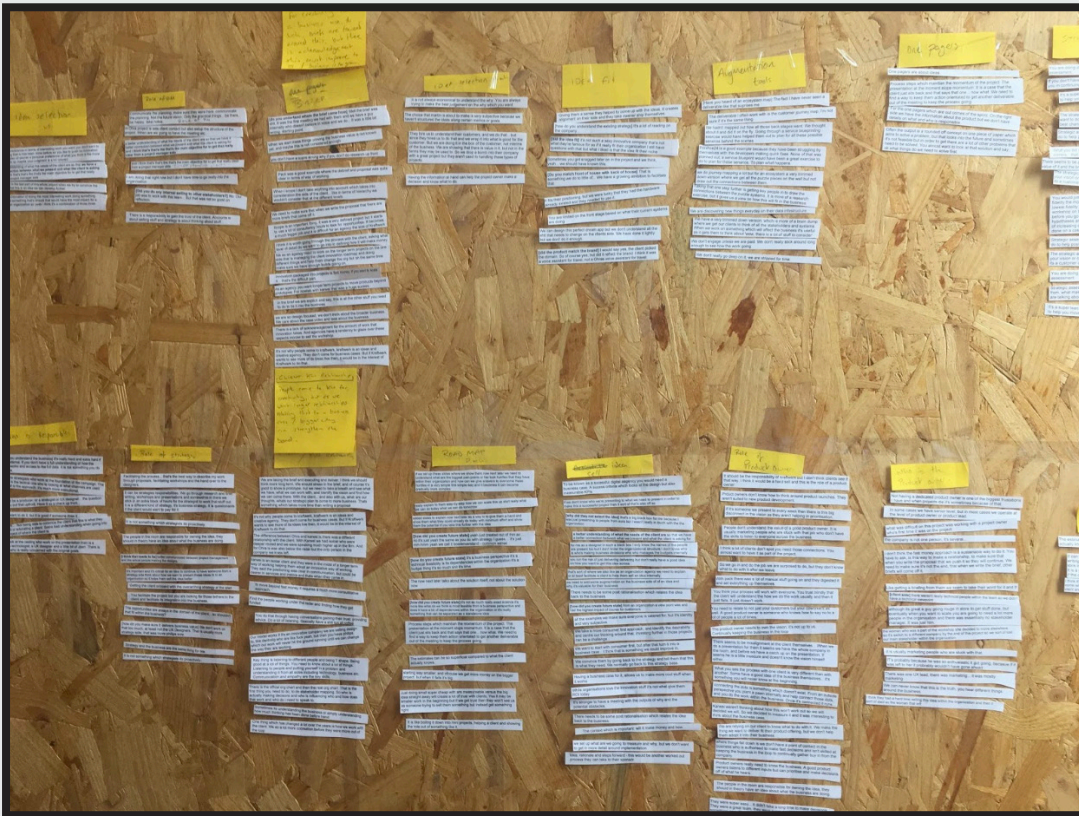
The approach used in organising and analysing the interviews is outlined in appendix A, with the interview guide featured in appendix B.

FINDINGS

Through thematic analysis key clusters were identified, as shown in figure 9, from the interviews which highlighted a blindspot in the Kraftwerk process. This was related to the setup of the Kraftwerk team, the expectations of a product owner and how concepts are communicated. These aspects culminated together to create a situation where product owners are expected to align concepts to their organisation, without support. A closer look at these aspects are featured in appendix C.

The roles as described in the Kraftwerk guide book were

Figure 9.
Clusters from
Kraftwerk interviews

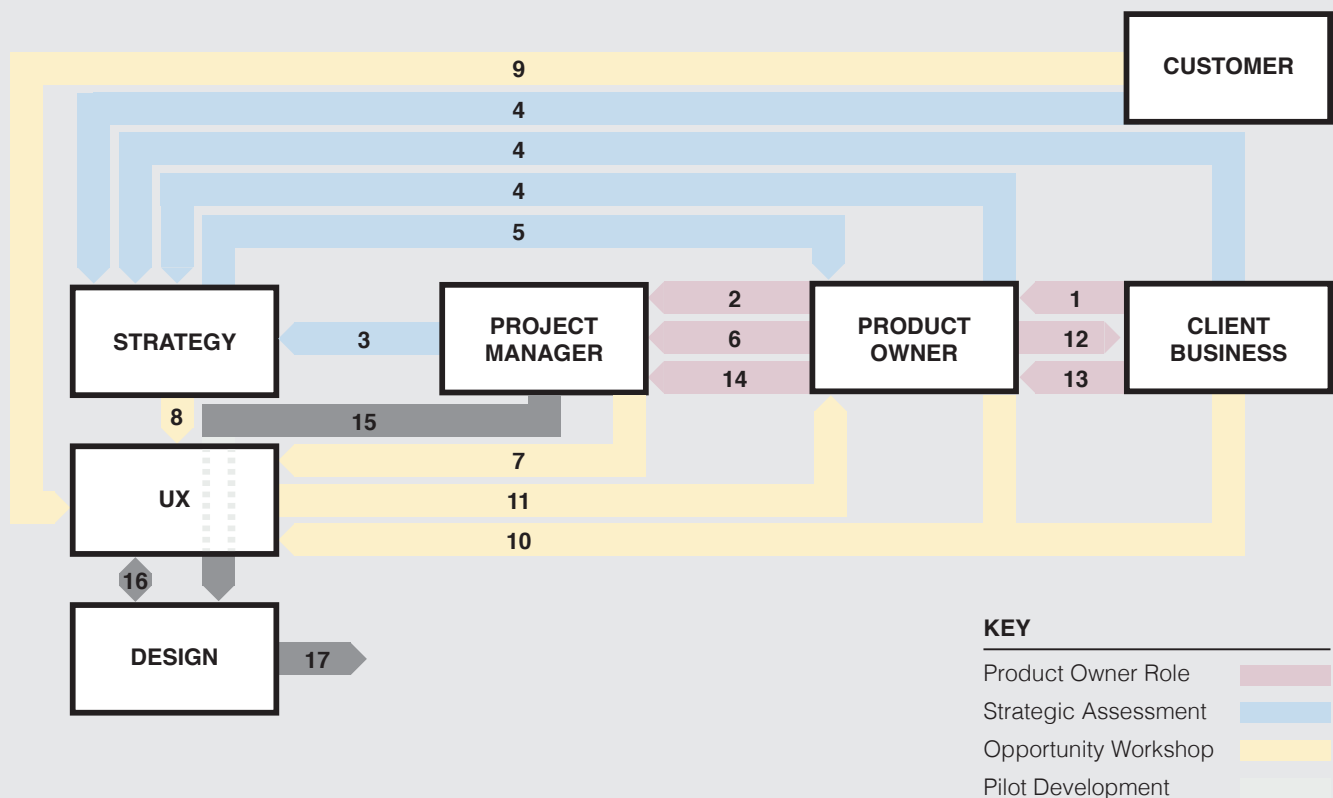


closely aligned to how interviewees described their own job titles. When however, discussion moved to who is responsible for aligning a concept to the clients business, there was no single answer with interviewees attributing this activity to either strategy, design, project management or the product owner themselves. However, in the interviews with strategy, design and project management this was not considered in their job function, ultimately leaving the responsibility to the product owner.

While the product owner was ultimately seen as responsible for aligning a concept; they were also described as the most common reason, specifically poor ones, for a concept failing to make it to pilot and market. Reasons for this were based on how product owners are typically *“marketing people who are stuck with that job and don’t have the skills to listen to everyone across the business [and] don’t know how to think around product launches”* as well as; *‘not being authorised to make fast decisions’* or simply *‘not understanding [Kraftwerks] processes’*. The result of this is that the role a product owner plays in Kraftwerks innovation service is not dependable.

Figure 10.

View of the Kraftwerk
Innovation Service
by stakeholders



Based on assimilating the interviews on how the innovation service runs, it is possible to identify specifically the expected function of a product owner as illustrated in figure 10.

A project typically starts with an initiative from the client who will assign the project to a project sponsor (1) who is responsible for delivery within the organisation. Following this the project sponsor would brief Kraftwerk (2) who would then brief the strategist (3).

The strategist would then begin the strategic assessment (4) where information from the customer, stakeholders within the client business as well as the project sponsor is gained to create strategic directions. These are then presented to the project sponsor (5) who makes a decision on the focus of the opportunity workshop (6).

Based on this decision, project management would brief the UX team (7) along with a briefing from strategy (8). UX would then gain

customer insights (9) which would then feed into the opportunity workshop where there would be input from the project sponsor along with selected stakeholders in the client business (10). These would then be refined into one pagers and presented to the project sponsor (11) who then gains approval from the client business to continue to the pilot stage. Once there is a consensus and a decision has been made (13), the project sponsor informs the project manager (14) who then briefs the design team (15). Together with UX (16) they go on to further develop the concept (17) towards a pilot state.

Through this journey which was validated by the Kraftwerk team, it is clear to see the fundamental function a product owner plays in the innovation service; as a liaison to the wider organisation and ultimate decision maker on which concepts to proceed with.

From the interviews however, there were concerns raised around how concepts were communicated to product owners and the level of information which was provided. In interviews the one pager formats were described as '*future state*' concepts which may not be feasible today. Methods to achieve this future state are outlined in a 'now, next, later' template which are typically created based on '*common sense*' or '*out of thin air*' and not in relation to the current state of the clients business. The result of this as described by one interviewee was that this makes the decision for product owners '*subjective as concepts are not structured against a companies metrics or goals*'.

The implications of this are that despite the product owner not being dependable, they in fact play an important role in the Kraftwerk process which is crucial for the adoption of concepts into an organisation. This role which product owners are expected to play however, is not supported by the current process in place and instead depends on a product owners own initiative.

4.2 **OTHER AGENCIES**

To gain a broader view of the phenomena of the valley of death an article published via LinkedIn, inviting agencies to discuss this topic. Following this a further three agencies agreed to be interviewed.

The agencies interviewed included: agency one, which is a global service design agency working in the automotive and retail sector where interviews were held with the Global head of strategy and European head of strategy; agency two, which is a Dutch service design agency in the public sector with the founder; and agency three, which is a Canadian service design agency working primarily in the entertainment sector with the director of information management.

From these interviews it was found that the phenomena of the valley of death was not a problem specific to Kraftwerk, but one which is shared across each of the agencies in the mix of sectors. Each of the interviewees talked about the fact that as their work has moved more towards services, clients are looking for further support in ensuring ideas can actually be adopted and implemented.

To address each of the agencies had developed different strategies to overcome the valley of death which are illustrated in figure 11. These strategies ranged from developing business cases to win over hearts and minds of clients, hiring change management consultants to work within their clients business as well as reshaping their positioning as an agency to only offer future vision without implementation.

While each of the agencies had developed different coping strategies for the valley of death, they confessed that they still faced challenges in achieving concept adoption with their clients.

For each of these agencies they talked about offering adoption and implementation services was a strategic choice for an agency but was becoming increasingly important as more clients brought creative services in house.

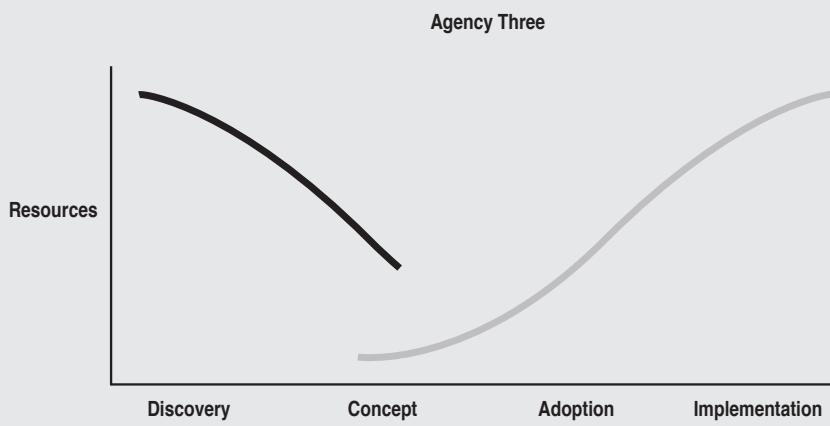
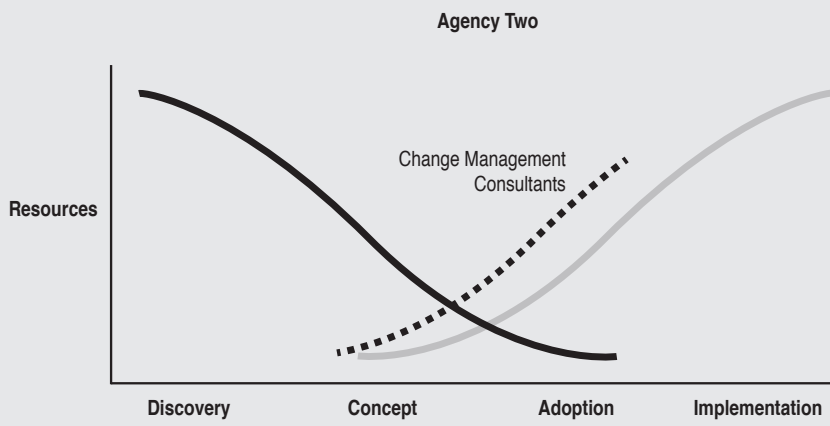
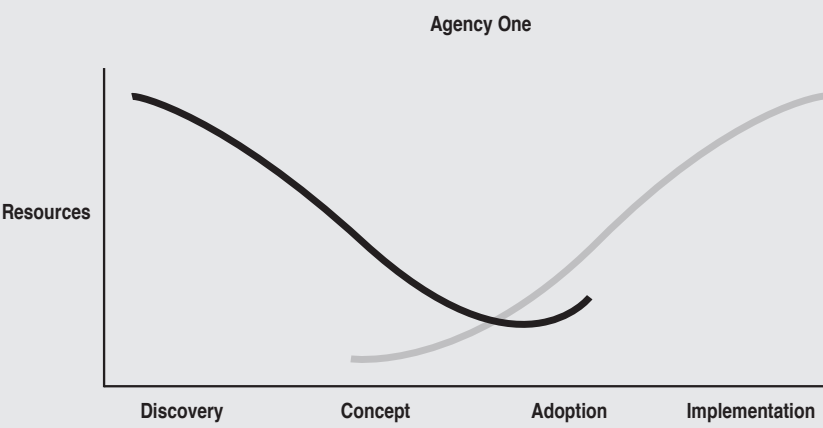


Figure 11.
Approaches to the
Valley of Death

4.3 CLIENT SIDE

In order to gain an understanding of the organisational perspective of the valley of death, interviews were conducted with product owners at a global fashion brand and an automotive company. The individuals interviewed both were currently working with design agencies, not included in the four already mentioned, on projects.

The findings from these interviews highlighted that in both cases before an agency is invited into a project there is typically a process of internal alignment carried out by the product owner. In this phase it was their responsibility to identify who internally has a stake in the project and what their expectations are. These will then typically inform a brief which will be given out to design agencies.

Both product owners then talked about the challenges of working with agencies that typically, *'work in a vacuum'* from their organisations and deliver *'black box solutions'* which may not reflect the requirements set out internally.

In both interviews the individuals stressed that it was important for them to be able to align concepts to the rest of their businesses as otherwise a poorly defined concept *'risks losing stakeholder confidence'* and *'is unlikely to be prioritised'* by senior management resulting in concepts losing momentum and ultimately being shelved.

When discussing whose responsibility it was to bridge this valley of death, both stated that it is the design agencies role to at least facilitate the process, with representations of their expectations shown in figure 12.

The fashion brand product owner went a step further stating it was the agencies responsibility to integrate the concept to the business stating *'to work with a brand as big as us you need to deliver things that work'* noting that they *'shouldn't have to hire a middle man to try and bridge their concepts'*.

On the other hand the automotive product owner broke the process into three steps where the concept was increasingly aligned at each step. Starting initially with an alpha phase which focused on customer desirability and market viability, and then the beta phase which integrated the solution into the business.

The challenge as noted by the product owner was that the beta phase took months as *'it is difficult to find who is responsible for what; and what the actual impact of the project is'*. The result of this during this phase a project can lose momentum within the business.

The final step, which is the product owner is a scripting phase which outlines an action list as to what stakeholders have to do to make the concept a success.

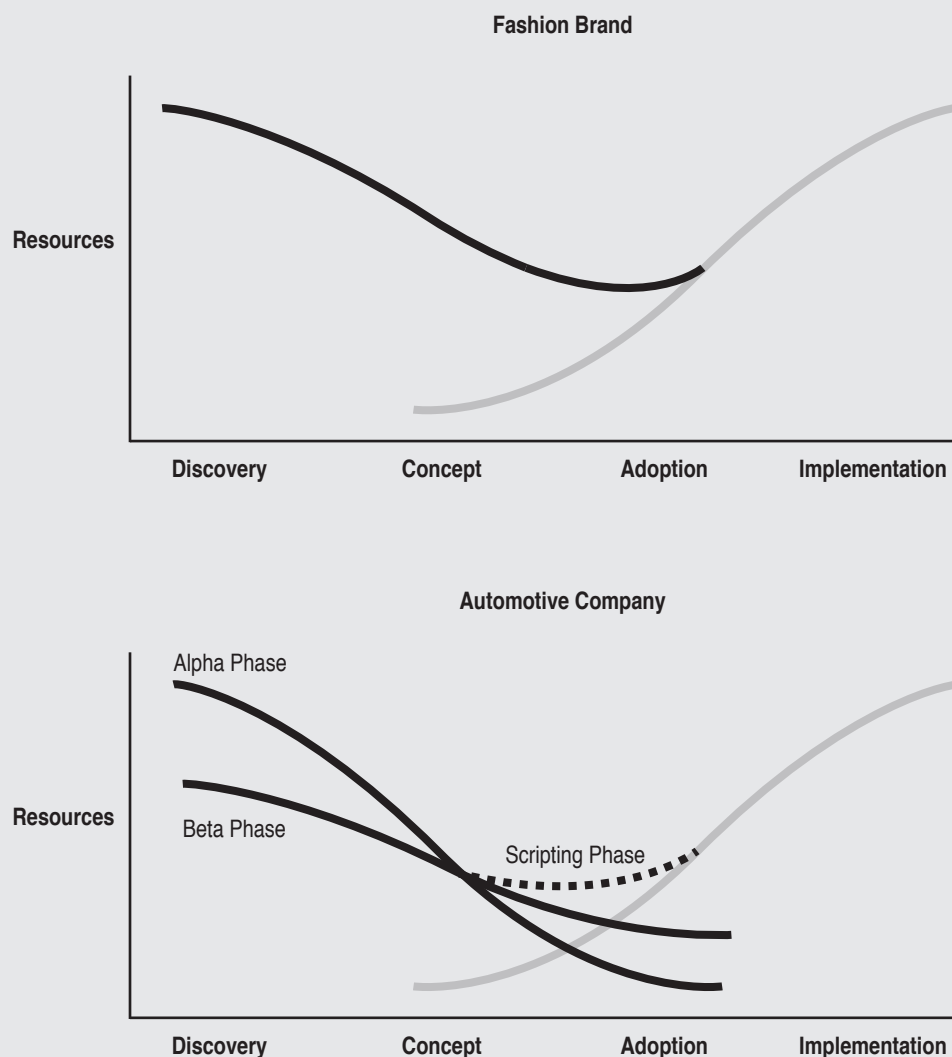


Figure 12.
Product Owner
Expectations of
bridging the
valley of death

4.4 **PRACTIONER DISCUSSION**

The field research into the challenge of the valley of death highlights that it is a recognised problem faced by both design agencies and their clients, not just specifically to Kraftwerk but to agencies across a range of sectors.

Between the product owners and the agencies interviewed there appears to be a misalignment in expectations around who is responsible for relating a concept to an organisation.

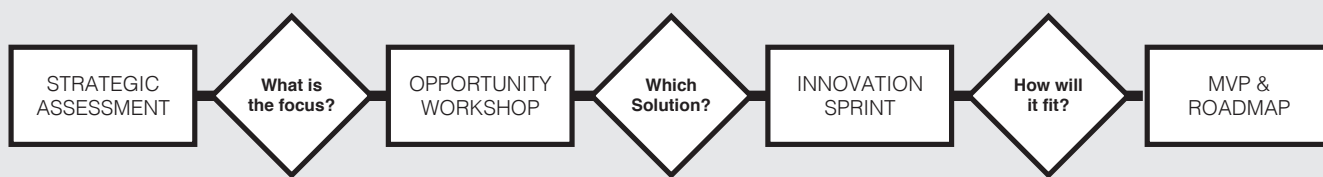
In the case of both product owners they believed this is a process which should at the very least be facilitated by the agencies they worked for. However, interviews with the agencies found this to be challenging with only one having a dedicated team for this activity.

As neither party is addressing this issue, it is possible to understand why there is the skill gap in the centre of the valley of death around adoption. With agencies in their nature focused on idea development and companies focused on efficiency, this middle phase of the valley of death appears to be out of the scope of either party.

To overcome this stalemate, there requires an exchange of information around the requirements of both the concept and the organisation.

In the case of Kraftwerk, it was identified that the role of relating a concept to the organisation was placed on the product owner, however they are not dependable and the activity is not facilitated in their process.

When taking a closer look at a product owners role in Kraftwerks process as illustrated in figure 13, it was possible to see that they are three key decisions which they are responsible for. These include what the strategic focus of the work should be after the strategic assessment; what solution to choose after the opportunity workshop; and how will a concept fit into the business.



At each of these phases the product owner needs to relate the proposals against the wants and needs of their organisation. In the case of deciding on the focus of work, the definition of the strategic domains are broad and as such can easily be shaped into the organisation. However, once moving to the decision of which solution to pick, the fidelity of the concept becomes more concrete where it begins to interface with the current state of the organisation. Finally when assessing how to fit the concept in the business, the definition of the work shifts to actionable plans.

The decision on the strategic focus of a project is typically easily made based on interviews at Kraftwerk, as is likely due to the low resolution of detail associated with the proposals. However, once a concept becomes more defined a greater knowledge of the organisation is needed in order to assess its achievability. As such an intervention at this stage could ensure that product owners are well informed to make a decision moving from concept to pilot phase.

Figure 13.

Decisions a product owner has to make

Literature Review

In order to develop tool which could facilitate the activity of relating a concept to an organisation a literature review was conducted to understand aspects which are important in alignment.

The literature review aimed to draw from knowledge in academia and relate it to the challenges in practice, ultimately leading to an actionable tool.

This research would look at the existing tools designers use and identify their weaknesses, followed by looking what aspects were important to consider in relation to concept adoption.

5.1 EXISTING TOOLS

It is important for designers to have an understanding not only of the user needs but also the system which the product/ service will operate in (Calabretta , Kleinsmann, 2017) due to the fact that both sides need to be considered in order to create a complete picture (Kuehn, 2018). As such, a number of tools have become popular for designers which enable them to enter into the discussion of the business 'back stage' activities. Popular ones include the business model canvas and service blueprints which shine a light on supporting business activities.

BUSINESS MODEL CANVAS

The business model canvas, developed by Osterwalder and Pigneur (2010) 'describes the rationale of how an organisation creates, delivers and captures value'. The canvas as shown in figure 14, highlights the nine building blocks which identifies the logic behind value creation (Osterwalder and Pigneur, 2010). These include: Customer Segments, Value Propositions, Distribution Channels, Customer Relationships, Revenue Streams, Key Activities, Key Partners and Cost Structures.

The strengths of the business model canvas lie in the simplicity of the tool especially when innovating around different business model concepts. Depending on the

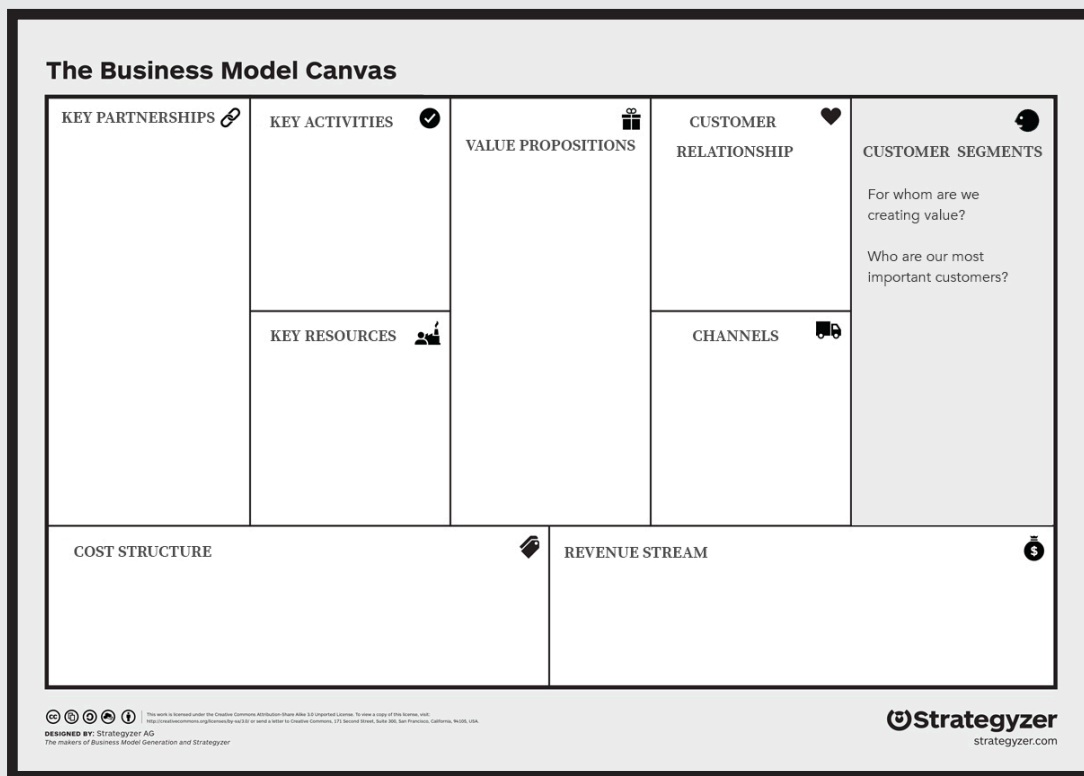


Figure 14.

The Business Model Canvas.

Source: Strategyzer, 2010

order in which the author fills out the canvas can determine the logic of a business model such as freemium, insurance or advertising models. Further to this, the strength for designers is it enables them to identify the core logic for value delivery required to support their customer centric value propositions (Coes, 2014).

However, the strength of the business model canvas is arguably also its weakness. In order to make the tool simple, the canvas moves between levels of abstraction to create a narrative around value creation. Specifically where the canvas becomes high level and vague, are the areas related to 'activities' and 'resources' to deliver the value proposition. This ignores aspects related to the businesses vision, priorities and skill-set (Coes, 2014), as well as the actors within the business who would have to implement the value proposition (Sangiorgi, 2010).

This criticism of the business model canvas however, is not to say that it is not a useful tool, but as discussed by Doleski (2015), it focuses on a specific value proposition and creates activities and resources to support the proposition, which makes it ideal for start-ups, but over simplified for legacy organisation

with multiple products, services and processes in place. By only identifying requirements for a value proposition, it reduces the complexity matters such as existing and conflicting infrastructure, or limitations within the organisations structure, thus not being a comparable business model for a legacy organisation.

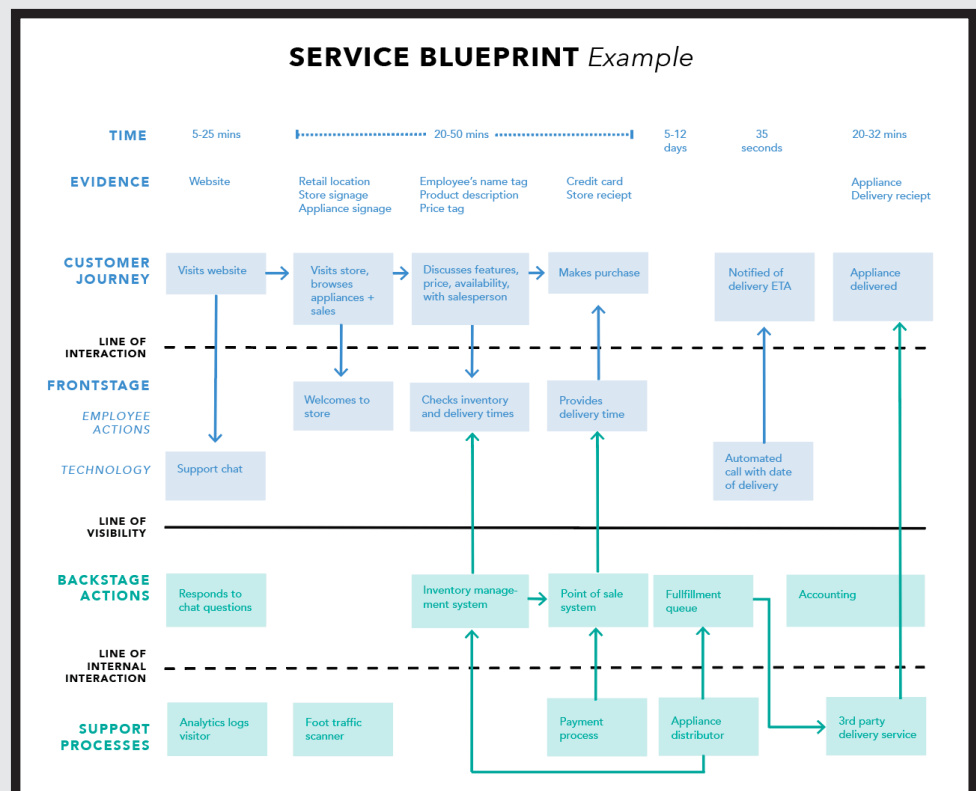
SERVICE BLUEPRINT

A further tool which is commonly used by designers are service blueprints. As shown in figure 15, these are graphical representations which show the components, process and interactions required for value delivery between different stakeholders (Estañol et al., 2017). The process for creating a service blueprint typically begins with understanding the customer requirements and creating a 'customer benefit package'. With this designers are then able to describe a service in its constituent parts known as the "8Ps" including; the service product, process, place, physical evidence, people, productivity and quality, plus additional marketing elements, price and promotion (Goldstein, Johnston, Duffy & Rao, 2002). Between these 8P's, the various components can be split into back stage activities, which are needed to support the delivery of the proposed customer journey.

Figure 15:

Example of Service Blueprint for online shopping.

Source: Nielsen Norman Group, 2017



As with the business model canvas however, service blueprints are typically created from a customer perspective, where the backstage actions are created to support value delivery. The implications of this are that the output lacks any rigorous details which can be used to test a service within an organisation. Rather than being a tool related to an action plan for organisations, it is instead a 'service concept' which outlines what is needed to support customer value delivery (Estañol et al., 2017). This notion of only outlining the what a service needs to do removes it from the realities of an organisation, placing the value proposition in a black box, where further work is required to align it to a business.

SHORTCOMINGS OF TOOLS

The tools themselves serve a purpose of articulating the requirements of a value proposition however, when this is related into the context of an organisation challenges can arise.

Businesses in general can be categorised as either deliberate or emergent decision makers when it comes to responding to new opportunities. Emergent businesses, which are typically startups, are more opportunistic and will adapt their processes to respond to market needs. For these types of businesses the business model canvas and service blueprint are ideal guides as to what they should do. On the other hand businesses which are more deliberate are typically long term planners where as a result of current or previous commitments require clear rationale to make decisions, which are the typical traits of legacy organisations (Whittington, 2010).

The challenge of using these tools for deliberate organisations is that they over simplify the 'as is' state of the organisation and the service prerequisites (the resources required to make a service possible) to a point of abstraction, typically framing the concept as a service outcome based on customer value. The result of this is it doesn't consider the activities, human and technical resources, and organisational change required. In order

to cover these aspects the service should also be considered as a process and a system (Secomandi and Snelders, 2011).

The service prerequisites as described by Secomandi and Snelders, (2011) include the company's staff based on how motivated, committed and knowledgeable they are; the physical and technical environment related to the facilities and equipment; and the organisational control regarding the supporting administrative systems.

Ensuring that an organisation has these in place relates to the law of prerequisite variety, from cybernetics; which is a discipline concerned with understanding systems such as organisations (Christopher, 2007). The law of prerequisite variety states that:

"For a system to be stable, the number of states that its control mechanism is capable of attaining (its variety) must be greater than or equal to the number of states in the system being controlled." (Naughton, 2017)

Or more simply; a system can only do what it can do.

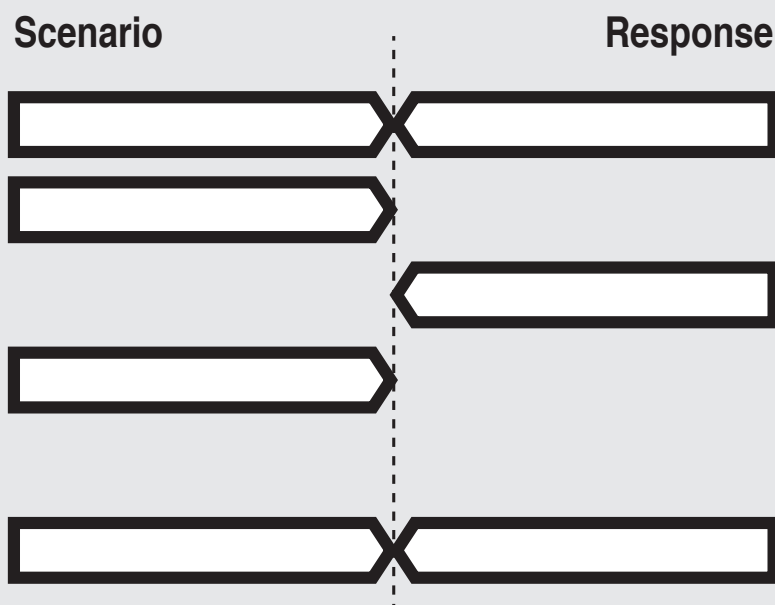
What this means in an organisational context, as illustrated in figure 16, is that for an organisation to be able to respond to a new service proposition, it must have the repertoire of service prerequisites in place (Lockton, 2018). Typically the choice or restrictions in place on a prerequisites is self imposed by the organisation itself (Gharajedaghi, 2011). By not considering these aspects a concept cannot be aligned to a business, and until then value cannot be delivered.

The tools discussed here can be seen to take a customer centric and outcome orientated view of service development; which consider organisations to be passive, objective and easily taken apart and reconstructed, largely ignoring constraints within a firm (Brier 1996). In order to ensure that a concept aligns with an organisation, these prerequisites should be understood in order to create a more rounded proposal in a way which supports more deliberate organisational decision making.

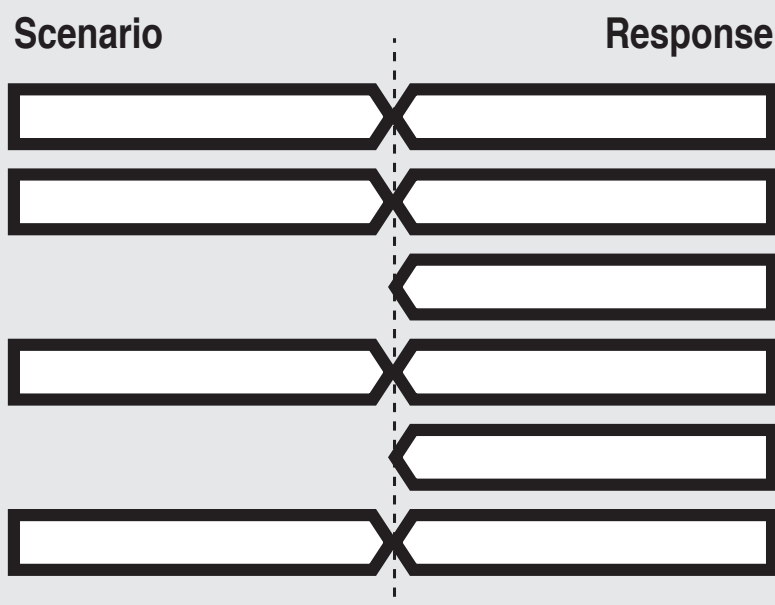
Figure 16.

View of a System
through Ashby's Law.

Source: Lockton,
2018, redrawn



Insufficient variety to respond to all scenarios



Requisite variety with the correct variety to respond to all scenarios

In order gain an insight on the prerequisites that influence concept adoption the second section of this literature review will aim to uncover the influencers and motivations which exist within an organisation by looking at how decisions and cases are made around new product/ service proposals.

5.2 ORGANISATIONAL DECISION MAKING

Deciding whether to put the effort in to adopt or implement a concept, crossing the valley of death is ultimately up to senior management. While an idea may make sense from a consumer of market perspective management has to weigh this against a broad criteria of internal factors which determines whether or not they will respond to the presented opportunity (Tangen & Steen, 2017). These factors which management consider create what is known as the internal selection environment which is illustrated in the strategy diamond in figure 17 (Burgelman, 2015).

In senior leadership, as argued by Burgelman (2015), it is important that they factor each of these various questions when making a decision about a course of action for an organisation. As discussed by Burgelman (2015) these factors include: 'Who are we?' referring to the official corporate vision of the business; 'What are we currently doing?' referring to strategic action the organisation is undertaking to realise their vision; 'What is happening in the market?' considering outward opportunities in the market; and finally 'What are we good at?' looking at how existing resources can be exploited.

These questions act as a guide for the activity known as organisational championing, which is the act of aligning a concept into the broader organisation through framing it

Figure 17.

Strategy Diamond.

Source: Burgelman, 2015. Redrawn



into the existing vision, activities and process (Burgelman, McKinney and Meza, 2016)

Each of these aspects can be seen different criteria along which a concept should align. In the case of ‘Who are we?’ and ‘What is happening in the market?’ being seen as aspects related to the impact an organisation has; and ‘what are we good at?’ and ‘what are we currently doing?’ relating to achievability.

These aspects of impact and achievability are seen as motivators in decision making as reflected in the have Fogg Behaviour Model (FBM), which suggest when the higher the more aligned something is to impact and achievability, the more likely it is that something will be adopted (Fogg, 2009). Figure 18 illustrates the FBM with the strategy diamond questions transposed over it.

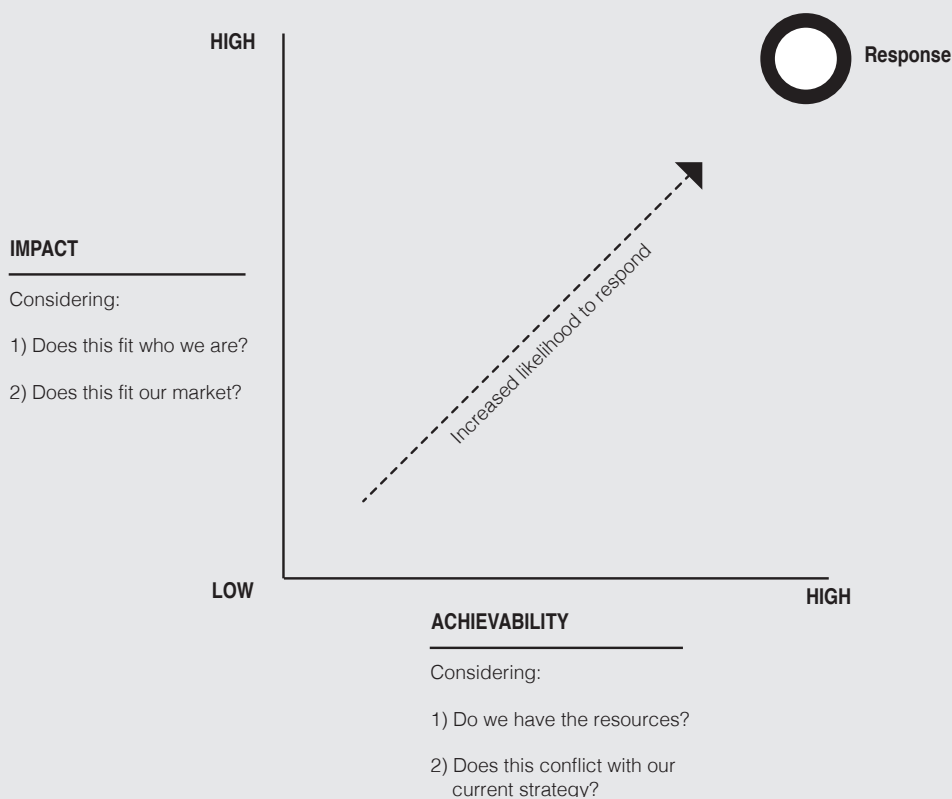


Figure 18.
Adjusted FBM based
on the Strategic
Diamond

The strategy diamond takes a high level view of the aspects which are considered by senior management (Burgelman, 2015), however the alignment of these aspects

is typically done by mid-level management are responsible for championing the idea within the organisation (Tangenæs & Steen, 2017). In order to understand how this alignment is carried out, and how a mid-level manager organisationally champions and idea, we can look at the journey a concept takes through a business from ideation through to adoption.

5.3 FROM IDEA TO ADOPTION

This journey has been identified by Burgelman (1983), which is shown in figure 19, and was developed through qualitative research within an organisation which then created a generalised view of the way an idea moves through a business.

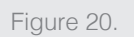
The structure of this diagram shows the players responsible for the tasks running along the column on the left which includes; corporate management, mid-level management and project sponsor. Running on the top row are the high level phases in the process including; definition, impetus, strategic context and structural context. Within the diagram are the various steps in the process, and their position indicates the stakeholder responsible and the phase which it sits in, for example 'Problem and Solution Opportunity' is in the definition phase and the responsibility of the product owner (Burgelman, 1983).

The steps in this journey move from initial problem and solution fit through to eventual corporate validation and business alignment. The process is illustrated in figure 20 and explained in table 4.

While these steps have been described as a linear process, a number of auxiliary activities take place at the same time. These namely being related to supporting tasks such as monitoring, authorising and leading in the core process and bootlegging resources, questioning and reviewing impact. These activities although important happen on the peripheral of the main journey an idea takes, shown in yellow, through an organisation.

The journey, defined by Burgelman, gives a general description of the phases an idea goes through in a business.

Source: Burgleman,
1983. Redrawn



Source: Burgleman,
1983. Redrawn



Table 4.

Description of Phases
a concept goes
through to adoption

PHASE	DESCRIPTION
1a. Problem & Solution Opportunity	Definition of the problem in the market which is matched to a proposed solution which creates the 'product/service opportunity'.
1b. Product Championing	Efforts made by the product owner to gain buy-in that the proposed solution is the right one for the market opportunity to justify creating an MVP and pilot.
1c. Market Validation	Proof that the proposed product/service is a viable option. This is typically tested with an MVP through a pilot.
2a. Business Framing	An iterative process between the project sponsor and mid level management to create alignment between the concept and the current state of the business.
2b. Organisational Championing	The process of building impetus between internal stakeholders covering aspects included in the strategy diamond. This typically requires creating a 'master strategy' about how the concept fits and can benefit the organisation.
2c. Resource Identification	Identifying in concrete terms the resources which are needed from the business to support the concepts adoption.
3a. Corporate Validation	Where senior management retrospectively assess the performance of the concept through market validation looking at its market impact and business framing as to its achievability.
3b. Financial Championing	Creating a case as to the return on investment the concept will deliver.
3c. Business Alignment	Outlining of the specific changes to the business which will be made such as new investments or changes in performance metrics.

Each of the championing phases including 1b, 2b and 3b can be seen as the steps in the development of a rounded business case to support decision making for senior management which was illustrated in the strategy diamond. By not framing the concept into the business, the concept faces strategic neglect which is where only the desirability and market viability has been focused on, ignoring how it integrates into the business (Burgleman, 1983).

INFLUENCES IN THE JOURNEY

The various championing phases identified in the ICV bring together a number of different aspects within the business when discussing the viability and achievability of an idea. Based on Burgleman's model, a complementary framework developed by Edison (2017), was developed to identify each of these aspects and their influence on a concept moving through a business. The framework shown in figure 21, explains the same journey as the ICV model, however takes a more linear approach showing the influences a concept has while moving from problem & opportunity fit through to adoption. The description of each of these factors is detailed in table 5.

These aspects outlined, while influence the success of a pilot are also influential on each other. As discussed by Tangees and Steen (2017), the relationship of these aspects is known as the Trinity of Resilience. Here it is argued that in order for an organisation to respond productively to opportunities and threats; aspects related to culture, strategic rational and performance factors must be aligned as focusing on aspects in isolation does not provide enough information for decision makers (Buckingham & Goodall, 2015).

Figure 21.

ICV Framework.

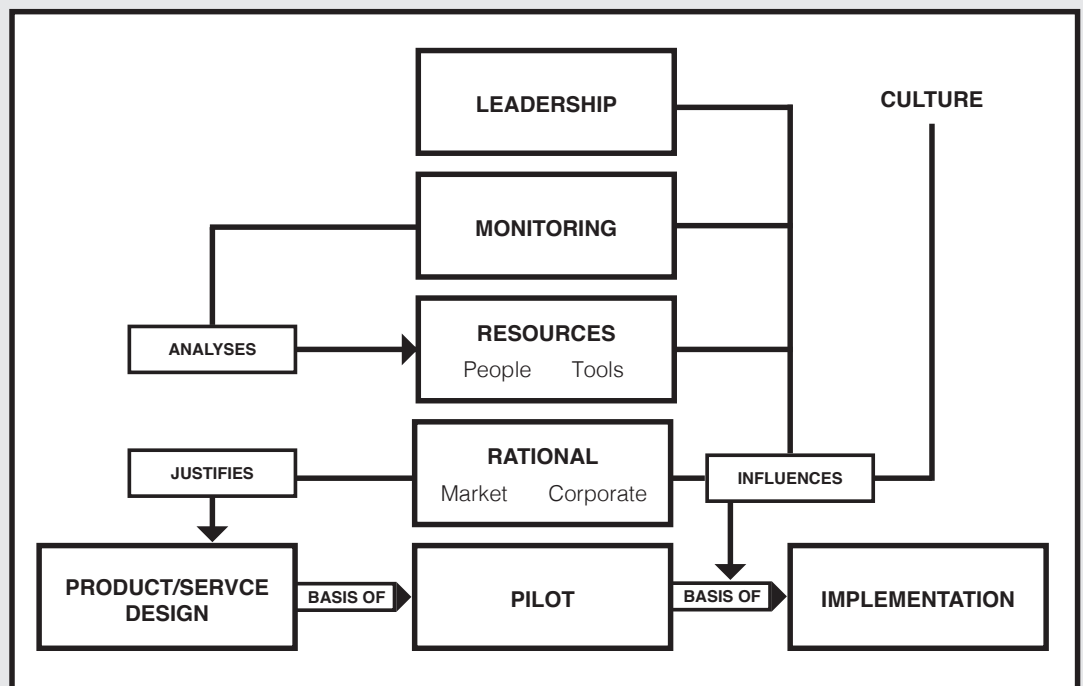
Source Edison et al.,
2018. Redrawn

Table 5.

Definitions of the
forces within the ICV
framework

COMPONENT	DESCRIPTION
Rational - Corporate	Related to whether the idea fits the position and current commitments of the organisation.
Rational - Market	Related to whether the idea is relevant for the market and target customers.
Resources - People	Related to skill set and level of collaboration within the organisation.
Resources - Tools	Related to what equipment is available within the organisation.
Monitoring	Related to the metrics which are measured to determine success.
Leadership	Related to whether senior staff are able to support and control the organisation through adoption and necessary change.
Culture	Related to does the proposal empower and motivate staff

5.4 SUMMARY & DISCUSSION

The aim of this literature review has been to understand the journey of a concept takes through a business and understand what aspects are important to align to an organisation when aiming to bridge the valley of death, as well as identify the shortcomings of the tools design thinking currently offers.

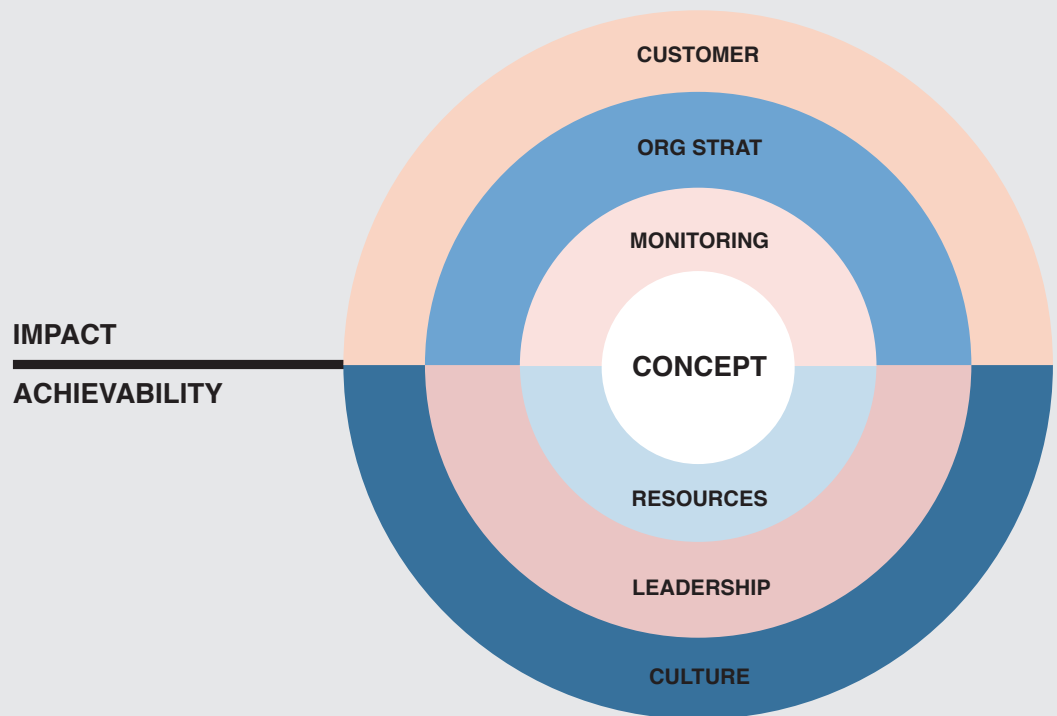
As highlighted by Burgelman (1983), during the development process of a concept to adoption there are three championing phases that are used to gain support from within the business. This includes; demonstrating the viability of the product in the market with product championing; demonstrating its impact and achievability within the firm through organisational championing and finally; demonstrating the return on investment in financial championing.

In the case of organisational championing it was highlighted that there are six aspects which are influential to decision makers that are considering to adopt a new product/service opportunity. The tools which designers currently use, including business model canvas and service blueprint, only discuss one or two of these aspects; in turn not providing enough information to support decision makers in understanding the impact of adopting a concept may have on their organisation.

These aspects as discussed by Edison (2018), which are relevant for organisational championing has been consolidated into the Organisational Empathy Framework (OEF) shown in figure 22. The OEF splits these aspects between achievability and impact based on the work of Foggs around motivation in decision making. The aim of the OEF is to provide guidance to designers on the aspects which should be considered when developing a new product or service in order to overcome the valley of death by aligning a concept with all of the relevant points for organisational championing.

Figure 22.

The Organisational
Empathy Framework
(OEF)



The relative position within the framework is based on the interrelatedness of these aspects as discussed by Tangees and Steen (2017), which discussed how culture influenced of all other components from strategic action to performance metrics.

The pairing of these components across the impact and achievability axis also aims to highlight their relative relationships to one and other. In the inner circle are the most rigid components, where the resources which are the available which are measured/monitored to determine their impact.

The second ring details the leadership and organisational strategy, where it is the leadership who determines what is achievable and defines the corporate vision.

On the outer ring are aspects furtherest from the control of designers, but the most influential. These are the corporate culture and the customer who are the ones that engage with the concept.

	IMPACT	ACHIEVABILITY
ORGANISATION	We want to: Measure these KPI's... Achieve this vision... Do this for our customers...	We have: People and tech that can do this... Leadership which will support... A culture motivated by...
CONCEPT	It does: This for your KPI's... This for your vision... This to your customers...	It needs: People and tech which can... Leaders who will... A culture which supports...

Figure 23.

OEF components translated into statements comparing the wants of an organisation and what a concept does.

The intended use of the OEF would be to perform a gap analysis between the organisation and the concept as shown in figure 23, where you would compare the current state of a firm and the requirements of a concept. Through this the alignment of a concept could be determined.

FEEDBACK

In order to understand how relevant the consolidated findings in the OEF was to the challenge of the valley of death, feedback was gathered from the agencies and product owners previously interviewed.

The feedback from the agencies was largely positive with most of the interviewees reflecting on previous projects they had worked on, where either one of multiple aspects had resulted in a project failing to be adopted.

Most of the interviewee's thought the title of organisational empathy was an unusual proposition, but was ultimately fundamental to concept adoption. As one interviewee stated *'there is the official organisation and the actual organisation [...] we tend to take for granted the official view but then hit hurdles with the reality'*. He went on to talk about having a structured approach outlined in the OEF would enable them to investigate each aspect of an

organisation and not take for granted the way their client may appear to work.

There were a number of challenges raised during the interviews from the design agencies in that they found the wording of certain aspects to be vague and difficult to understand.

These were namely attributed to aspects related to leadership and culture, which are considered softer aspects of the organisation. While the interviewees accepted that these were important aspects, they stressed that these criteria needed to be clearly explained and in turn result in something actionable.

Feedback from the product owners was also largely positive, with both interviewees stating that they had faced challenges across all of these aspects when dealing with the internal politics of aligning a concept.

The automotive product owner went so far as to state that if he had the OEF as a checklist, then he could have saved considerable time in his work. He noted that his current approach of gaining alignment is a lengthy and unstructured process, with challenges typically appearing ad hoc. He believed by using the OEF he could structure this approach and identify and rectify alignment issues sooner.

The criteria identified through the literature review and noted in the organisational empathy framework, proved to resonate with those in practice. The fact that these criteria within the OEF relate to challenges around concept adoption, signal that this could be a basis for a tool to facilitate the aligning of a concept to a business.

Problem Statement

Based on the field interviews there appears to be a knowledge gap between design agencies and their clients which reflects the valley of death phenomena outlined in the literature.

Through those interviewed, it is apparent that there is no consensus on who was responsible for managing the challenge of the valley of death caused, by the misalignment between a proposed concept and a client organisation. Until there is alignment an idea cannot be easily adopted.

In order to align a concept and an organisation, there needs to be an exchange of knowledge surrounding the service prerequisites. These aspects, based on the literature review and agreed on through interviews include those which make a concept achievable, (the resources it requires, the leadership to support it and the organisational culture which will engage with it) and the impact it will deliver (to the metrics monitored in a firm, the impact on the organisational strategy, and the value it will deliver to the customer).

At the moment, the tools and strategies used by design agencies have yet to consistently ensure a concept is adopted as they either over simplify or avoid the challenge of alignment.

DESIGN CHALLENGE

In order to align a concept to a client organisation there needs to be an exchange of knowledge related to the service prerequisites within an organisation. This information is required in order to create alignment between a concept and the client organisation.

At present there is no tool which sufficiently enables this exchange of this information. Therefore the design challenge is to create a tool which facilitates this alignment activity.

This tool should seek to bring together the two parties to identify the existing capabilities of the organisation and the requirement of the organisation. The aim of this tool should facilitate this activity then seek to align the two aspects in an attempt to bridge the valley of death.

Specifically within Kraftwerk, this activity is required at the selection of a concept to pilot, as up until that point the ideas which are generated have not been proactively related back to the business.

As identified in the Literature review and interviews, this tool will aim to use the OEF as a basis on which to align the two parties, by translating the framework into an actionable tool.

The outcome of this tool should aim to shine a light in the black box concept proposal and enable product owners to make a decision which is not superficial as it is tied to the metrics and the goals of the organisation.

Given the complexity and the suggested abstract nature of the criterion, the tool should be clearly understandable to those using it to align a concept and an organisation.

7.1

Design & Development

Proposal 1.0

Idea Selection Workshop

To support aligning a concept and an organisation, the first proposal was the 'Idea Selection Workshop'. The aim of this workshop was to facilitate product owners being able to identify and select the most aligned concept to their organisation. In Kraftwerks process this would take place after the opportunity workshop as illustrated in figure 24.

The aim of the workshop would be with stakeholders from within the business, to work through the OEF and relate each concept back to the organisation. This in turn would enable the product owner to know which idea had the strongest alignment to their organisation, thus in theory making adoption easier.



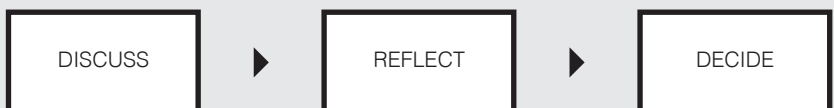
Figure 24.

Idea Selection Workshop in Kraftwerk Process

The structure of the workshop as illustrated in figure 25 would have a three part approach converging to the most aligned solution. This would begin firstly by discussing the selection of concepts, then ranking the selection of concepts, then reviewing the results. The outcome of this would be an identification of which concept is most aligned to the organisation and why in theory leading the product owner to a decision.

Figure 25.

Idea Selection Workshop setup



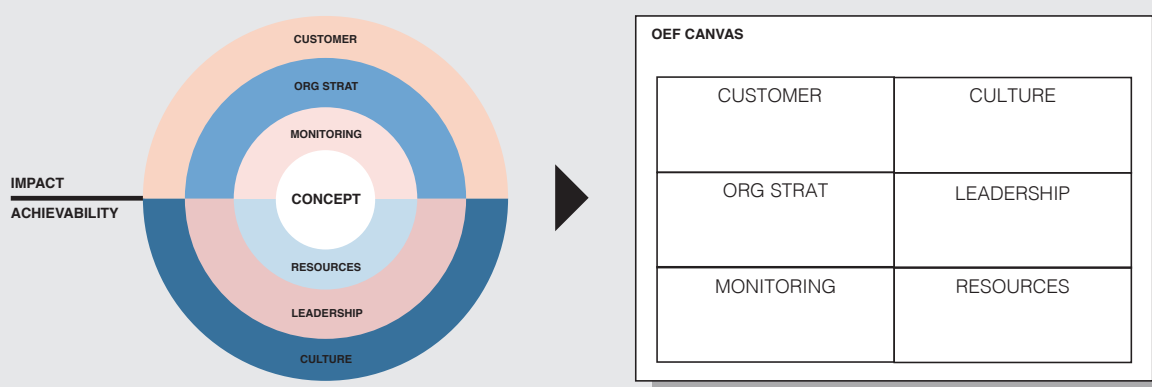
DISCUSS COMPONENT

When developing a tool to facilitate the discussion the choice was made to develop a canvas. The canvas, as shown in figure 26, which would translate the components of the OEF into an actionable document. The canvas format which was popularised by Osterwalder (Nagle and

Sammon, 2016) is particularly useful when considering organisational change. As described by Tsoukas and Chia (2002), a canvas enables stakeholders to ‘*notice new things, make fresh distinctions, see new connections*’ allowing for a novel approach to gain an overview that can stimulate conversation. The benefit of visualising this approach enables structural relationships to become apparent to viewers, avoiding misconceptions through perhaps an interview approach (Ware, 2008).

Figure 26.

OEF Canvas example



The aim of the canvas is to prompt the workshop participants to think about each of the aspects relevant to a new idea being adopted into a organisation. Each part of the canvas would aim to answer the questions, based on the findings from the literature review, illustrated in table 6,

CRITERIA	QUESTIONS
Customer	Does this do what our customers want?
Organisational Strategy	Does this fit who we are as an organisation and where we are going?
Monitoring	Does this contribute to how we measure success?
Resources	Do we have the equipment and skills to achieve this?
Leadership	Is leadership able to support this idea?
Culture	Are our employees motivated to engage with this?

Table 6.

Questions the OEF Canvas should aim to answer.

It is worth noting, that while there have been criticisms around the use of the business model canvases in the literature review, it was not directed at the format of the document but instead its reductionist approach. To address any dissonance, it is important to make clear that the development of such a canvas is not an ‘all-in-one’ solution, but instead something that is supplementary in tackling only the challenge of relating an idea to an organisation.

REFLECT & DECIDE COMPONENT

Following completing the discussion around the concepts using the canvas, the workshop would move to a ranking phase where concepts would be compared on the criteria of the OEF as shown in figure 27.

The decision to rank ideas was based on the objective of the workshop, which was to select a single concept. This approach of ranking, as discussed by Merino-Castello (2003) forces ‘*direct comparisons between items and one is chosen in preference to the other*’. This was chosen over individually scoring concepts as it aimed to avoid the “close-to-average bias” phenomena seen in scoring, where evaluators do not greatly differentiate scores resulting in poor distinction between bad, ok and excellent ideas (Cui, Kumar PM and Gonçalves, 2018).

Figure 27.

Idea ranking score card.

Rankings			
Rank each idea by each focus area from 1-5 where:			
	Concept 1	Concept 2	Concept 3
5 is the best, 1 is the worst.			
Customer Need	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organisational Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Measurability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
TOTAL Impact	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leadership	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
TOTAL Achievability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The results of this phase for each concept, would be individually illustrated on a radar diagram as shown in figure 28 to give an overview of the individual fit into the organisation.

The diagram would illustrate a poor fit to the business by having a smaller circle illustrated in the centre with a score of '1', versus a good fit illustrated with a larger circle with scores of '5'. The benefit of this is that it would enable a quick overview as to how an idea fit based on the criteria of the OEF.

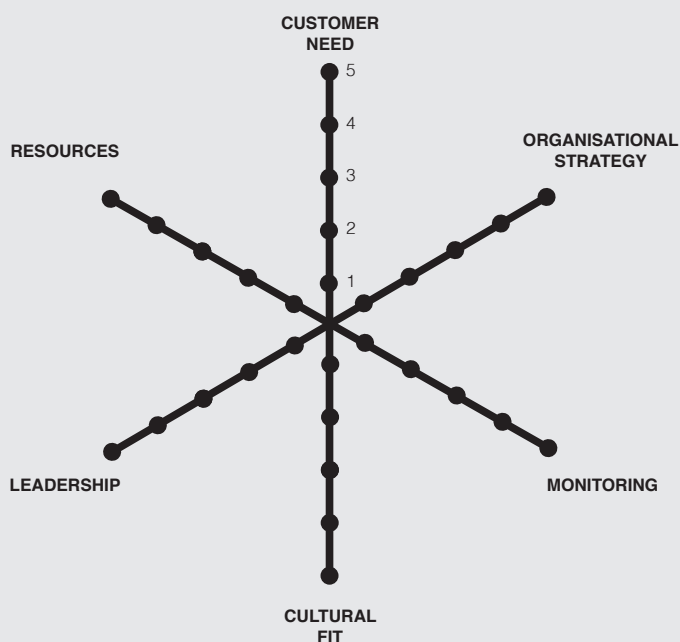


Figure 28.

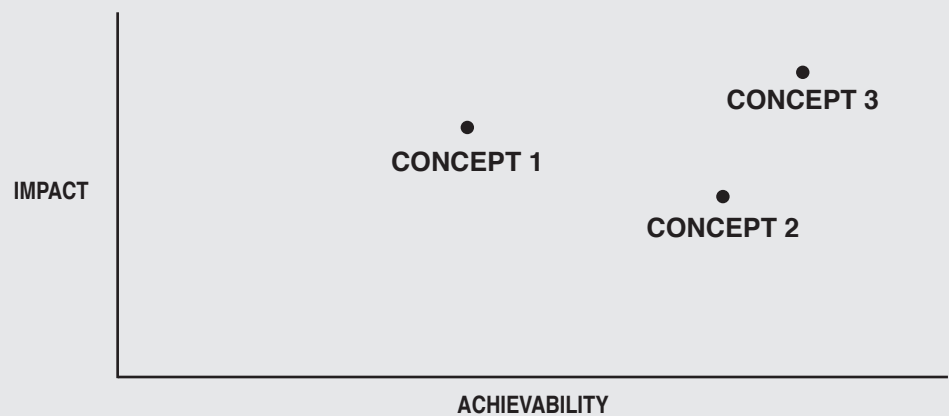
Radar Diagram to represent concept fit

Finally the workshop would output the comparative results of the concepts on an achievability/impact plot shown in figure 29, allowing for an overview of the fit of ideas with top right indicating a good fit.

This approach is comparable to that put forward in Foggs behavior model that considers the drivers of motivation. The scores of a achievability would be derived from the average score of culture, resources and leadership and impact from customer, organisational strategy and monitoring factors.

Figure 29.

Achievability/Impact
plot for comparing
concepts.



FEEDBACK AND TESTING

Given the fact this tool is aimed at both design agencies and their clients, gaining feedback was split. On the one hand during the development phase feedback was sought from experts within Kraftwerk who ultimately would be the users of the tool.

Feedback from them aimed to gain an understanding as to whether they felt it was an approach they could use and would be willing to put in front of a client. This feedback would be gained throughout the development of key workshop artefacts such as the canvas or workshop approach.

The criteria for feedback on the workshop and its deliverables were as follows: 1) Whether it facilitates product owners to relate a concept to their business, 2) Clarity in its approach, 3) Does it enable the product owner to select an idea and 4) Overall quality of execution.

The other source of feedback would come from the product owner, for who the workshop was designed to help. This feedback would be gained after the running of a workshop to understand if and how it helped them relate a concept to an organisation leading them to a decision to move to adoption.

INITIAL FEEDBACK

The idea selection approach outlined above was presented to the design and strategy directors as well as Kraftwerks program manager, with their joint feedback outlined in table 7.

CRITERIA	FEEDBACK
Does it facilitate relating concepts to the business?	To answer some of the questions within the canvas may depend on research up front or on having the correct stakeholders in the room.
Is the approach clear	There are questions around how to make the topics of leadership and resources easier to understand and more actionable.
Does it enable the product owner to select an idea?	The proposed approach is a very logical through a step by step method it appears to lead to the conclusion of the best concept fit for the business.
The Overall quality of execution	Having a visual idea ranking approach with the radar diagram provides a nice fast overview of the concept. There are concerns as to how long the workshop will take, as running through each concept canvas, followed by ranking, and then by generating the radar diagrams may take too long.

Table 7.

Initial feedback on the idea selection workshop

Despite a number of concerns highlighted, the proposed workshop was approved for further development and testing on a live project, as its approach appeared to facilitate the product owner relating an idea to their business and then leading them to a decision. Issues around making the canvas clearer to users would be addressed in development.

7.1.1 CASE 1

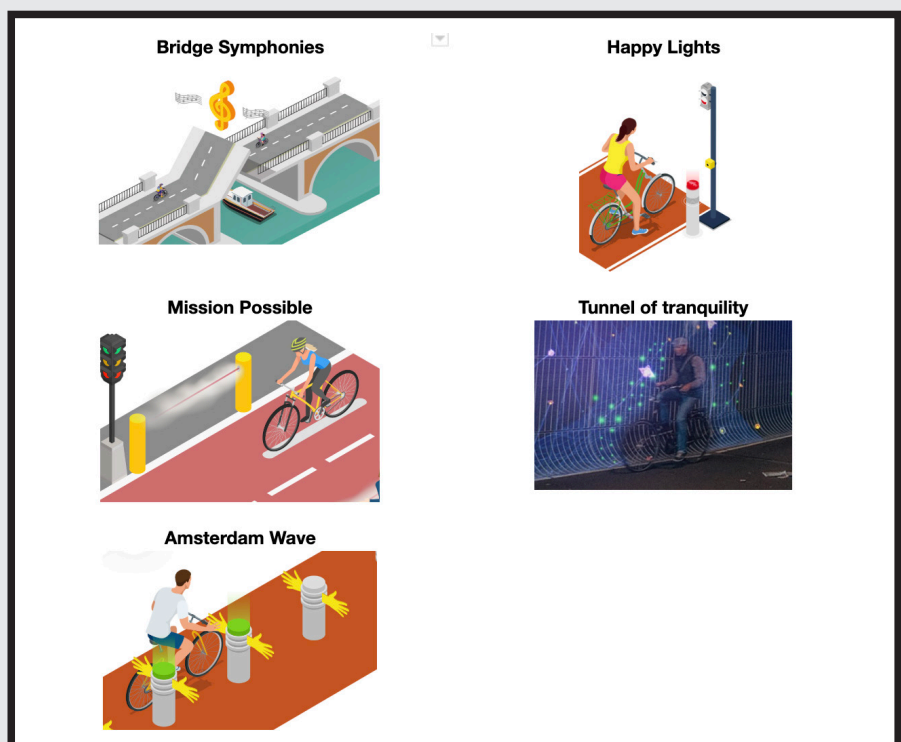
The development of the canvas, and supporting workshop was done alongside a live project Kraftwerk. The benefit of this, was that it enabled the translation of the theory to practice to be done against a contextual backdrop where the canvas would be used.

The project chosen for a municipality cycling welfare program. The role of the program is to be responsible for the cyclist experience in their city. The brief from the Municipality was to raise cyclist satisfaction around the city from the score 7.0 to 7.5.

The status of the project aligned with the proposed timing of the idea selection workshop. At the time of the workshop a strategic domain had been selected and there were 5 concepts developed out of an opportunity workshop. It was now at the point for the product owner to select an idea to pilot. The concepts as shown in figure 30 offered fun experiences for cyclists around a city and included: Bridge Symphonies, Happy Lights, Mission Possible, Tunnel of Tranquillity and the Amsterdam wave.

Figure 30.

Concepts to be ranked in idea selection workshop.



7.1.2 CANVAS DEVELOPMENT

Based on the proposed workshop setup, one of the activities would be a discussion around the aspects of the OEF which would be guided by a canvas. To facilitate this, the aim was to develop a canvas which would fit into the Idea Selection Workshop, preceding the idea ranking session.

Through the development of the canvas, which is detailed in appendix D, concerns were raised around the amount of time required to discuss each concept in detail as well as rank them. Efforts were made through the development to ensure that the questions were kept at a high level and that the activity avoided becoming a planning exercise, as shown between the first and then second iteration shown in figure 31.

CONCEPT				
RATIONAL	Customer:			
	Org Strat:			
RESOURCES				
PHASE	BUILDING	INSTALL	PILOT	UNINSTALL
ACTIVITIES				
WHO DOES THIS				
THEIR MOTIVATORS				
MONITORING				
BLOCKERS				
OWNER				
STRENGTHS		HURDLES		

CONCEPT OWNER		
CONCEPT		
Why this makes sense to our customer.		
Why this makes sense to our mission...		
How will we measure the success?		
ACHIEVABILITY	Why we can do it?	Why we can't do it?
What resources do we need?		
Do we have the staff to do this?		
Are people motivated to do this?		
Is senior leadership able to execute this?		

Figure 31.

Canvas Development with iteration one (top) and iteration two (bottom)

Developing the questions for the canvas was based around the insights gathered from the literature review, when the components of the OEF were identified; however to ensure they all shared a similar resolution in terms of detail, research was conducted into question structuring.

Based mainly on research into education, question types can be categorised into either high order or low level questions. While high order questions call on the participant to hypothesise interpret and create new solutions, low order questions require individuals to recall on personal experience (Barden, 1995; Walsh & Kemp, 2012). As such given the purpose of the workshop was not to create an action plan but reflect on how an idea fit into an organisation a low level question framing approach was selected.

Examples of low level question types include: Remembering, (where you recall on previous experience), Understanding (where facts are assimilated and compared leading to stating a main idea) and Applying (using existing knowledge in a new senario) (Walsh & Kemp, 2012).

Based on this research the following questions were created from the canvas, but then further contextualised into the municipality project based on insights from the strategic assessment as shown in table 8.

Table 8.

High level questions for the proposed canvas.

TOPIC	QUESTION	MUNICIPALITY SPECIFIC QUESTION
Customer	Does this do what our customers would expect from us?	Does this solve a genuine cyclist need?
Organisational Strategy	Is this something that fits who we are and where we are going?	Does this make cyclists happy and enjoy riding the streets of Amsterdam?
Monitoring	Will this contribute to how we measure success?	Will this raise awareness of the work the Gemeente does?
Resources	Do we have the people, skills and equipment to do this?	Do we have the existing knowledge and equipment to do this?
Leadership	Will leadership be able to support this new idea?	Is this something we can gain cross departmental support for?
Culture	Will our employees be motivated to deliver this?	Is this something which can be done with as little disruption to current infrastructure?

Through contextualising the OEF criteria into questions which related to the municipality the aim was to make the questions easier to answer, as participants could reflect on their own experiences.

Throughout the development of the canvas, questions were raised as to how it could better integrate into the ranking aspect of the workshop. While the value of having a canvas could be seen, concerns were raised about the length of time required to fill a canvas per idea.

As such the activity of filling out the canvas was dropped from the workshop approach however, the 'thought starter' questions noted in table 8 would act as the prompts for ranking the concepts..

7.1.3 WORKSHOP DEVELOPMENT

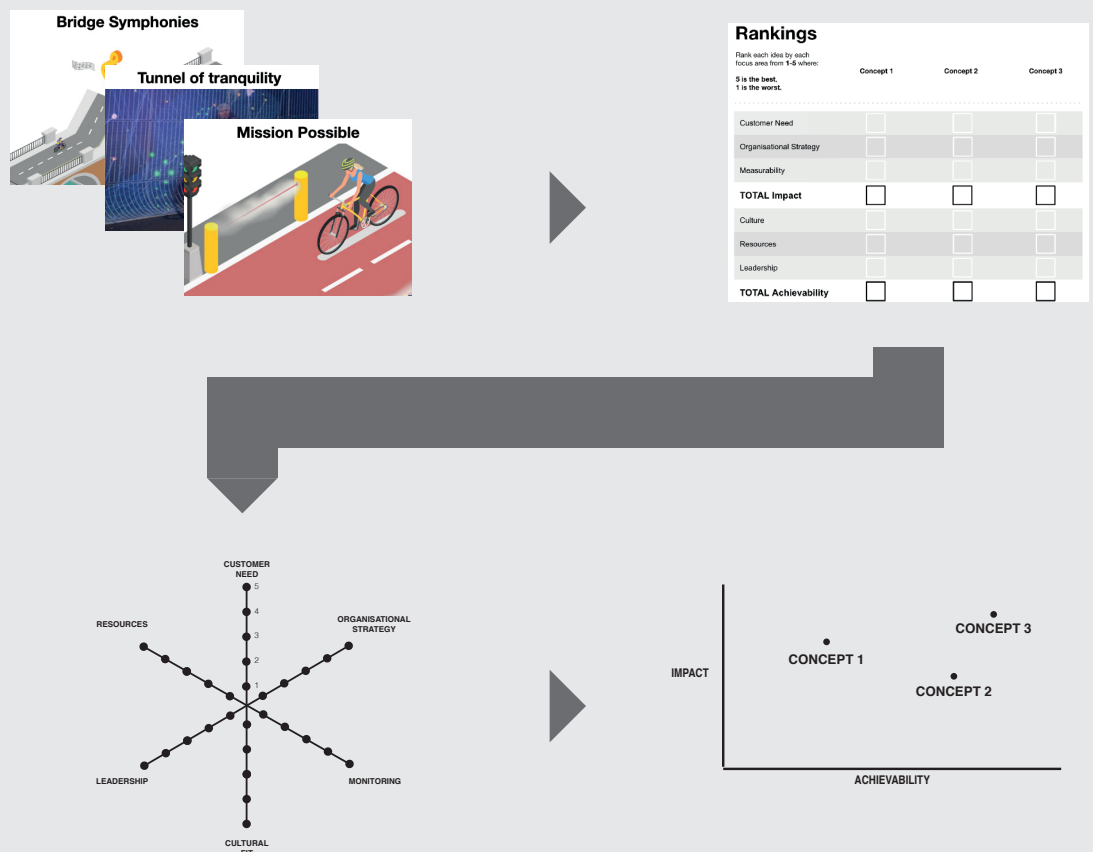
The approach of the workshop, as stated in the first proposal was to facilitate a discussion, reflection and decision of the selection of concepts being presented.

Given the time constraint of discussing 5 the canvas format, was dropped but with the questions integrated into the ranking exercise. In the new setup of the workshop, the approach took the ‘thought starter’ questions from the canvas design and used that to prompt and help contextualise the ranking.

The new approach of the workshop, as illustrated in figure 32, included; a brief re-introduction of the concepts, asking participants to reflect on each aspect of the OEF such as ‘Do we think this idea fits who we are as a business and where we are going?’ and then rank from best to worst fit. These scores, as outlined in proposed approach would then be represented in a radar diagram and finally on an achievability/impact plot.

Figure 32.

New workshop proposal



PARTICIPANTS

The attendees for the workshop included from the municipality; the product owner, a marketing manager and a marketing intern. In addition to this was the Kraftwerk team including; design director, program manager, UX lead and creative technologist.

Initially a larger delegation from the municipality had been organised to attend which included those with a more operational background however, they cancelled last minute. As a result of the ratio of Kraftwerk to municipality employees it was decided that I shouldn't attend in order to keep an even balance within the workshop.

Instead, the results would be shared with me and the and a follow up questionnaire sent to Municipality participants.

RESULTS

The workshop with the municipality was completed within two hours where the ideas were successfully ranked. These results were then translated into the radar diagrams for each concept in figure 33 and plotted on a achievability, impact plot in figure 34.

As can be seen from the results, the highest scoring concept was Bridge Symphonies, followed by the Amsterdam Wave, Happy lights, Mission Possible and in last place Tunnel of Tranquillity. This is represented in the overall comparative ranking in figure 34.

Through the radar diagrams it is easy to see in what areas a concept performs in, whether that is mission possible which has a large customer (cyclist) benefit and small achievability factors, or happy lights which is something that adds to the municipalities definition of success (Press worthiness), but does not fit the strategy.

Based on this outcome, it was assumed the client would select the Bridge Symphonies as the concept to progress with given it's closer alignment to the organisation.

Figure 33.

Radar Diagram
results of workshop

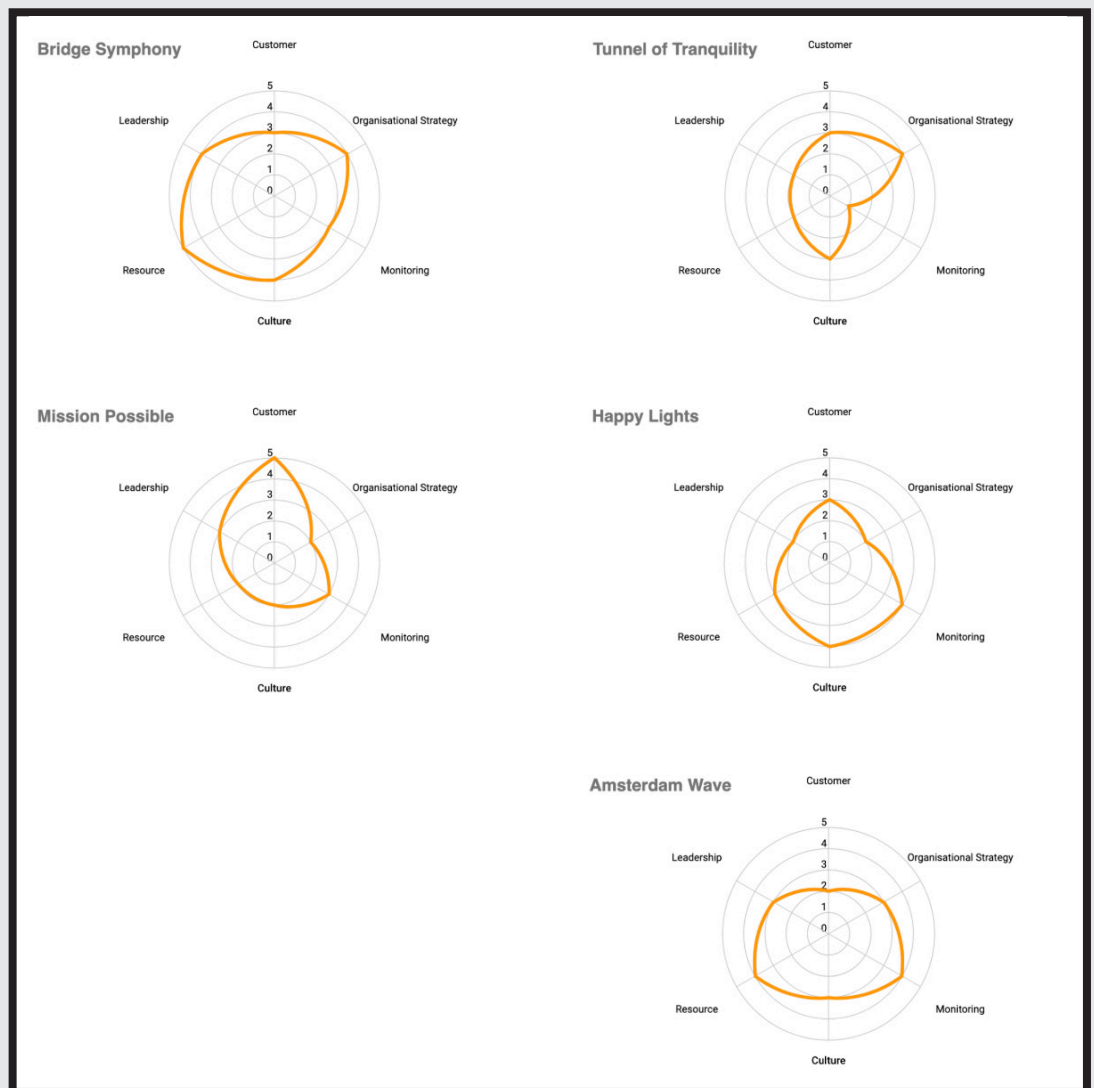
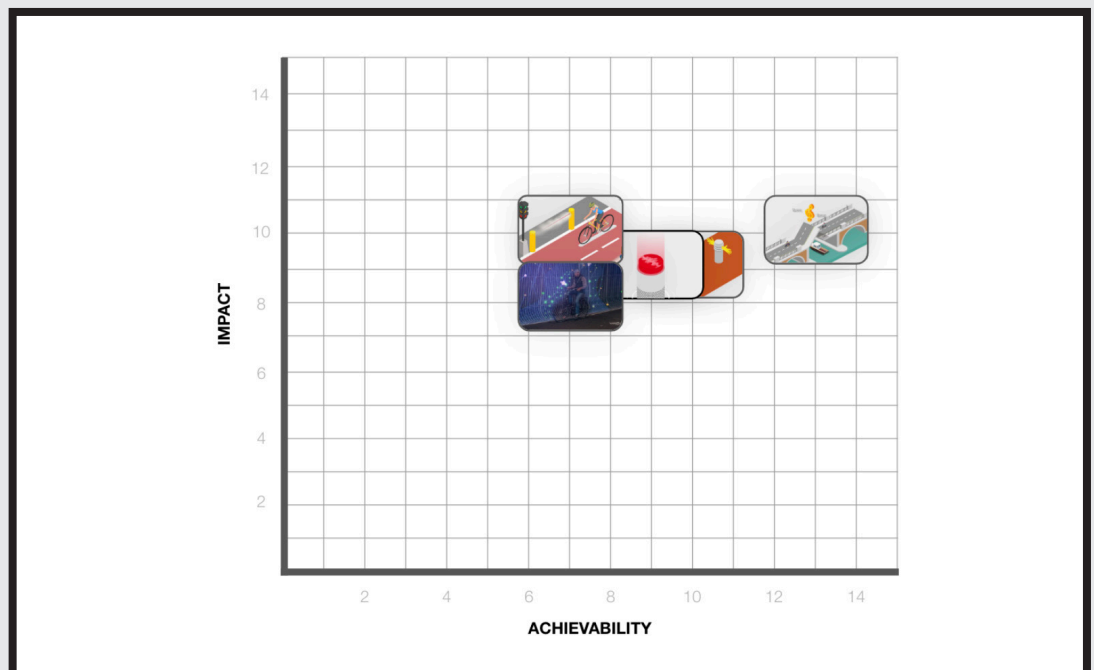


Figure 34.

Comparative
ranking of concepts
on achievability vs
impact



FEEDBACK

A google form questionnaire distributed after the workshop to the municipality participants. Of the three attendees it was answered by two. The questions and results are identified in appendix E. The aim of the questionnaire was to assess: how useful they found the workshop?, how easy it was to answer the different criteria questions? And whether they felt the workshop covered all the relative questions.

The overall feedback of the approach was positive with participants finding the workshop and the visualisation of the results to be useful, finding a majority of the criteria easy to answer.

Concerns raised by participants however, were related to questions around achievability, such as whether the municipality had the resources to create the concept.

Further to this there was a comment by one participant that the criteria left out broader issues the municipality faced related to the impact a concept would have on drivers or pedestrians.

DISCUSSION

The response to the approach of the idea selection workshop was positive, both in the support from Kraftwerk in it's development and in the feedback from the workshop participants. The main reasoning for this was attributed to the benefit of visualising the characteristics of how a concept fit into their organisation.

When reviewing the results from the ranking it was noticed how closely distributed the results were which raised concern around how effective the ranking exercise was versus scoring. The purpose of ranking the concepts, as based on the literature, was to avoid 'close-to-average-bias', however through averaging the scores the difference between results became less dramatic.

These results would suggest that the participants within the workshop had divided opinions on how to rank concepts, which resulted in mid level rankings.

The divided opinions may have been the result of workshop participants not being able to confidently rank concept criteria. The potential reason for this could relate to feedback from Kraftwerk, in that answering these questions depends on having the correct stakeholders in the room. As was the case in the municipality workshop there were no attendees with an operational background, which relates to the low scoring of understanding criteria related to achievability.

Regarding the feedback relating to the assessment criteria missing broader aspects related to the Municipality, namely other road users, it would suggest that the scope of the questions used to rank were too narrow. In the process of attempting to contextualise the assessment questions, the strategic assessment results were used. This assessment had a focus only on cyclists creating a narrow focus of the municipalities responsibilities. To ensure that the questions in future workshops do not limit the scope of responses, closer attention will have to be paid on the wording.

In summary the idea selection approach proved to be an effective method of identifying how an idea aligned to an organisation. To improve this approach, efforts would have to be made to consider how to ensure a clearer distinction between rankings could be made, as well as focusing on the scope of the questions.

7.1.3 **IDEA SELECTION APPROACH CONCLUSION**

While the ranking was tightly clustered, the result of the workshop positioned the Bridge Symphonies in the top right suggesting that it was the best fit for the municipality and as such be easier to adopt. However, in the weeks to follow the workshop the decision was made by the municipality to pilot both the Bridge Symphonies and

the Tunnel of Tranquillity concepts, which based on the ranking were first and last place respectively.

In follow up discussions with the municipality they noted that, while the Bridge Symphonies was still their preferred idea, other initiatives within the municipality made the Tunnel of Tranquillity more achievable as a result of partnering up with a different departments outside of the cycling welfare team. When asked why this was not reflected in the scoring, it was mentioned that it was something that only a few people knew about and as such may not have been captured in the workshop.

The implications of this would suggest that the workshop approach was not suitable in its method of assisting the product owner, given they chose the two extremes of the ranking. While the highest ranking concept radar diagram identified how well the concept aligned, for the lowest ranking concept the radar diagram only showed why it was not aligned, and provided no further guidance.

Instead, the workshop took a prescriptive approach, which aimed to identify which concept was the most aligned and as such should be the concept chosen. This approach rather than assisting the product owner, prescribed them the best concept ignoring any preference or external factors, and did not facilitate any discussion around better aligning a concept.

Considering this, it would suggest that the ranking component did not overall prove to be beneficial as the selection of the tunnel of tranquillity (lowest scoring concept) still ended with a concept that did not align with the municipality meaning that Kraftwerk still had not facilitated bridging the valley of death.

As such a new approach to facilitating aligning concepts to the client organisation should be considered which aims not to prescribe a concept to the client, but instead facilitate the bridging of any concept to the current state of the organisation.

7.2

Design & Development

Proposal 2.0 Bridging Workshop

Considering the feedback from the first proposal, a new workshop approach was developed to facilitate discussion, reflection and alignment of concepts to a business, figure 35.

In this approach the aim would be not to lead a product owner to a decision of 'the best choice', but instead facilitate a discussion with the aim of identifying the strengths and weaknesses of a concept based on its fit to the current state of the firm. This would then be followed by a discussion on how it's alignment can be improved whether through organisational or concept transformation, with the aim of this approach being to highlight the work required to adopt a concept.

Figure 35.

Bridging Workshop approach.



For this new approach the focus was on aligning or 'bridging' a concept into a business and as such the 'Bridging Workshop' was developed, which played on the metaphor of the valley of death, or Darwinian sea, with the bridge as a means of crossing it.

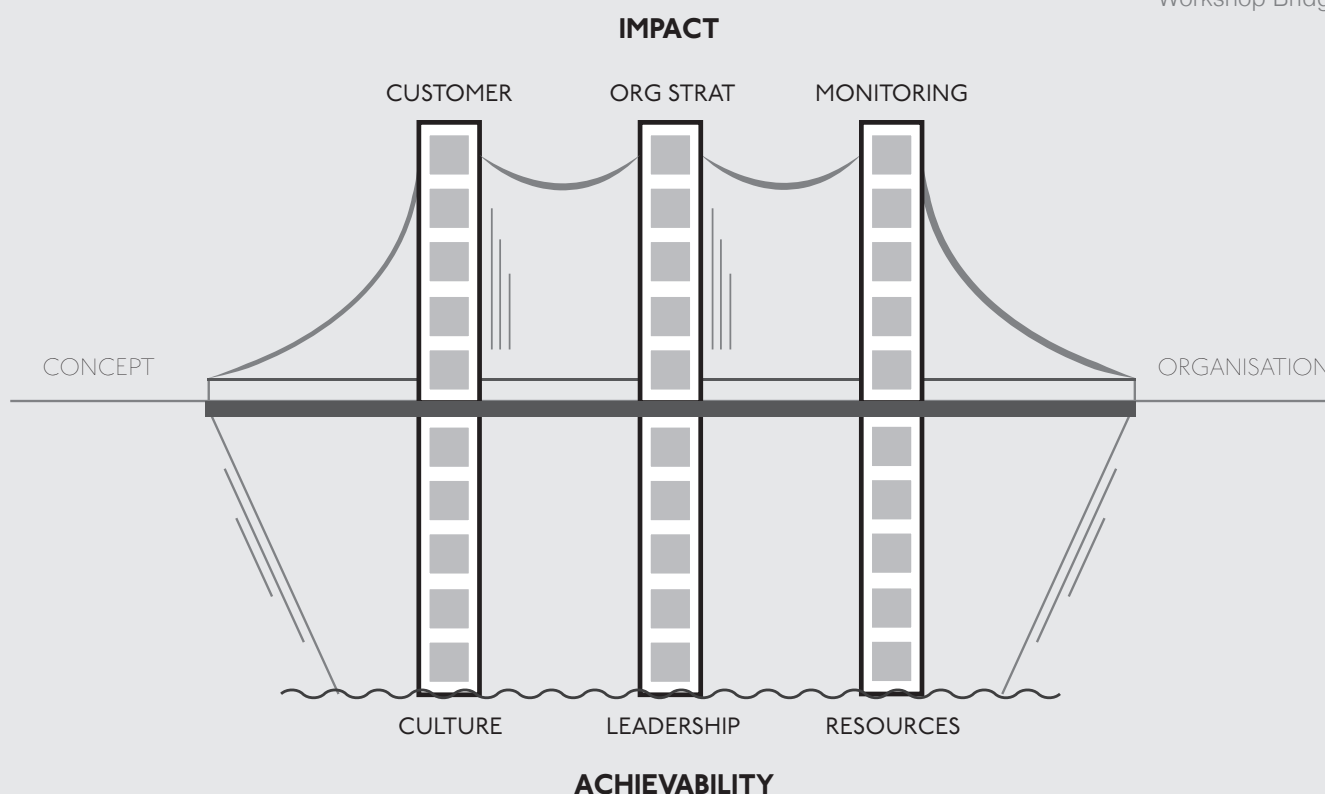
By continuing with the OEF as the criteria for the workshop, this was translated into a bridge form, as shown in figure 36, which would be used as a metaphor to facilitate a discussion about why an idea does or does not align with an organisation.

The construction of the bridge, as with the OEF, is split between achievability and impact. Using a suspension bridge form to visualise this metaphor meant that the foundations of the bridge, are aspects related to achievability on the base, and the towers related to impact on the top.

As with the OEF, each of the tower and foundation pairings are based on the literature review where there is a relationship between customer and culture, strategy and leadership and finally monitoring and resources. Continuing with the metaphor each of the tower and foundations are integral to each other on the bridge.

Figure 36.

Workshop Bridge



The relative positioning of these aspects on the bridge also relates to a criteria's tangibility. For monitoring and resources this is positioned closest to the business end as these are hard assets and metrics which the organisation is based around. On the other end closest to the agency is the customer and culture, which are soft aspects which are typically shaped over the course of a project. In the centre is the strategy and leadership which instigates and leads either of the other pairings.

Ensuring a strong and stable bridge is constructed requires each of the pillars and foundations being built securely allowing a concept to the bridge and be adopted by the organisation.

The bridge illustrated in figure 36, shows a strong bridge where a concept aligns with each of the pillars, however, figure 37 shows different extremes of unstable bridges.

In scenario one we can see a bridge which only has towers but no foundations (has an impactful but is not achievable), meaning it is a concept which delivers value to the organisation; but cannot be achieved. On the other hand, scenario two shows a bridge with only foundations but no towers (is achievable but isn't impactful), meaning the concept can be done by the organisation but delivers no value. The final case which is scenario three shows a bridge which is not supported by any of the foundations or towers meaning that there is no alignment between the concept or business.

To determine how well each foundation and tower is scored on the bridge, a similar ranking exercise will be used as in the idea selection workshop. Participants in the workshop will be asked to assess each criterion based on the same questions as outlined in table 6, and asked to score each tower and foundation on a 5 part likert scale with the scores outlined in table 9.

Unlike in the idea selection workshop, where ranking was done individually, in the bridging workshop the team will have to create a joint score through discussion and concepts will be scored individually.

To enable this approach as illustrated in figure 38, cards numbered 1-5 will be given to each participant to allow them to individually score a criteria. After this individual scoring, the highest and lowest scorers will be given time to discuss their reasoning for the scores, which will be noted by the workshop facilitator.

After a discussion period workshop participants will be asked to vote again; considering the points raised in the discussion. The average of this score will then be noted to on the bridge on its respective tower or foundation.

Scenario One:

Desired impact but not achievable

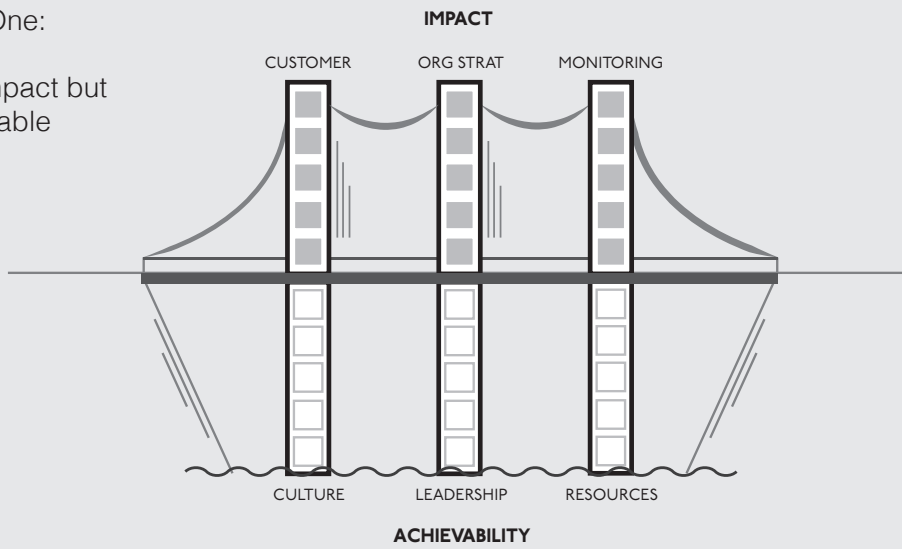
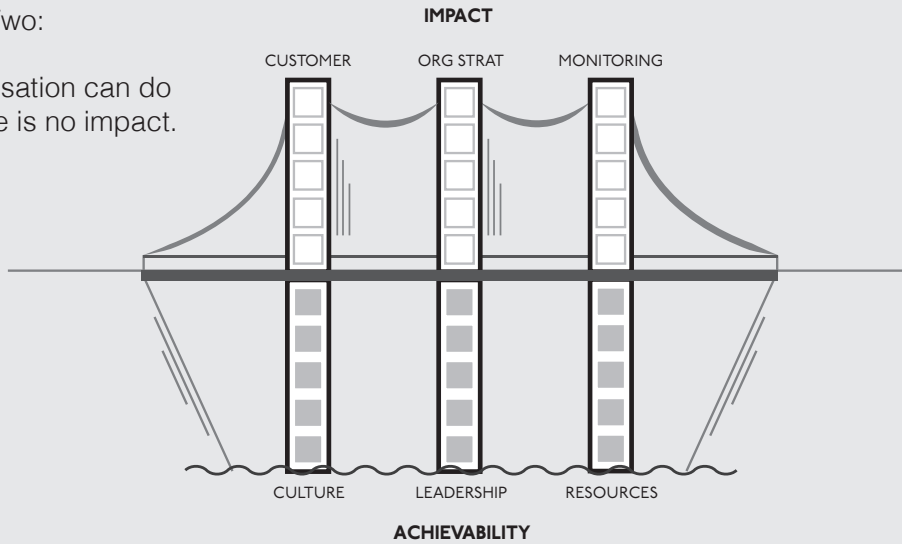


Figure 37.

Bridge Scenarios.

Scenario Two:

The organisation can do it, but there is no impact.



Scenario Three:

This doesn't do what we want and we can't do it.

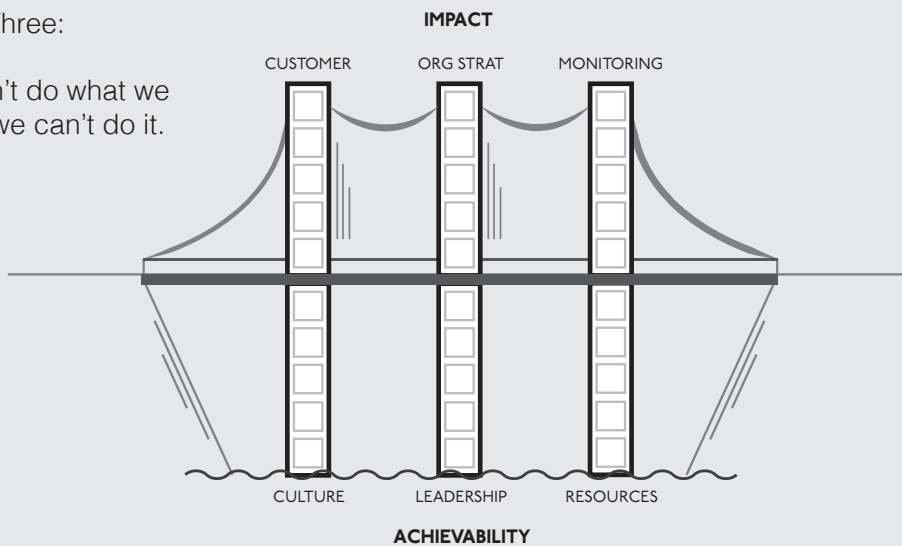


Table 9.

Likert scores

SCORE	DEFINITION
5	'Perfect, we can do it today!'
4	'Looks good with a few tweaks'
3	'I'm not sure on this...'
2	'This is going to be tricky'
1	'It's a none starter.'

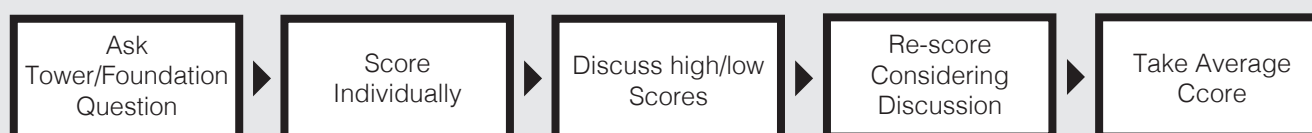


Figure 38.

Scoring approach

This approach aims to bring to light different perspectives and create emergence through discussion between workshop participants leading to more of a consensus score.

Following the completion of scoring each part of the bridge, the next phase of the workshop will be to improve the towers and foundations with low scores. This second part of the workshop would be a focus around discussing either organisational or concept transformation activities which are required to improve the stability of a bridge thus improving the alignment prospects.

To coordinate this discussion, the workshop will use a 'Bridge canvas', shown in figure 39, which will be used to facilitate the scoring directly onto the towers or foundations; the justification for those scores in area 2 and finally the bridge improvement aspects in area 3.

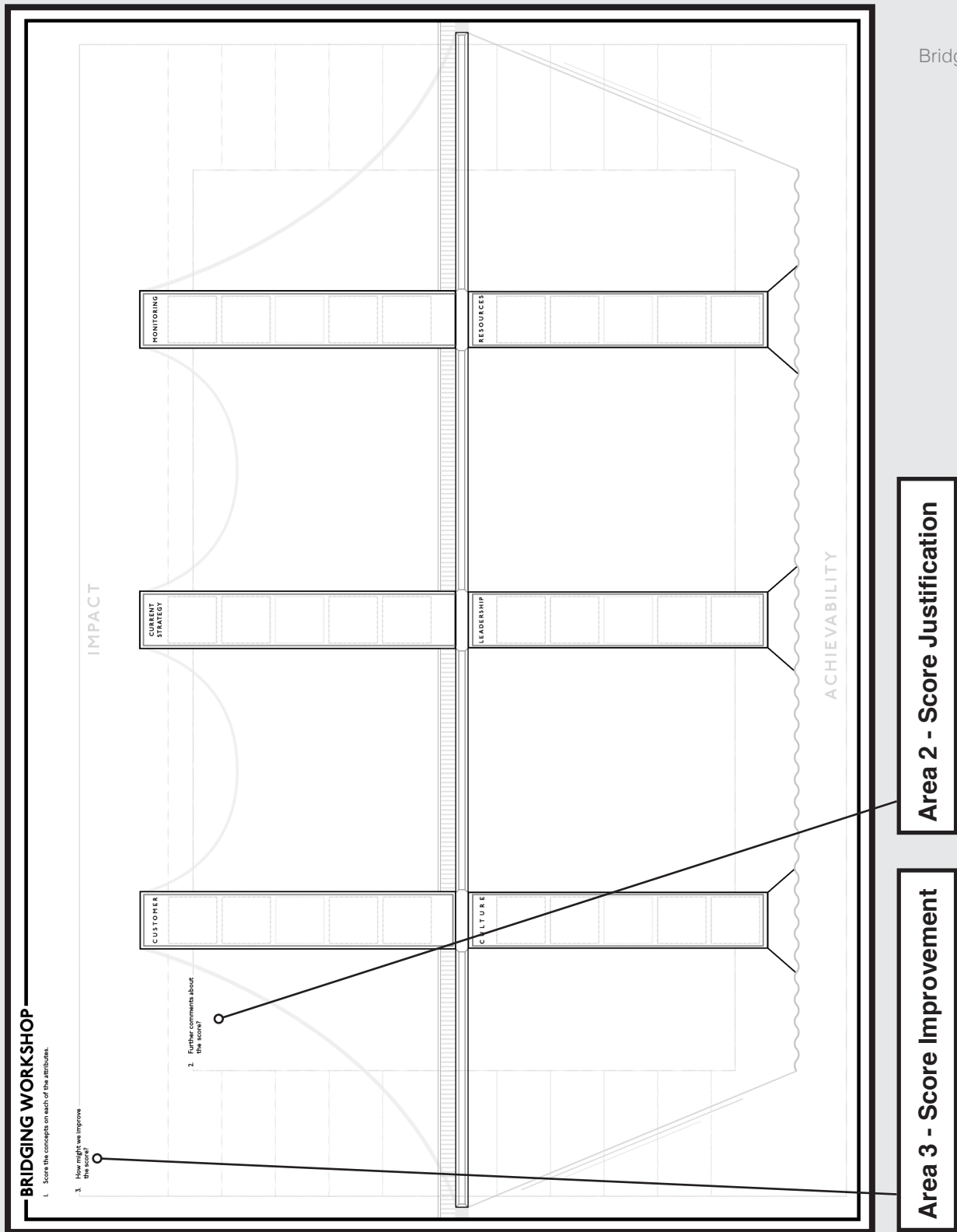


Figure 39.
Bridge Canvas

FEEDBACK

As with the first proposal and canvases, the bridging workshop was shown internally to the Kraftwerk senior and UX team with their feedback outlined in table 10

Table 10.

Bridge workshop
feedback

CRITERIA	FEEDBACK
Does it facilitate relating concepts to the business?	It facilitates the discussion as to what needs to be done, which was a step missing in the initial workshop.
Is the approach clear	It is a very simple and playful approach to explaining the OEF with a clear metaphor which easily explains the challenge of the valley of death.
Does it enable the product owner to select an idea?	It informs and strengthens the product owners case as to how they can sell an idea internally on any idea they wish to choose.
The Overall quality of execution	Very strong visual model of using a bridge, making it clear as to what parts do or do not align.

The feedback from the workshop was very positive given its use of a clear metaphor as well as its use of visualisation to communicate a concepts alignment with a business.

Given this new approach did not prescribe an idea to a client, the Kraftwerk team were enthusiastic about this approach as it enabled more radical concepts to be selected and then aligned into a business on. As such the greenlight was given to test and develop this on a live project.

7.2.1 CASE 2

To test this approach, an on going project was selected where a concept was underdevelopment and in the closing stages of development before a concept would be proposed to the internal project sponsors.

This project was with a large fashion brand; who came to Kraftwerk to develop a digitalised sample sale store for their employees. Existing sample sales had been held in a physical space; however, in an effort to reduce costs Kraftwerk were briefed to create an online version of the store.

WORKSHOP

The bridging workshop approach was scheduled after the concept phase. The aim of the bridging workshop would be to assess how the single proposal aligned to the business and how it's alignment could be improved.

Participants in the workshop included the product owner and a project manager from client as well as a senior UX Designer and myself.

Through the development of the prototype customers had been included in the testing and development of the user experience to validate the functionality of the concept. At the same time a backstage set of activities had been defined, as shown in figure 40.

Figure 40.

Proposed backstage activities of concept.






Given the different nature of the concept being assessed; rather than being a selection of concepts but instead a single backstage process, the approach around the workshop was altered.

Instead of assessing the process as a whole, each proposed steps in the backstage process would be discussed based on the questions outlined in table 6. Following the discussion each part of the process would receive a sticker and a score out of three.

Table 11.

Scores for bridge ranking

SCORE	DEFINITION
	We can do this today.
	Some changes need to be made to our existing activities.
	We don't currently do this.

The purpose of reducing the states in the likert scale and combining the scoring following a discussion was to limit the length of the workshop. In order to score each of the 14 steps on 6 criteria would have proved too long. Instead, the criteria questions were posed to workshop participants, and they were asked to decide on a score.

While this approach was different, it still followed the same method of discussion and scoring outlined in the proposal. Further to this, given the multiple aspects to score, the canvas was also dropped in favour of working directly over the service blueprint.

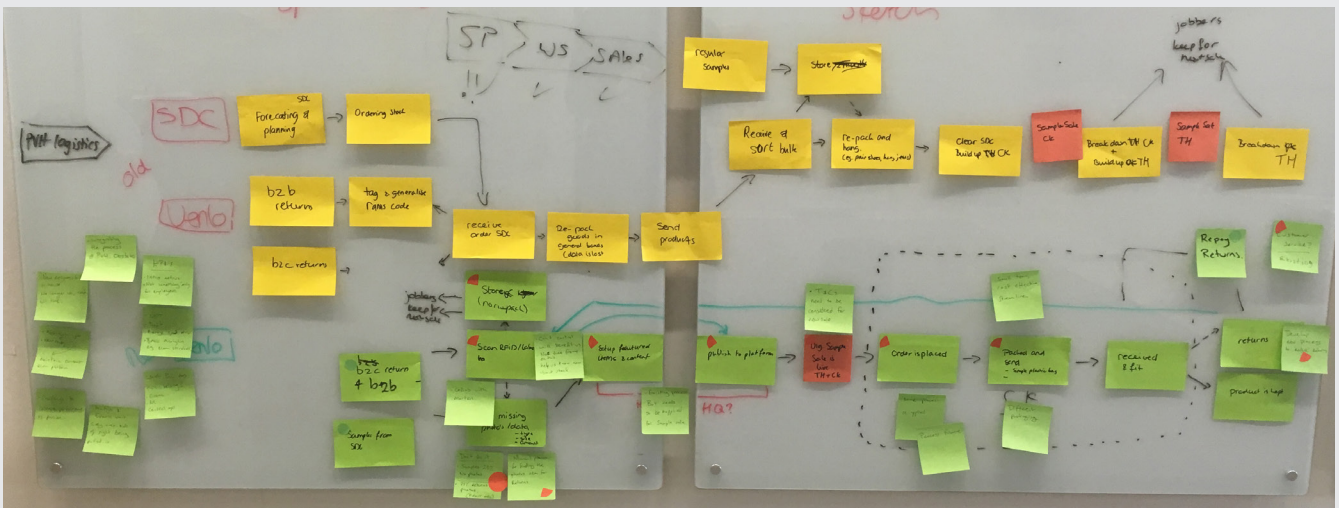
RESULTS

Over the course of two hours, the exercise of scoring each part of the workshop was completed with new proposals made as shown in figure 41.

The result of running through the proposed process highlighted two further steps which had yet to be considered in the process and scored seven as processes as already in place, eight which currently existed but required changes and one step which did not exist.

Figure 41.

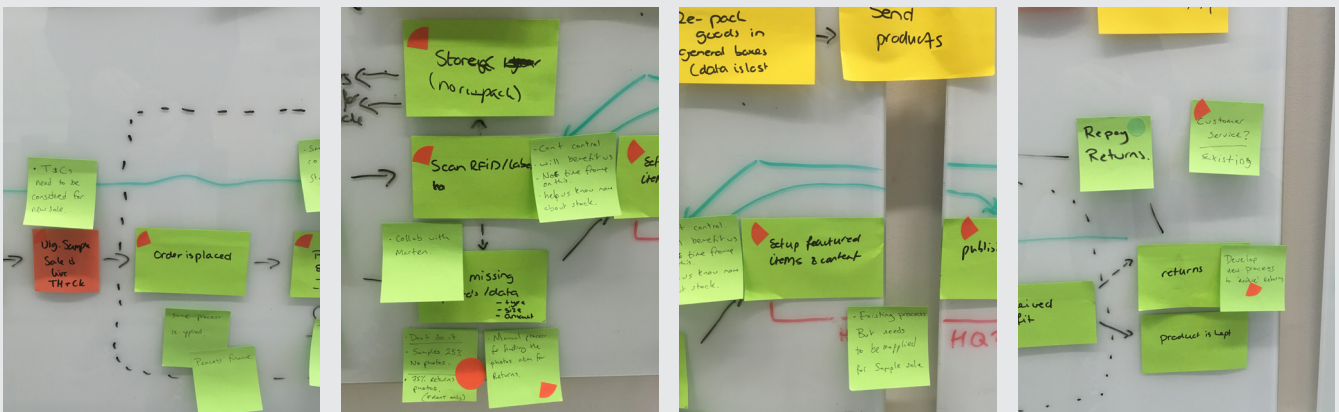
Backstage process
after bridging
workshop



As shown in figure 42 comments were bullet pointed around steps in the process along with suggestions as to how the score could be improved.

Figure 42.

Justification and
improvements noted
around components

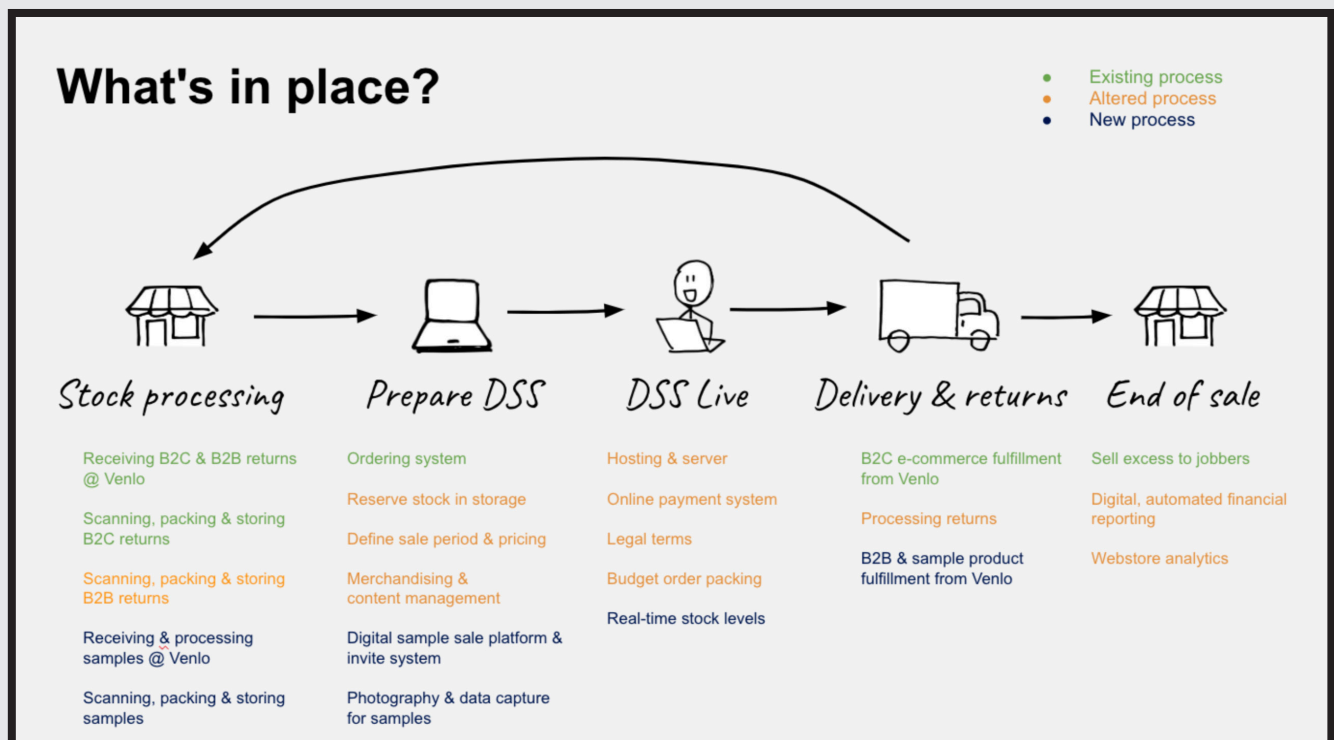


The outcome of this workshop was consolidated into a high level overview of the process in a presentation to the internal project sponsor as shown in figure 43; and was used to indicate the requirements the new process required.

As illustrated in the overview slide, the various steps and resources required were categorised between 'Existing processes' in green, 'altered processes' in orange and 'new processes' in blue.

Figure 43.

Deliverable from bridging workshop



During the presentation, significant time was spent on this slide as the project team and internal stakeholders talked around the specific implications of the proposed concept. The discussion covered aspects either related to altering or adding processes.

Through this discussion, a new backstage process was proposed which compromised between what the client currently did and what the concept required. Following this presentation the concept was given the budget to move into a pilot.

FEEDBACK

Following the presentation a group interview was organised with the product owner and project manager from the client. The interview was semi-structured covering the same criteria as featured in the idea selection workshop.

The response from the group interview was very positive, in that the approach enabled them to have a structured discussion around all the aspects which were relevant aligning the concept to their organisation.

Based on the outcome of the workshop, the product owner who delivered the presentation felt much more confident in discussing the implications the concept as opposed to offering the concept isolation. She believed the fact the project moved to a pilot was attributable to the outcome of the bridging workshop, in that it enabled her to have a *'more mature discussion'* around the integration of the concept to existing processes.

The approach which was used was also found to be clear and pragmatic, including the questions surrounding each criteria and the process of ranking. The questions from the bridging workshop which were used to direct the discussion were not found to be difficult given the fact that both the product owner and project manager had conducted extensive research with internal stakeholders to understand the current state of the firm, enabling them to give informed answers.

A criticism which was made however, was the organisation of the information once workshop was complete as shown in figure 41. From their perspective, because of the clustered information, and same coloured post-its, gaining an overview of the findings from the workshop was challenging. For them having a synopsis of the workshop would have made formulating the next steps easier and more timely.

DISCUSSION

While this workshop did not directly reflect the proposed bridging workshop approach, it did use the same method which had been adapted for this specific project.

The positive feedback from the group interview as well as the concept being taken forward to pilot, validated the method as a means of aligning a concept and an organisation.

The limitations of the workshop were that due to the small number of participants and the complexity of the backstage process as the concept, meant that the execution of the approach was not as rigid as was outlined in the bridging workshop proposal. The implications of this was that the approach was less structured resulting in challenges on focusing on the specific components of the bridging workshop.

Given the nature of the multiple topics of the OEF and how they all influence each other, it is important to be able to compartmentalise the complexity in order to clearly address each aspect. While the questions in the workshop proved to be useful, the process would have benefited greatly with more structure. This should have been done with the proposed canvas, with an additional overview/conclusion document.

7.2.2

Design & Development

-

Proposal 2.1

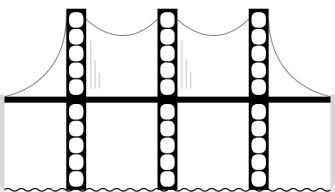
Bridging Workshop Overview Form

The feedback from the case 2 workshop validated the approach of bridging versus prescribing an idea. From the workshop however, there was a need for structure, especially in the form of an overview at the end of the workshop.

As such, a 'bridge plan' was developed as shown in figure 44, which aims to be an overview document for the workshop on; what each tower and foundation was scored; its reasons, and proposals on how it can be improved.

BRIDGE PLAN

Date: _____
Product Owner: _____



Concept: _____

Client Organisation: _____

CUSTOMER /5	ORGANISATIONAL STRATEGY /5	MONITORING /5
Why this score: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	Why this score: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	Why this score: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>
How can we improve it: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	How can we improve it: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	How can we improve it: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>

CULTURE /5	LEADERSHIP /5	RESOURCES /5
Why this score: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	Why this score: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	Why this score: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>
How can we improve it: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	How can we improve it: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>	How can we improve it: <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div> <div style="border-bottom: 1px solid black; height: 15px; width: 100%; margin-bottom: 5px;"></div>

Figure 44.

Bridge plan summary
document

At the top of the bridge plan, there is a smaller diagram of the bridge to reflect the outcome of the workshop along with the concept indicated on one side of the Darwinian sea and the business on the opposing side.

With this document, the intention is that following the workshop a product owner can take the bridge plan to help inform the internal selling by outlining the next steps a concept would require as was the case in summary slide from case two shown in figure 43.

To test the full workshop as outlined in 'proposal 2.0' and with the bridge plan, a third workshop was organised. Given the timing of projects at Kraftwerk, it was not possible to schedule the workshop with a client, however, an ongoing project was selected and an internal team was selected to roleplay the positions of the client.

7.2.2 CASE 3

The project selected to test the complete bridging workshop was based on a brief from a highstreet retailer, challenging Kraftwerk to look at new ways they could innovate their in store customer and employee experience.

The status of the actual project was after the opportunity workshop where five concepts had been proposed to the product owner, which was directly in line with where the bridging workshop was proposed.

WORKSHOP

The bridging workshop was scheduled to take 90 minutes and included four participants from the Kraftwerk UX team, who had given feedback on the proposals, and would play the role of client stakeholders.

The stakeholders which were picked included the product owner, head of operations, head of HR, head of customer experience. To assist the UX team in familiarising themselves with these roles and the workshop a briefing pack was sent to them as well as descriptions of their roles based on the transcripts from interviews with the real client employees, which is included in appendix F.

The setup of the workshop, as outlined in proposal 2.0 would include an introduction to the workshop, recap on concepts, selection of their favourite concept and then the bridging exercise include scoring and improving. The final part of the workshop, based on proposal 2.1, would then also include the bridge plan to summarise the approach.

RESULTS

Through the workshop a concept was selected out of a majority of 3 to 1 to be bridged into the business. During the bridging, as shown on the completed canvas in

figure 45, a number of challenges were raised around the selected concept as to the value it could deliver to the customer and how that aligned with the company strategy and measurements for success.

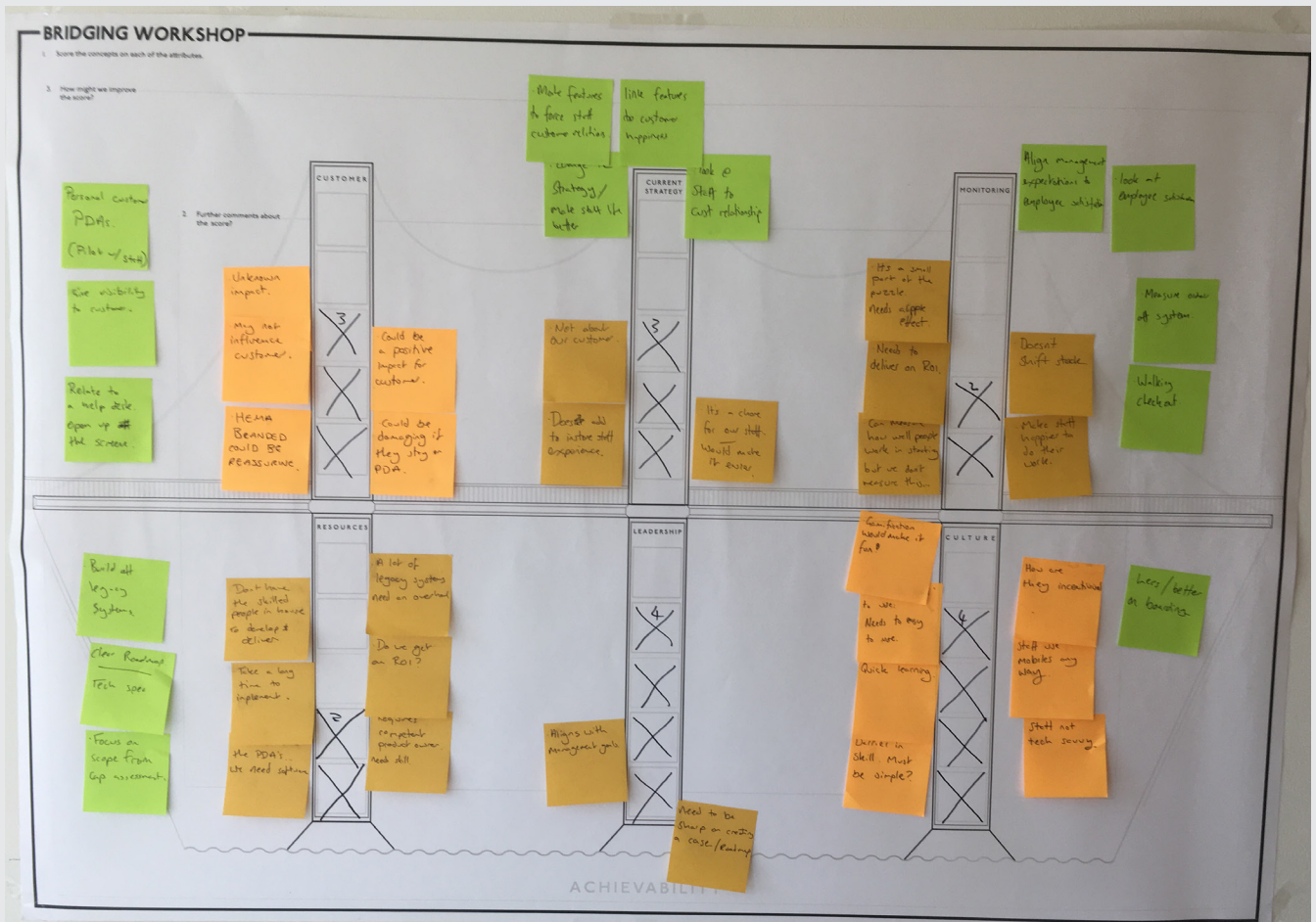


Figure 45.

Completed Bridge Blueprint

On the other hand, the proposed concept was within the scope of the organisations resources and would likely have support from leadership.

These results were identified by the number of blocks crossed off on each foundation and tower showing the lack of stability in the bridge. Indicated by the orange post-its were the reasons for the score which were taken during the discussion between the first and second voting.

Through these discussions, typically on the second round of voting the individual with the outlier scores

moved it more inline with the consensus of the group.

Following this, the green post-its highlighted how these aspects could be improved such as for monitoring 'The concept to also focus on customer satisfaction if it is to add to how we measure success' or 'we need to redefine KPI's to consider employee efficiency'.

The results of the workshop were then condensed into proposals as shown in the bridge plan shown in figure 46

Figure 46.

Completed bridge plan

Date: 28/06/15

Product Owner: Casper

Concept: Mijn Werkdag

BRIDGE PLAN

Client Organisation: HEMA

CUSTOMER	3/5	ORGANISATIONAL STRATEGY	3/5	MONITORING	2/5
<p>Why this score: No benefit for customer.</p> <p>How can we improve it: Relate features to allow in store staff to better help the customers. Not only on stock management.</p>		<p>Why this score: More focused on employee than customer benefits.</p> <p>How can we improve it: Make an explicit focus on relating features to customer journey.</p>		<p>Why this score: In store activities not measured on efficiency.</p> <p>How can we improve it: Introduce new metrics to measure speed of job done & customer engagement.</p>	
CULTURE	4/5	LEADERSHIP	4/5	RESOURCES	2/5
<p>Why this score: Current process doesn't support in store activities, this facilitates process.</p> <p>How can we improve it: Tie it into employee training.</p>		<p>Why this score: There is a clear mandate to improve employee experience.</p> <p>How can we improve it: Ensure the roadmap is clear and align with conflicting KPI's and strategy.</p>		<p>Why this score: We do not have technical skill or data architecture to pull this off.</p> <p>How can we improve it: Break down an explicit roadmap for a step by step scaling plan.</p>	

FEEDBACK

Following the workshop, a group interview was conducted with the participants of the workshop. The feedback as with the case 2 workshop was positive, highlighting the approaches strength was it enabled them to

compartmentalise the various criterion allowing for specific discussion on each aspect, and that in doing so did not take any aspect for granted.

Through this approach, the participants felt that splitting the workshop into the scoring discussion followed by the improvement discussion allowed for a clear structure in how to think about the concepts.

This structure was also said to benefit the discussion phase during the scoring as it enabled the participants to talk about specific challenges related to culture, leadership, monitoring etc to integrate it into the business; with one participant stating:

‘Our concept one pagers are too vague, but this goes into detail and hits everything’

Comments were made however, around only bridging one concept. The feeling by the attendees was that by only scoring one concept, it made the scoring ‘arbitrary’ as participants did not have anything to compare against. Instead they felt the workshop would be improved by scoring multiple ideas and then deciding on one to bridge.

In addition to this, the outcome of the workshop, which was the bridgeplan was felt to be too high level having lost the detailed discussion which took place in the workshop.

7.2.4 **CONCLUSION & DISCUSSION**

The overall feedback of the workshop was that it was a *‘great tool to facilitate a discussion’*, however to benefit the discussion further concepts would have to be included to provide a benchmark against.

The purpose of allowing the workshop participants to pick their ‘favourite’ idea, was meant enable them to bridge the concept which they were most excited or passionate about. The reality however, from the feedback indicated that multiple options still need to be considered as

ultimately the selection of a concept is not purely a 'heart over head' decision.

Although not raised in the feedback, scoring the criteria 'customer' on the bridge proved to be challenging for the workshop participants. This was due to the fact that the proposed concept in the workshop was directed as shop assistants and not the instore customer. Through discussion, this point was rectified, however, further developments should consider what term to use when addressing the user.

The introduction of the 'bridge plan' overview document also caused challenges as the space for the product owner to fill out the details of the workshop were considered too small. Instead the proposed bridge plan in figure 46 should be used as an overview, but with supplementary pages.

Given this workshop was a role play, it is not possible to know whether the approach would have led to a concept being piloted. However, feedback from the participants and the result and revisions from case 2 highlight an approach which enables a design agency to facilitate aligning a concept to their clients organisation.

7.3

Design & Development

- Conclusions

The findings from this development phase, identified two key aspects related to aligning a concept to a business. The first being which information needed to be gathered and the second the method in which this activity is facilitated.

In the first instance, based on early feedback from the OEF and feedback throughout the workshops, the criteria outlined between impact and achievability were found to be relevant to the challenge of aligning a concept and an organisation. Through iteration's addressing these points as low level questions enabled participants easily engage with the topics and provide insights as to how these aspects may influence a topic.

By enabling a structured discussion around each of the criteria, attendees were able to compartmentalise the complexity of adopting a concept by focusing on each aspect. The result of this was that all aspects were addressed and no criteria taken for granted when focusing on organisational championing.

A repeated challenge however, which came up was the importance of having participants in the room able to answer the questions. While in case 2 the workshop participants were well informed to answer the questions, in cases 1 and 3 challenges were highlighted. In an ideal scenario ensuring all those with a stake in the concept attend the workshop should be a prerequisite. However, in practice ensuring all key stakeholders are in the same room is unlikely and as such efforts should be made to inform attendees of the required information prior to the workshop.

More specifically on the criteria, an issue arose on the criteria of 'customer'. For cases 2 and 3, the concepts were to be used by internal staff and not by who they defined as their customers who are the consumers. As such related to this, the wording of customer should be changed more broadly to 'user'; targeting the individual who would directly use the concept. The benefit of this being is that it broadens the OEF criteria to consider internal projects which aren't customer facing.

Secondly, the development of proposals 1.0, 2.0 and 2.1, outlined a preferred method of aligning a concept. The strengths from the idea selection workshop were that it enabled an assessment of several concepts as to how they aligned to an organisation. Where it lacked however, which was a core feature of the bridging workshop, which was identifying how the alignment of a concept could be improved.

The approach adopted in the bridging workshop, as opposed to the idea selection workshop focused on a discussion between workshop participants with the aim to create a shared view as to the impact of a concept.

This approach of facilitating an open discussion enabled different stakeholders to share their points of view with the group, and identify any aspects which may not have otherwise been considered.

The weakness however, of the bridging workshop, was that it focused the workshops attention on only scoring and bridging one concept. While this allowed for a detailed discussion on bridging a single idea, participants felt that the scoring exercise was arbitrary, as the bridge score could not be related to anything else. Instead, scoring multiple concepts, as with the idea selection workshop, would allow for a better decision as to which idea to bridge.

Based on this feedback, improved workshop approach would feature several scoring sections, outlined in 'area 2' on the bridge canvas as a means of comparing results, using the same scoring approach as in the bridging workshop. Where this new workshop would differ however, is the participants would then decide based on the scores of the bridges, which one to ultimately improve and align with the organisation.

A further aspect to consider in the workshop is the importance of organising the workshop in a clear and coherent way. Based on the feedback from case 2, while the outcome of the workshop was positive, criticisms were made around how structured the information was. The addition of the bridge canvas greatly improved this in case 3 ultimately leading to a clearer and more structured discussion.

The bridge plan also proved a useful overview of the workshop, however it's limited space for comments raised challenges over information being lost. As such an additional one pager for towers and foundations should be included to avoid any information being lost.

The challenge set out in the development phase was to create an approach which enables designers to better relate their concepts to organisations. Through

development, it was found that the best approach to do this is to facilitate a discussion around aspects which are key to concept and organisational alignment.

From the development of the bridging workshop a solution has been found that has resulted in a concept being adopted and positive feedback from workshop participants. Given that this approach has been tested twice, and the changes required are minimal, the next part of the report will outline the final workshop proposal to be used to align concepts and client organisations.

Final Deliverable

- Bridging Workshop

The bridging workshop is an approach used to identify misalignment between a new product or service proposal within the current state of an organisation, and then capture proposals around improving alignment.

The phenomena which this workshop is aiming to tackle is known as the valley of death, and as such the central metaphor used in the workshop is a bridge as shown in figure 47 (overleaf).

The workshop bridges a concept and the current state of an organisation, first by assessing the initial proposals alignment, and then by improving it through suggesting organisational transformation or concept integration activities.

Completing filling out a bridge takes part throughout the course of a workshop which is facilitated by the design agency using the bridge canvas shown in figure 47. In the case of Kraftwerk this is done by UX designers who are responsible for workshops. The facilitation slides are outlined in appendix G.

The workshop can be used either as an approach to assess and bridge a single concept, or assess multiple concepts leading to the decision to bridge only one.

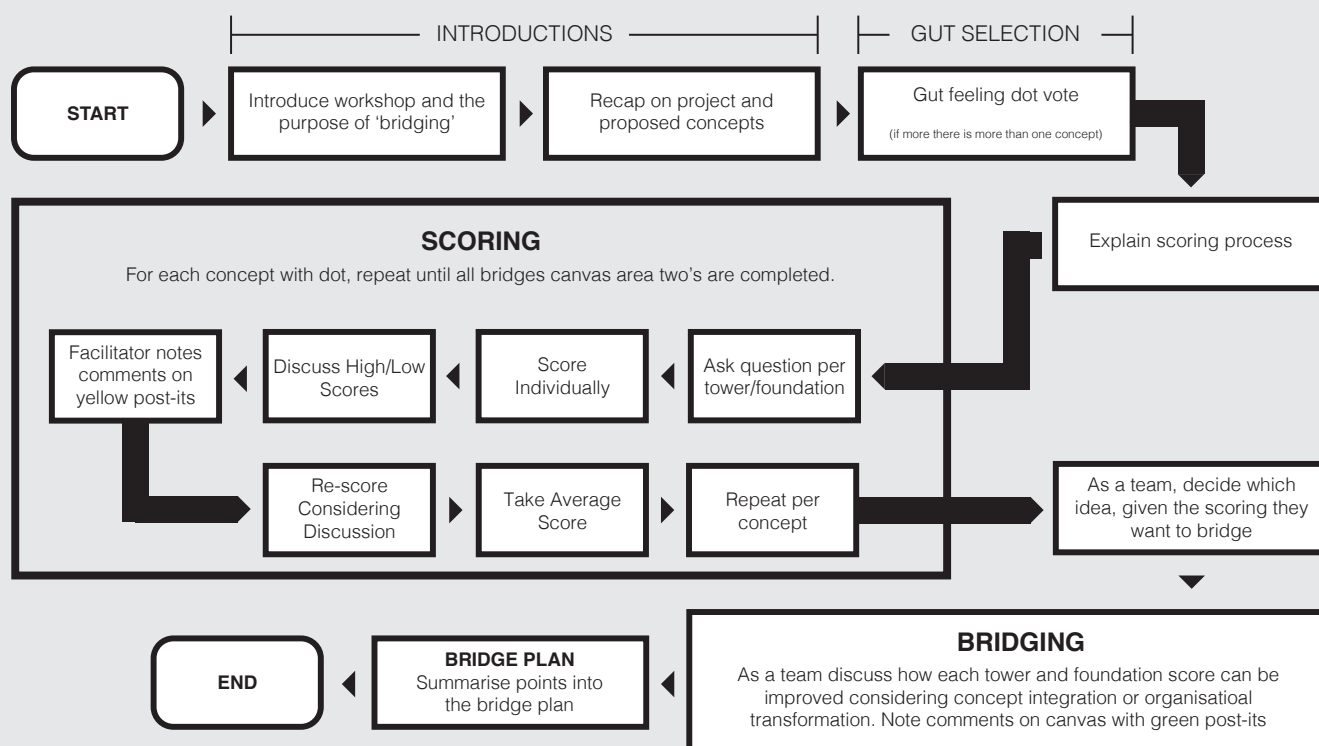
PROCESS

The full process is illustrated in figure 48, but there are namely two distinct parts. These include scoring and bridging (the term used for improving alignment between a concept and the business).

SCORING

The scoring process is used to assess the current alignment of a concept to the as-is state of a client organisation. The six criteria are split between achievability which includes; Organisational culture, Leadership and Resources; and Impact which includes; user, organisational strategy and monitoring.

Figure 48.

Bridge Workshop
Process

CRITERIA	QUESTIONS
Resources	Do we have the equipment and skills to achieve this?
Monitoring	Does this contribute to how we measure success?
Culture	Are our employees motivated to engage with this?
User	Does this do what our users want?
Leadership	Is leadership able to support this idea?
Organisational Strategy	Does this fit who we are as an organisation and where we are going?

Table 12.

Judging Criteria and
questions

SCORE	DEFINITION
5	'Perfect, we can do it today!'
4	'Looks good with a few tweaks'
3	'I'm not sure on this...'
2	'This is going to be tricky'
1	'It's a none starter.'

Table 13.

Scores workshop
participants can
give

BRIDGING WORKSHOP

1. Score the concepts on each of the attributes.

3. How might we improve the score?

2. Further comments about the score?

IMPACT

USER

CURRENT STRATEGY

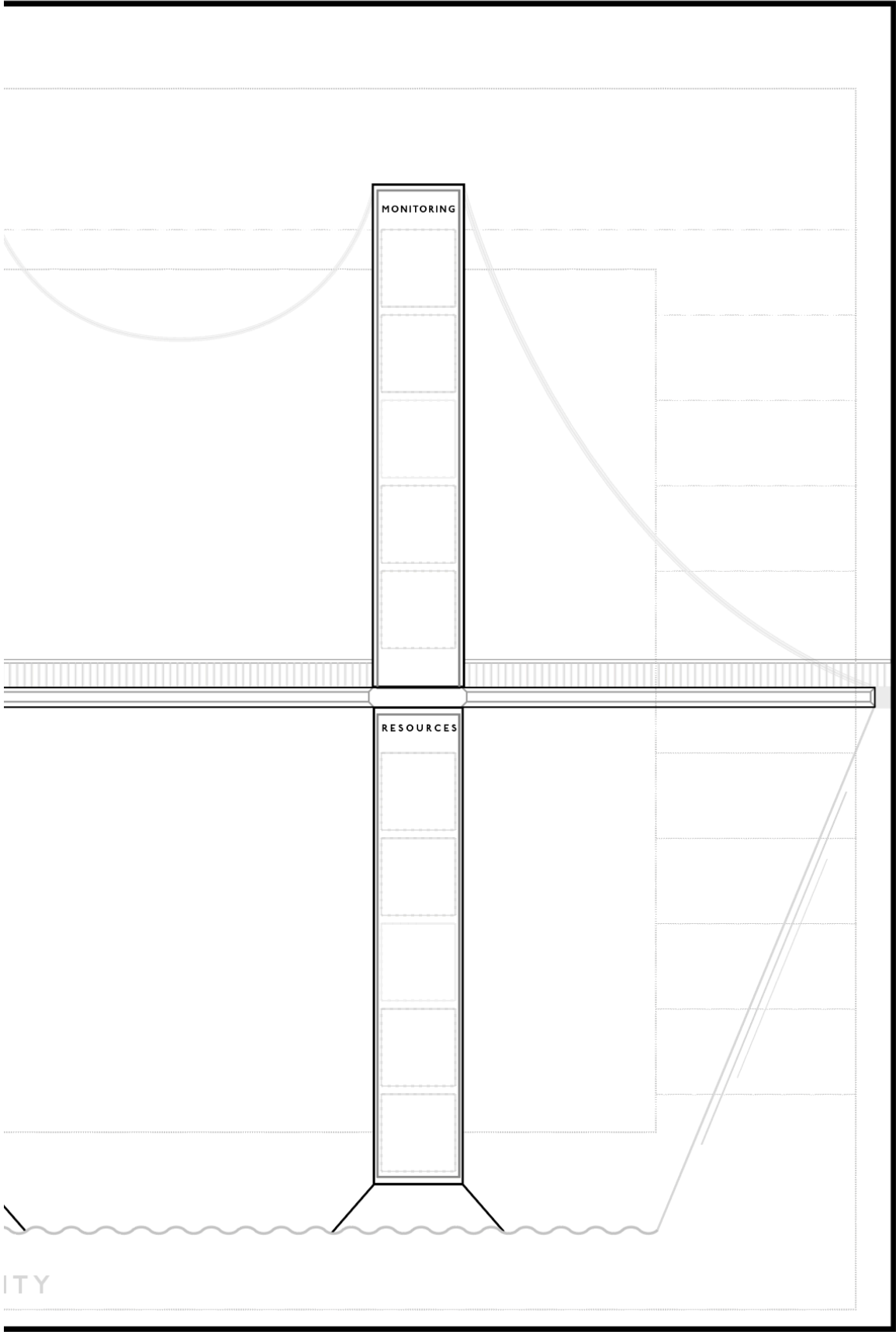
CULTURE

LEADERSHIP

ACHIEVABIL

Figure 47.

Bridge
Workshop
Canvas



Participants are asked questions per criteria in the order shown in table 12 and asked to score them based on their out of one to five using the scale shown in table 13.

Asking the questions in this order, builds the bridge from both sides of the valley from the tangible resources and performance metrics of the organisation first, followed by the need it fulfils for the customer and the support it can gain from the organisations culture. This then ends with identifying whether leadership can support this concept and if it adds to the purpose of the firm.

The process of scoring is split into three parts. In the first part participants hear the question and score independently, showing their answer to the group on a printed deck of cards numbered one to five. Following this, the highest and lowest scores put forward their reasons for their results in a discussion phase, where the facilitator notes down their reasons. In the final part of the scoring a second vote is cast considering the discussion and the average score it taken.

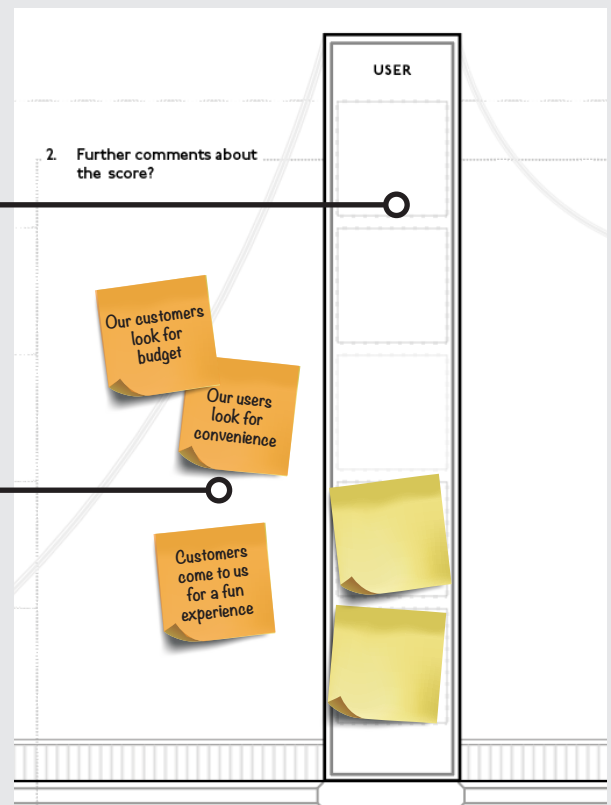
This process is reflected onto the bridge canvas, with the

Figure 49.

Scoring process per tower or foundation.

Scoring onto tower or foundation

Space for comments related to score



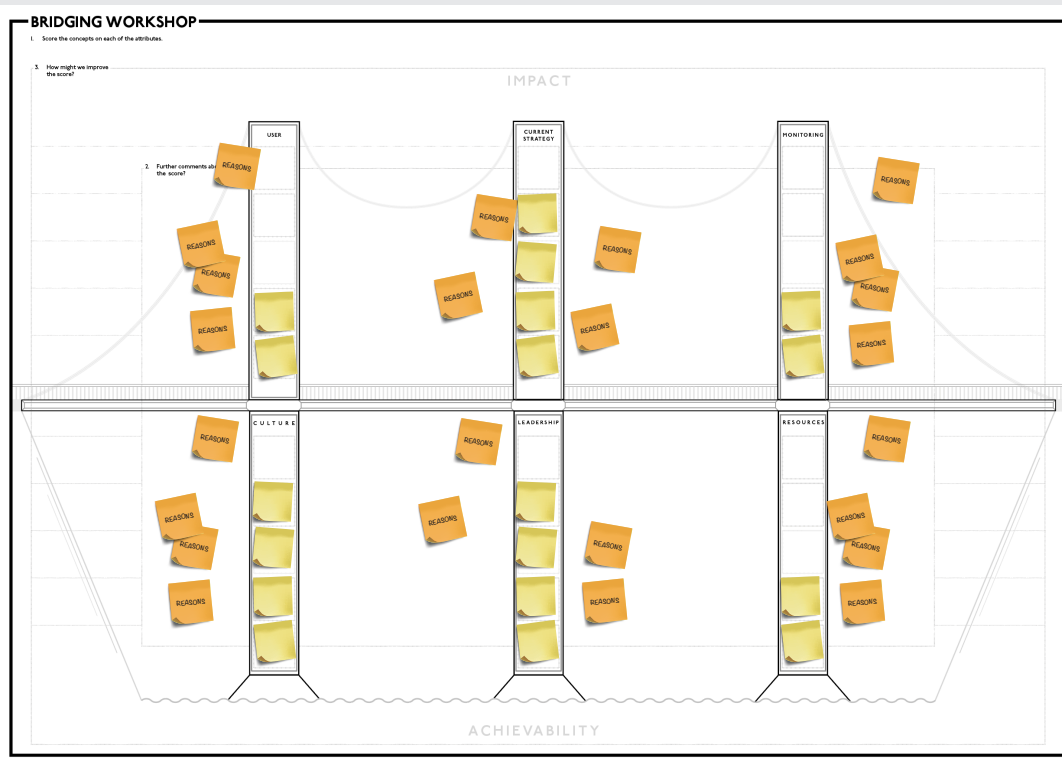


Figure 50.
Example of a scored
bridge canvas.

scores and comments placed into area 2 as shown in figure 49, and repeated until the bridge is complete as shown in figure 50.

From here we can see how well a concept aligns to a business by gaining an overview of the construction of the bridge.

Looking at the example above in figure 50, we can interpret this as a concept which is inline with the organisational strategy, and is likely to have support from leadership and the organisational culture. However, there are challenges around the value it delivers to the user and organisations resources and monitoring aspects are not yet aligned.

This activity is repeated for the number of concepts which are factored in the workshop.

BRIDGING

The workshop then moves to the bridging phase. In this part, workshop attendees select a single concept which would like to discuss how best to integrate it into the business.

To do this the facilitator, per foundation and tower, reads the score and rational per criteria, and invites participants to suggest how the score or alignment may be improved.

The suggestions are noted onto a separate colour posit and applied in area 3 next to it's corresponding tower or foundation as shown in figure 51 until the bridge is complete as shown in figure 52.

Figure 51.

Concept improvement suggestions

Space for comments related to improving the score

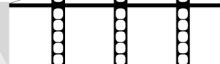


Figure 52.

Completed Canvas



The final part of the bridging workshop is the capturing of the outcome of the discussion into the bridging plan. This document aims to summarise the scores, the reasons they received them and suggestions on how to improve them.

<div style="display: flex; justify-content: space-between;"> Date: _____ Product Owner: _____ </div> <div style="text-align: center; margin: 10px 0;">  <p>BRIDGE PLAN</p> </div>		
Concept: _____		Client Organisation: _____
USER / 5	ORGANISATIONAL STRATEGY / 5	MONITORING / 5
Why this score: _____ _____ _____ How can we improve it: _____ _____ _____ _____ _____	Why this score: _____ _____ _____ How can we improve it: _____ _____ _____ _____ _____	Why this score: _____ _____ _____ How can we improve it: _____ _____ _____ _____ _____
CULTURE / 5	LEADERSHIP / 5	RESOURCES / 5
Why this score: _____ _____ _____ How can we improve it: _____ _____ _____ _____ _____	Why this score: _____ _____ _____ How can we improve it: _____ _____ _____ _____ _____	Why this score: _____ _____ _____ How can we improve it: _____ _____ _____ _____ _____

Bridge plan
overview form

[illegible]

Bridge plan criteria
specific form

SETUP

The workshop is intended to be executed when either a single or multiple concepts have been proposed. For single concepts, the expected time to complete the workshop based on the test cases is 2 hours including scoring and bridging.

For multiple concepts, where the aim is to be assess and score several ideas more time should be allowed. Based on the workshops during development, the scoring of a single concept plus the discussion lasted 40 minutes.

Participants in the workshop from the client organisation should include a broad range of expertise including the product owner, those responsible for the idea after implementation and a mix of operational and human resource staff.

Prior to the workshop, participants should be briefed on the questions they will be asked in order to familiarise themselves with the topics they will face in the workshop.

The workshop requires at least one facilitator, bridge canvases for the number of concepts, a bridge plan and at least different 3 coloured posits.

FEEDBACK

Following the development of the bridge workshop during development, there has been a lot of enthusiasm for the approach.

As noted by the Kraftwerk team, the strength of the bridge workshop is that it outlines in a simple and engaging way an approach to align a concept into a client organisation.

Feedback from the Kraftwerk senior team, who have provided feedback throughout is noted in table 14.

CRITERIA	FEEDBACK
Does it facilitate relating concepts to the business?	The strength of this workshop is that as the name suggests is all about bridging. The first part of the workshop sensetises people to the challenges of relating an idea to their business, with the second part focusing on alignment. Even if this workshop does not result in alignment, it at least is the start of a more informed conversation.
Is the approach clear	It is a clear approach which is able to explain something which is otherwise very complex in an engaging way.
Does it enable the product owner to select an idea?	By assessing multiple concepts, the product owner can have a more informed view around concepts. While the product owner may not make a decision, this approach equips them with the right knowledge to have better discussions within their organisation.
The Overall quality of execution	Again, the visual metaphor of the bridge is very strong and clearly explains the purpose of the workshop. The 'bridge plan' is a useful synopsis of the workshop, however, we would prefer it digitised.

Table 14.

Bridge workshop feedback

The main feedback of this approach is the strength of the metaphor used to simply convey the process of aligning a concept to an organisation.

The concrete aim of gaining a concrete decision out of the workshop cannot be guarenteed, as was seen in the idea selection workshop; however, with this bridging approach it is believed that it enables the Kraftwerk team to facilitate this process with their product owners.

With the new addition of the more detailed bridge plan, the Kraftwerk team decided to integrate the workshop into their existing process, offering it as a workshop after the opportunity workshop.

Final Conclusions

The need for design thinking is increasing as organisations shift their focus towards user experience. This change in focus, challenges the status quo within organisations who over time have created norms, structures and processes.

While the popularity of design can only be a good thing for practitioners, it does call on designers to consider what value they wish to deliver to organisations; whether it is simply proposing future concepts for tomorrow, or delivering workable solutions for today.

The current tools in the design toolbox have the ability to deliver either of these, however when working with legacy organisations they fall short of providing enough detail to ensure that concepts can be easily adopted and integrated into the firm. This leads to the Valley of Death.

AIM OF THESIS

The aim of this thesis was to understand the causes behind this misalignment between designers and the organisations they serve, in attempt to ensure that concepts can be realised and deliver value to the organisation and their customers.

The project, in collaboration with Studio Kraftwerk, identified a blindspot in their approach, where there was no individual in the team explicitly taking responsibility for aligning the concept and the organisation. This was instead left to the product owner who is not always dependable. Wider interviews found this to be a shared challenge at other design agencies, and interviews with product owners found they expect the designers to facilitate this process.

Based on this the brief was set to develop an approach to facilitate this bridging activity.

RESEARCH FINDINGS

Through the research phase of the project an understanding as to the cause of this misalignment was gained. A look at what is happening in practice, found that a number of agencies developed strategies that aimed to convince organisations that

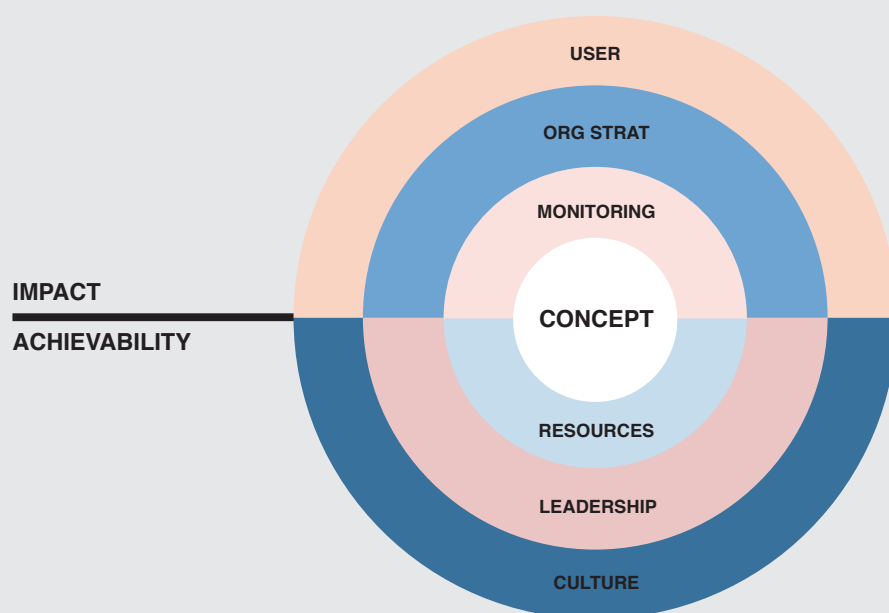
concept proposals were attractive opportunities by addressing the needs of stakeholders, but stopped short of addressing the real organisational implications. Addressing these factors was highlighted as crucial by product owners as a means of ensuring that concepts could be adopted and integrated into an organisation.

These aspects, as discovered through the literature review were identified as being related to an organisations requirements for impact and achievability; namely including the impact a concept would have on the user, organisational strategy and success criteria as well as; organisational culture, leadership and available resources.

These aspects were consolidated into the Organisational Empathy framework shown in figure 55, which identify the key aspects need to be aligned to ensure concept adoption.

Figure 55.

Organisational
Empathy Framework

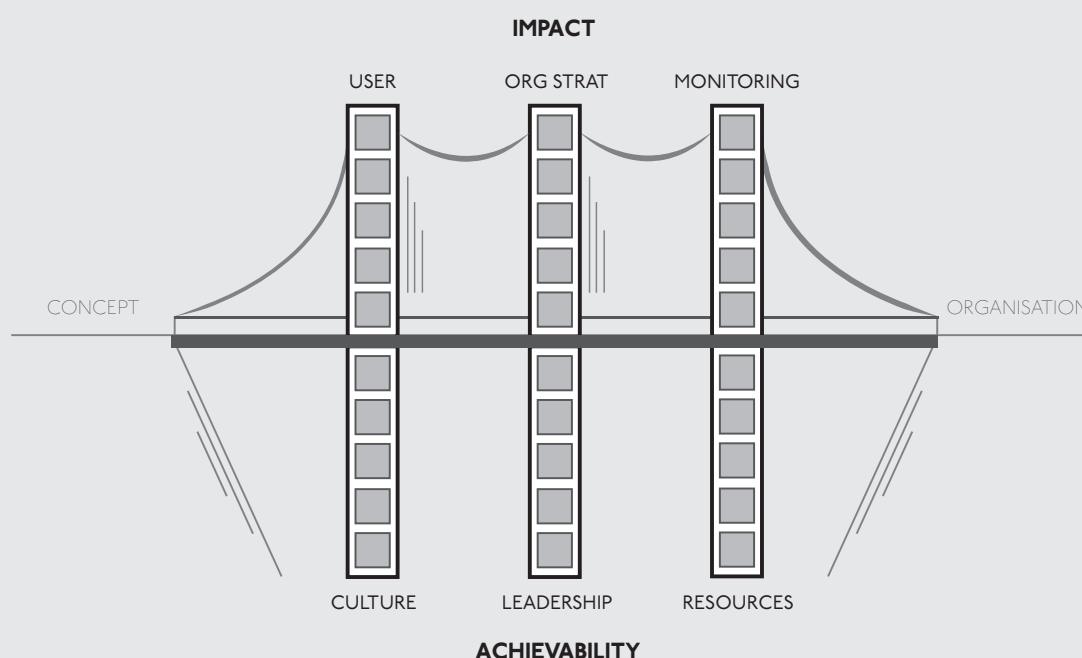


DESIGN SOLUTION

To translate the organisational empathy framework into a tool useful for practitioners, the Bridging workshop was developed to facilitate designers and organisations stakeholders to have a structured discussion around concept alignment. The Bridging workshop identifies the current alignment of a concept, and then attempts to improve alignment on weaker aspects.

Figure 56.

Bridging Workshop



The aim of this activity is to then bridge a concept to an organisation, ensuring it is aligned, using a bridge as a central metaphor for the activity as shown in figure 56.

During the development phase this approach was tested on two projects, resulting in positive feedback. On the one case as part of a live project, the product owner believed the workshop was directly attributable to the successful adoption of the concept as it *'enabled a more mature discussion'* around the proposal. In the other case with designers inside an agency, there was enthusiasm around the approach as it provided a structure to a conversation which *'went into detail and hit everything'*.

LIMITATIONS

One of the limitations throughout this project has been gaining access on the client organisational side. While two interviews were conducted with product owners, a larger sample across multiple industries would have been beneficial to creating a more generalised view of the challenge.

Further to this the OEF is largely based on literature, and while the studies reflect their own qualitative research,

it would have been beneficial to compare an actual adoption process to the proposed workshop criteria. The purpose of this would have been to validate the elements of the oef as important elements in adoption. The challenge here however, is the time required to follow a concept through to adoption given the speed at which organisations work.

IMPLICATIONS FOR PRACTICE

The feedback from practitioners on both sides of the valley of death, highlight the importance of addressing the complexities within a legacy organisation when seeking to adopt new concepts. The Bridging workshop outlined in this thesis provides a tool which compartmentalises this complexity and facilitates the discussion around alignment ultimately leading to adoption.

The benefit of this approach for design practitioners is twofold. On the one hand, agencies are able to see their concepts come to life, while also proving that they are not only able to identify value propositions but actually deliver them. The impact of this client organisations is that they are able to respond to new innovation propositions put forward enabling them to deliver value to their customers, and remain a viable organisation within their market.

IMPLICATIONS FOR DESIGN AND FUTURE WORK

The research done throughout this project, in addition to the tool developed adds to the growing literature related to the fourth order of design, which is related to the systemic integration of design into complex systems.

The organisational empathy framework identifies important aspects to consider when confronted with a complex system such as an organisation, with the bridging workshop being a practical application of this.

While these aspects have been identified as important to

be aligned when delivering value, future research should look at the next steps to actually align a concept, in turn creating actionable next steps.

Based on each of the criteria in the OEF and bridge, supporting research into each criteria would strengthen the exercise of aligning concepts and organisations, creating a program of activities with the bridge approach at it's core.

This future research could be seen as better understanding aspects related to culture, diagnosing the core challenges and then developing a concrete series of next steps.

Further to this, steps should be taken to validate the criteria within the OEF in practice, observing the influence these factors have over a longer adoption period.

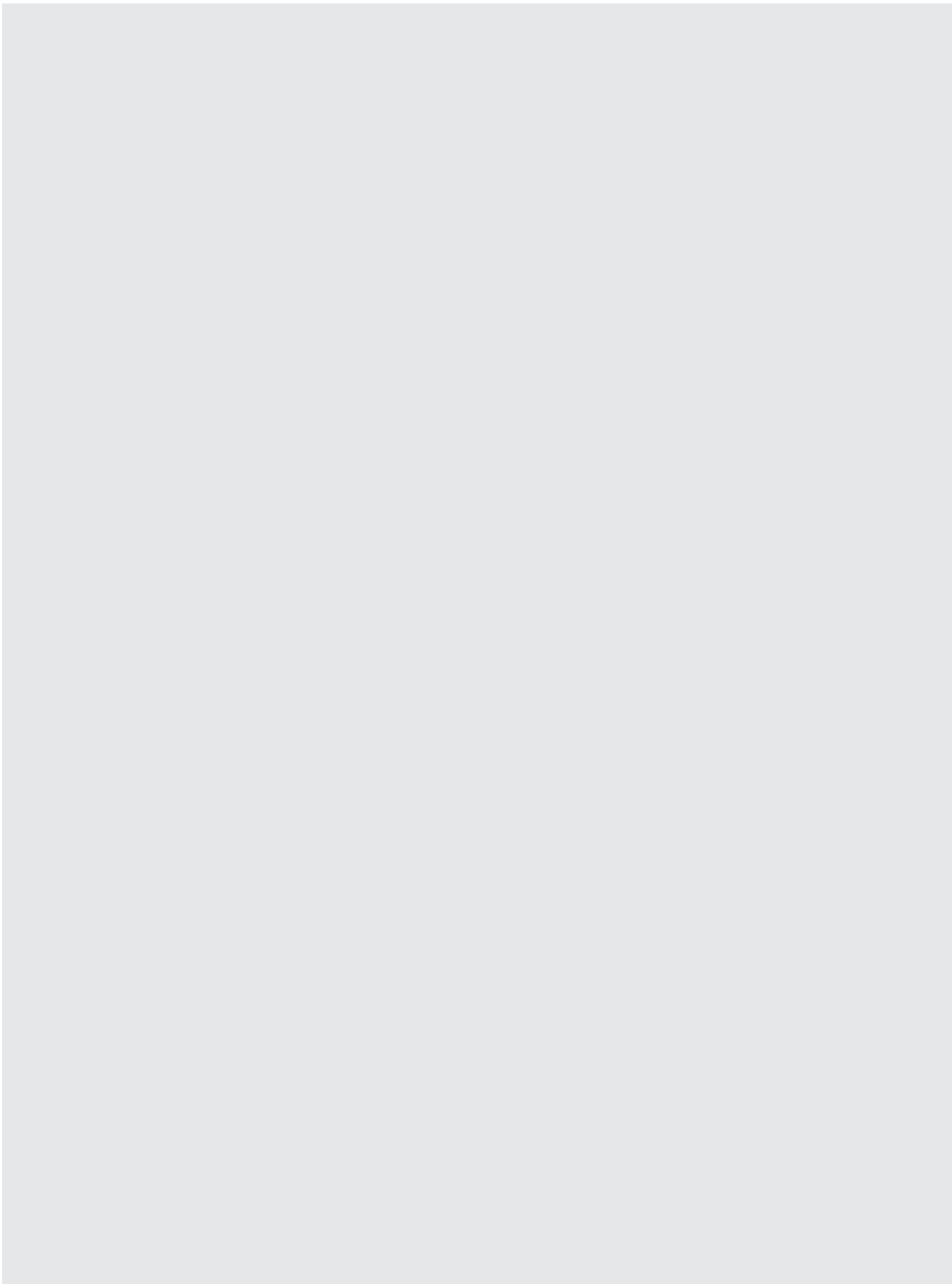
PERSONAL REFLECTION

Ensuring concepts are able to reach the market led me to pursue a masters in the first place, having been in position of working at agencies where I had worked projects which had failed to be adopted.

Throughout a mix of practitioner and academic research, I have been able to reflect on my previous experience and the challenges I faced, and see that this challenge was not unique to me, but infact shared across the industry at large.

Based on my findings, the bridging workshop aimed to be a first step towards seeing concepts being adopted by facilitating a discussion which aims to identify how a concept, while it is still malleable, can be reshaped to deliver value in an organisational context.

As design projects move into more complex territory and their sphere of influence increases, I believe it is crucial that designers are equipt with the tools matching the sophistication of the challenge. By embracing and compartmentalising this complexity, the bridging workshop offers an approach to starting to cross the valley of death.



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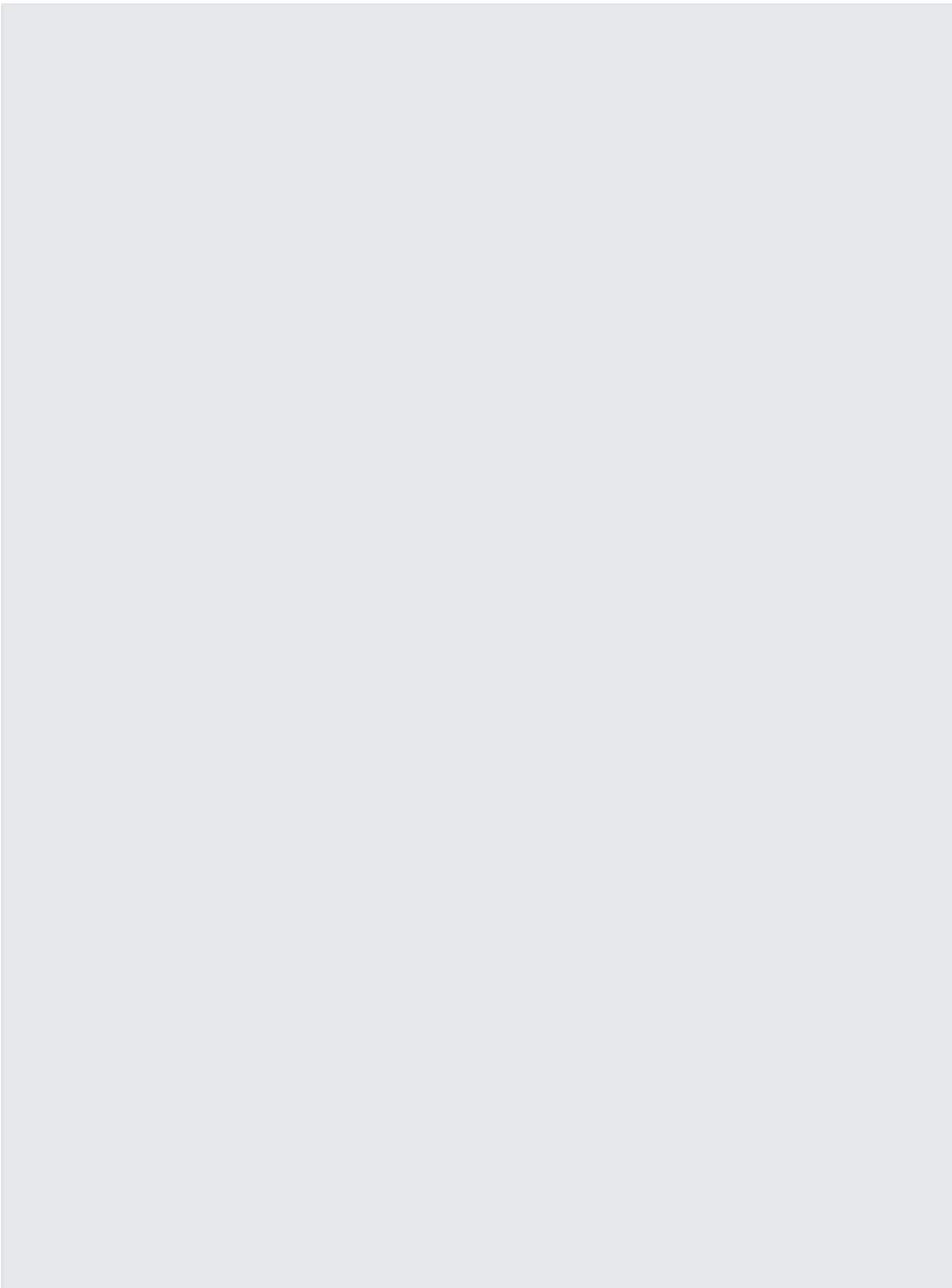
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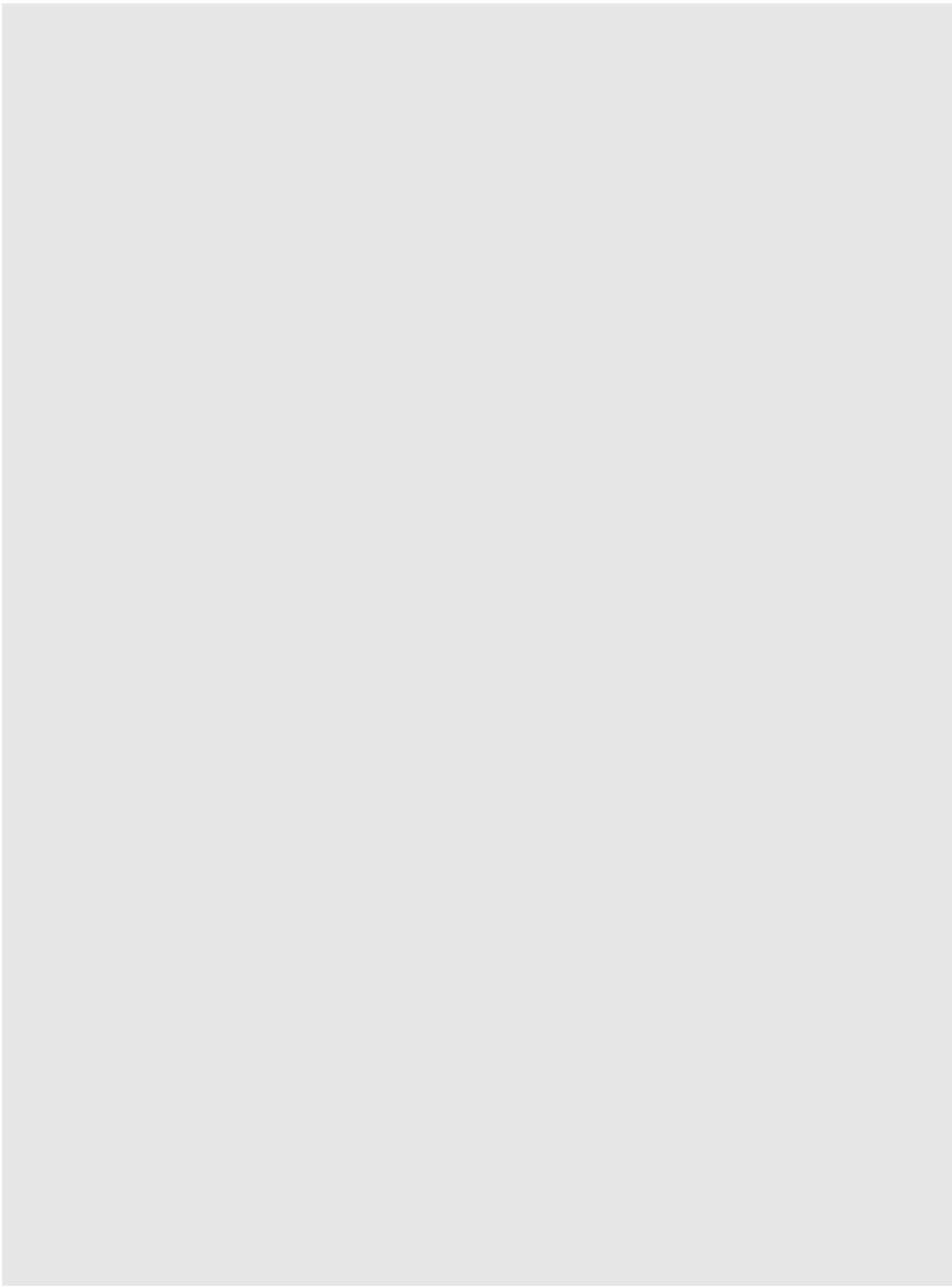
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Appendix A

Kraftwerk Interview

Approach

The following appendix outlines the approach used through the Kraftwerk Interviews.

Interview Guide

For the semi structured interview it was important to develop an interview guide which would provide a clear structure in the interview which can be seen in appendix B. The format of the interview was introducing what my thesis was concerning and have interviewees reflect on previous projects they have worked on and suggest reasons what they thought went well or bad in the process.

Interviews typically lasted an hour and were recorded with the consent of the participants.

Testing Interview Guide

At a high level in this thesis there was a belief that challenges faced by Kraftwerk were attributed to misalignment between the agency and the client business. In order to not bias the interview and allow different possible reasons surface it was important to test the interview guide before beginning the research. This was done with the mentor at Kraftwerk, who was also involved in the innovation service projects and was able to answer the questions.

Feedback from the interview highlighted that the questions did not appear to be bias and were relevant for the broader research question. However, what was noted was that due to the broadness of the subject, it was easy to imagine interviewees going on a tangent or into detail on points which did not relate to the research question. As such when conducting the interviews it was key to focus the scope of the discussion to the interviewees personal experience and matters which they could personally answer.

Interview Sample

To gain a first hand account the interviews were conducted with members of each discipline in the team. When selecting the individuals special consideration was taken as to how much experience they had at Kraftwerk and also whether they had worked on a mix of successful or unsuccessful projects to ensure a balanced view could be offered.

In total 12 interviews were conducted, representing 30% of the Kraftwerk team including: a design director, innovation and strategy director, a head of strategy, a program manager, head of project management, a lead UX designer, 2 senior UX designers, a project manager, a creative technologist and a designer.

Through the interviews it was not possible to discuss with project sponsor from the client side on projects which had been either successful or unsuccessful. Access with these individuals was restricted due to potential political issues of surround client relationships especially when discussing unsuccessful projects. As such a limitation from my interviews is that it only represents the Kraftwerk perspective of the innovation service.

Data Analysis

Upon completion of the interviews, key quotes were transcribed from the recordings. A limitation in this approach, as opposed to full transcriptions is that there may be bias in the selection of quotes, however due to the number of interviews each at an hours length the transcription time proved to be too lengthy.

Initial coding of the transcribed 284 quotes from the interviews were coded and clustered through thematic analysis to identify trends. The aim of this was to identify theoretical saturation as a means to identify the phenomena within Kraftwerk leading to the valley of death.

The purpose of using the initial coding approach was to remain open to all possible theoretical directions which the data could purport. The coding was done from print outs of the quotes and then organised physically due to lack of access to software otherwise suitable software. The benefit of organising the codes physically was that iterations to families could be made quickly.

Appendix B

Kraftwerk Interview Guide

INTRODUCTION

I am currently working on my thesis which is exploring the topic of Organisational Empathy. This is a topic around how design agencies can better understand their clients, the business, in order to create solutions which are not only desirable for the end user, but are also achievable in the current state of the business. The reason for creating empathy with the business, is when there is misalignment between what is desirable for the customer and what is achievable for the business, this can lead to challenges in implementation.

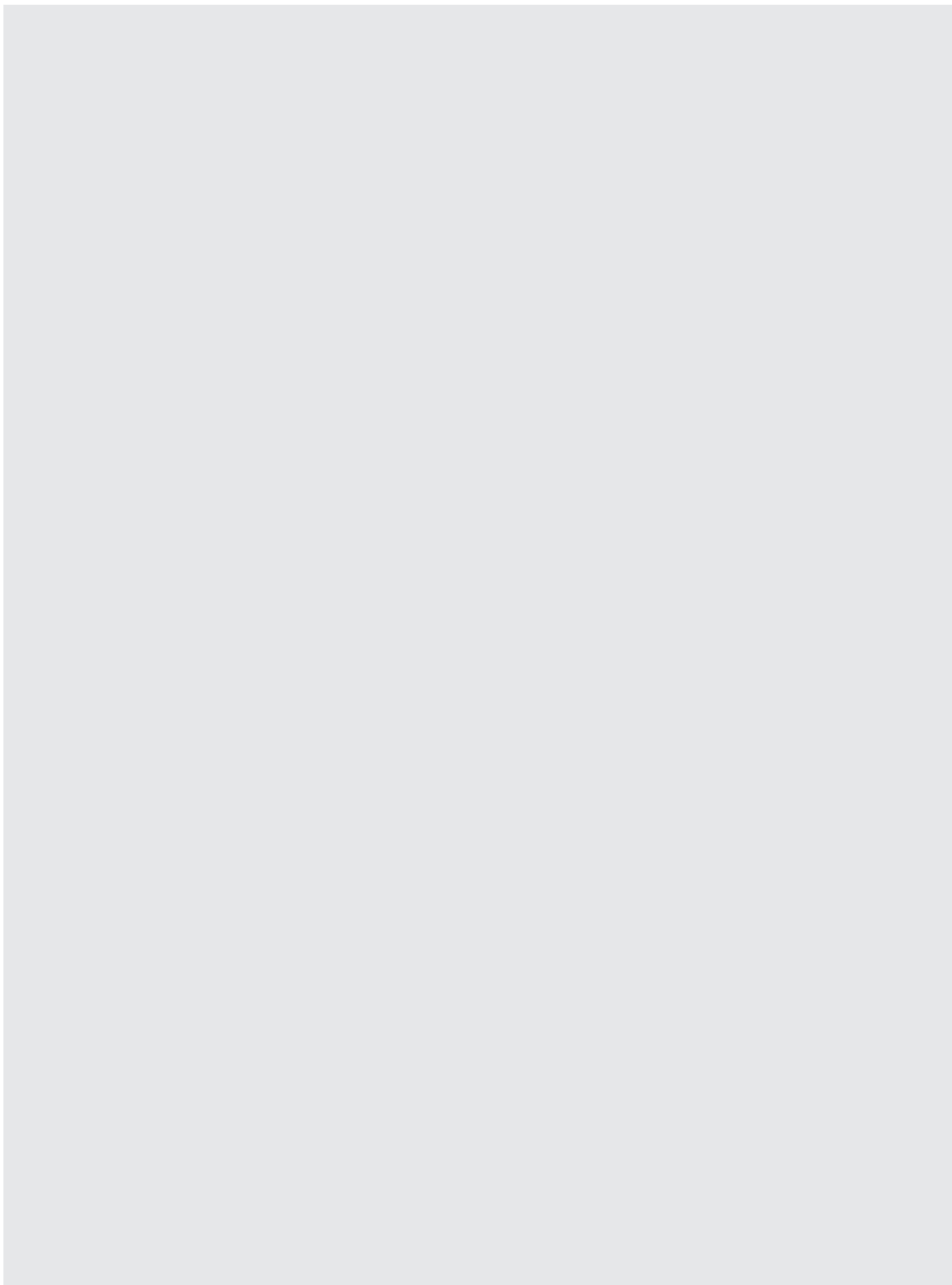
I am currently conducting interviews exploring previous projects here at Kraftwerk. These are projects which have been selected based on how they performed after Kraftwerk completed their work.

BACKGROUND

- Start off by introducing your role here at Kraftwerk...
- I'd like to talk about ... Can you briefly describe what the project brief was?
- What was your role in the project?

PROJECT PERFORMANCE

- How was it to work on the project?
- How was it working with the client?
- How did you feel about the solution?
- Do you think the solution was a fit for the business?
- What do you think were the main aspects behind this project being a success/failure?
- What do you think Kraftwerk could have done differently?
- What do you think the client could have done differently?



Appendix C

Kraftwerk Interview

Insights

INSIGHTS

Clusters were identified from the interview ranging on a number of topics but most notable of these which continually came up across each of the team members were related to: The setup of the Kraftwerk Team, The role of the project sponsor and how concepts are sold within the agency. The collection of these insights identifies where there are blindspots in the current makeup of the team as to who is responsible for understanding the client, and poor communication as to organisational achievability in the concepts.

The following appendix will discuss these in more detail and outline the key findings from the interviews.

TEAM SETUP

Through the interviews with each of the Kraftwerk team members, they were asked to describe what their roles were within the projects. It was clear through these discussions that as the roles were identified in the Kraftwerk Playbook that these were typically aligned with the actual activities in the team. For example as shown in table one.

Table 1.

Playbook definition vs interviewee definition of roles and responsibility.

PLAYBOOK DEFINITION	INTERVIEW DEFINITION
Role of PM: "Client relationship, long term program management."	"Communicate the planning, make sure they were here, communicate the planning. Not the future vision. Only the practical things... be there, be happy, take notes." - Project manager
Role of Strategy: "Strategic vision, workshop facilitation, develop ecosystem visions."	"Strategic assessment is about where do we want an idea to come from, what makes sense in terms of an idea in the market." - Strategy Director
Role of UX: "UX strategy, project definition, project brief, workshop facilitation, user research, journey mapping, wireframing, prototyping, user testing"	"The UX job is to translate strategy into something tangible." - UX Designer

This understanding of the individual responsibilities within the team ensures that all expected aspects of the project are covered. However, what became apparent within the interview was the misalignment as to each others team member roles, namely around understanding the client business. The result of this is that an apparent blindspot in the Kraftwerk team was exposed as each discipline within Kraftwerk, believes another is responsible for understanding the client. For example:

Designer on the role of strategy -

"The opportunities strategy makes are always in the domain of the client... so shouldn't that fit within the business?"

UX designer on the role of project management -

"We need a better connection between what we present and what the client is asking for, and I think that's that's the that's the main objective for project manager"

Strategy Director on Project Owner -

"The people in the room [product owner & stakeholders] are responsible for owning the idea, they should in theory have an idea about what the business is doing."

The result of this misalignment, has resulted in a gap within the expertise of the Kraftwerk team. The expectation is that the role of linking ideas to the client business is the responsibility of either strategy, project management and the project sponsor.

Each of these disciplines (excluding the project sponsor) however, based on their own description of their roles, does not identify this as their responsibility. While the Kraftwerk team is working relatively harmoniously across each discipline, the apparent siloed effect identified here between specialisms has resulted in no one actively understanding and linking concepts to the clients organisation.

ROLE OF 'PROJECT SPONSOR'

Through the interviews, the role of the project sponsor was also notable namely around two aspects. These included: what a good product owner should do; and issues surrounding product owners. Comments made around the role and responsibilities of a project sponsor required project owners being *“able to take ownership of ideas”* and someone who *“listens to different inputs but can prioritise and make decisions off of what they hear”*. Further to this, discussions with UX and strategy highlighted that project sponsors have to *“connect the dots within the organisation”* and must *“keep the business is keep in the loop”*.

From these comments it is clear that there is an expectation from Kraftwerk that the project sponsor plays a key role in the innovation service, where they are expected to act on behalf of the business and are responsible for managing internal stakeholders and gaining buy-in. However, while this is the expectation further comments made by the same individuals highlighted these characteristics were not dependable. As stated by one team member:

“The product owner needs to own the vision, it's not up to us [...] where things fall down is when we don't have a point of contact in the business who is authorised to make fast decisions and isn't skilled at keeping the business in the loop to continually gather buy in from the company [...] Not having a dedicated project sponsor is one of the biggest frustrations I have, and when projects die it's usually because of that.”

This comment made by a senior team member at Kraftwerk was a recurring theme through interviews, where there was an expectation as to what the project sponsor should be doing, but their performance was not consistent. As highlighted by one team member, it appeared that the Kraftwerk team were not explicit as to what the project sponsor's responsibilities were. As highlighted by one designer:

“You think your process will work with everyone. You trust blindly that the client will understand the how we do the work usually and then it just fails. It just doesn't work.”

This highlights that while internally there are clear definitions of roles in the innovation service, the responsibilities of a product owner to link concepts to the business is implicit. Effectively resulting in an integral team member for the innovation service, not knowing what their role is or knowing what they are expected to do.

Typically the project sponsors who Kraftwerk deal with during the innovation service are from a marketing background, which as discussed by a senior UX designer:

“It is usually marketing people who are stuck with that job who don't have the skills to listen to everyone across the business [...] they don't know how to think around product launches”

As the setup of the Kraftwerk team does not include activities which align concepts to the business, this is the responsibility of the project owner. From the interviews, it is clear that there is an expectation that project sponsors will automatically do this, however it is clear from the feedback of Kraftwerk members that this is not always a guarantee. The result here is that the apparent weakest member in this team is the project sponsor.

CONCEPT COMMUNICATION

The third key cluster which was highlighted during the interviews was how concepts generated after the opportunity workshop were presented. The existing format which are the one pagers, contain information surrounding the value it brings to customers as well as business in addition to features. However during interviews the lead UX who is responsible for presenting the concepts to clients highlighted that:

“Often the output is a rounded off concept on one piece of paper which aims to solve a problem, but that looks into the future and sometimes it's not feasible but in order to get there are a lot of other problems that need to be solved.”

In order to strengthen how concepts are presented, these problems/hurdles are something which should be acknowledged. The current setup of the Kraftwerk team, as mentioned previously, depends on the project sponsor whom is not always depended on for having this understanding. The result of this, as stated by the design director is:

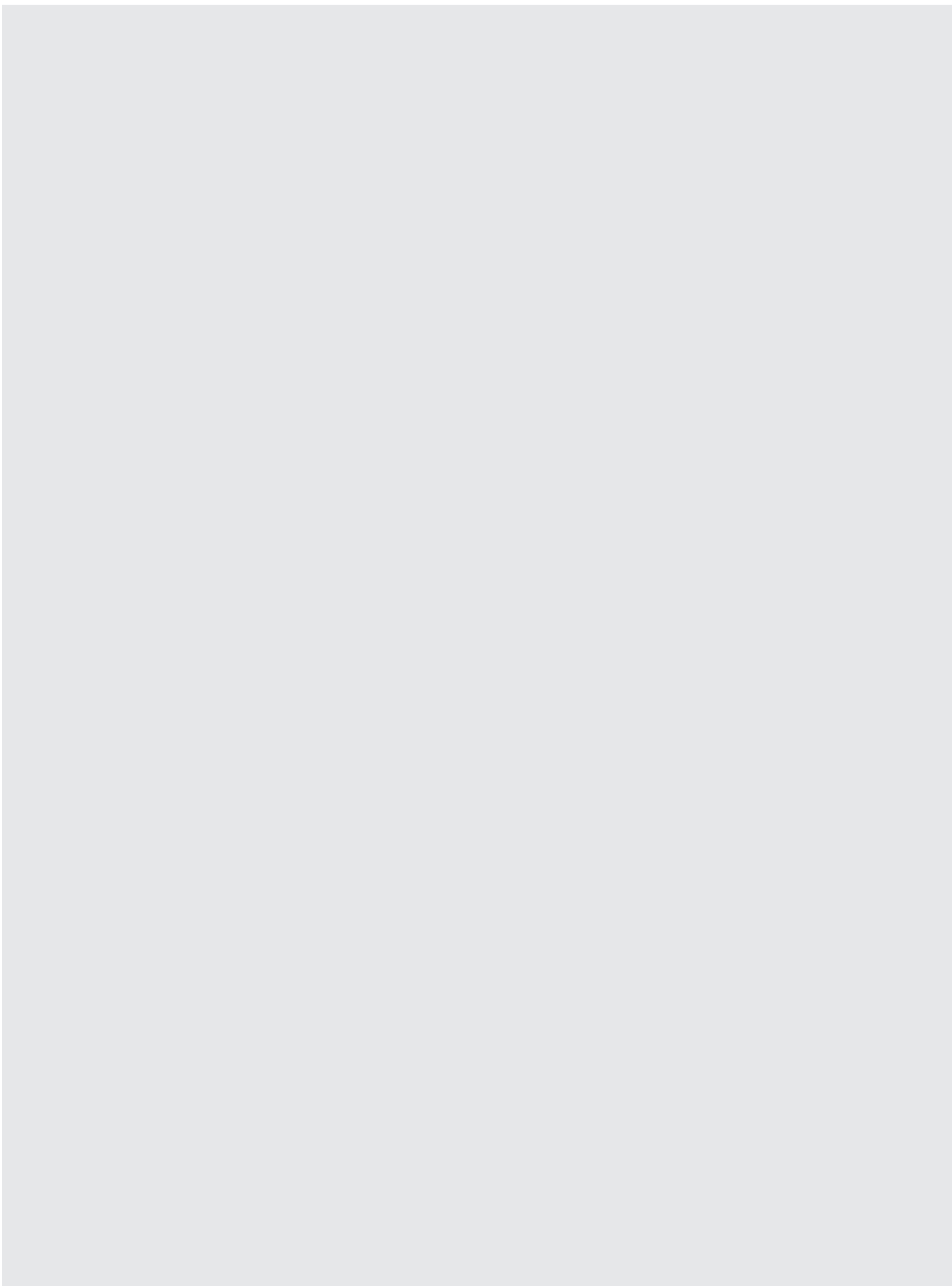
“The choice that our project sponsors have to make is very subjective because we don't structure the ideas along certain metrics or goals.”

The implication is that a client would struggle to prioritise which solution to opt for given that the concept has been developed in a vacuum without consideration of the service prerequisites of the client organisation. On the contrary, resources required to support service development are typically identified from: ‘common sense’ or ‘out of thin air’ as described by two UX designers.

The level at which Kraftwerk goes into this detail returns back to back to the initial tension described by the design director around compromising on a ‘cool’ concept versus seeing it implemented. As described by the former head of innovation strategy, and reiterated by those in project management;

“It's not why people come to kraftwerk, kraftwerk is an ideas and creative agency. They don't come for business cases. But if Kraftwerk wants to see more of its ideas live then, it would be in the interest of Kraftwerk to do that...”

This current tension around the service which Kraftwerk provides results in some cases incompatible recommendations around implementation being proposed to clients creating challenging selection criteria.



Appendix D

Canvas Development

Iteration 1

Figure 1 shows the first attempt at translating the OEF into a canvas template. As shown in the image it includes each of the components from the framework including at the rational, resources, motivators (related to culture), monitoring/measuring.

Given the challenge of defining leadership, and how it can support an idea; the aim was to address this aspect implicitly by including 'blockers', 'owner of phase' and 'strengths and hurdles' with the intention that the challenges a concept may face in implementation would be highlighted then reflected against the owner or leader of that phase.

Figure 1.

Canvas MK1

CONCEPT				
RATIONAL	Customer:			
	Org Strat:			
RESOURCES				
PHASE	BUILDING	INSTALL	PILOT	UNINSTALL
ACTIVITIES				
WHO DOES THIS				
THEIR MOTIVATORS				
MONITORING				
BLOCKERS				
OWNER				
STRENGTHS		HURDLES		

The question within resources related to whether the correct skills and equipment exist in the company is can seem to broad a question to answer. Instead this section was broken down using the approach developed in business architecture known as 'Value Stream Mapping' as shown in figure 2, which was explained through expert interviews with former Business Architecture President for Philips, Bert Hooyman. When defining the resources and

support required for a new product, it is challenging to define an exhaustive list as to what is required.

Value Stream Mapping, as described by Bert, tackles this through compartmentalising the life cycle of a product, whether in its installation, operational life, or de-installation.

It tackles this by initially proposing high level phases shown in the red arrows in figure 2, that identify what needs to happen at that phase. Below that, shown in the green squares, is the resources that need to be in place to deliver the what. From here a list of required resources is established that are needed to support a product or service being developed. The purpose of this list is that it can be used by individuals to create 'action statements' that would state for example 'for this phase to be successful we need the following in place'. This approach is similar to the scripting activity as described at Ford where a list of requirements is generated.

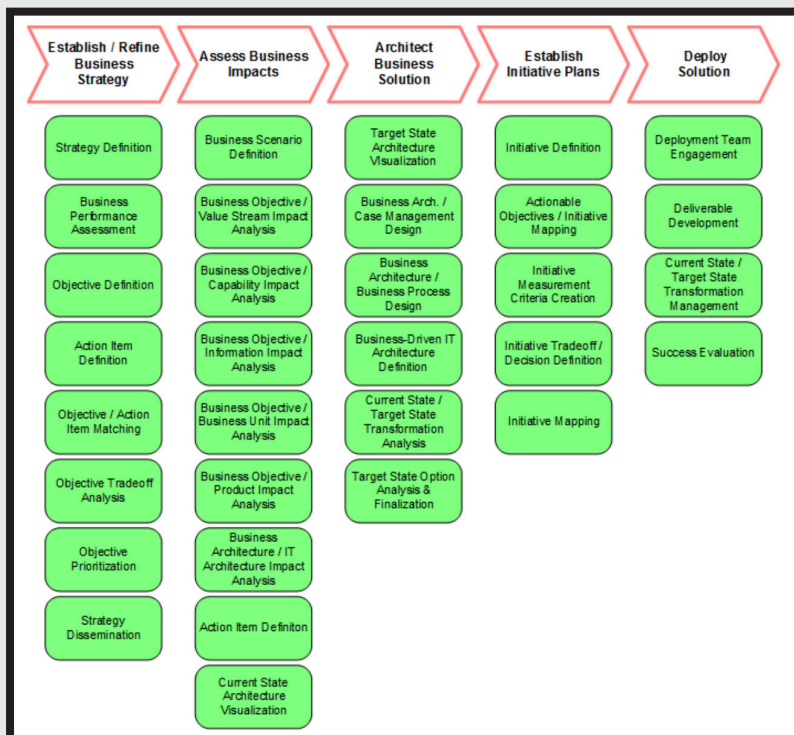


Figure 2.

Value Stream Mapping

Intended use

The intended use of this canvas was to guide a workshop with stakeholders from the business where they would start with identifying the rational for the customer and

business. The next section would focus on the resources; firstly by identifying the high level phases before moving to the more detailed activities required in each step, along with who would perform that activity. Following this the motivators, or reasons why they would decide to engage with the activity, would be identified, and then the blockers which were the missing components within each phase. Then finally the owner who would be responsible for overseeing this phase would be identified.

The last sections were aimed to be a conclusion approach where the workshop would reflect on the strengths and hurdles face in this process. These two sections would be the high level pro's and con's of a concept aimed at helping them have more clarity around how a concept fit into their organisation. This canvas would then act as a takeaway document with an overview of the process.

Feedback & learnings

In a review session with the project lead UX, design director and program manager, the canvas was introduced and assessed on the same criteria as the workshop which is outlined in table 1.

The feedback on the canvas raised concerns around it's clarity identifying the mixed level of details between components, namely related to the resources. The approach adopted in the canvas for identifying resources was an adapted approach from business architecture which aims to compartmentalise the required activities and then supporting resources. While this method allows the evaluator to work through systematically the required resources, it can lead to an over detailed definition for a concept in this early stage of development which requires expert opinion from the client side to fill out. Instead, while the resolution of detail of should be informative it should need appear as an action plan, which is a process covered later in Kraftwerks product and service design service. As such the resource element of the canvas should be simplified.

Further comments around the canvas were related to usability. In one respect the canvas should include explicitly the details of the questions it aims to answer allowing it to be a stand

Table 1.
MK1
Canvas Feedback

CRITERIA	FEEDBACK
Does it facilitate relating concepts to the business?	The details related to resources is too detailed for this phase of the project. Identifying all of these aspects around phases, activities and who is responsible is too soon in the process although relevant once the project moves to pilot phase.
Is the approach clear	The lack of questions in the canvas means that you would need a facilitator to guide you through the document. The canvas should be a stand alone document. There are different 'resolutions' of detail within the canvas, from high level 'motivations' followed by activities. Ideally the canvas should have a consistent level of detail across all aspects While the canvas structure makes sense in terms of filling it out, the overview once it is finished is confusing. Instead look at the information hierarchy by perhaps making the strengths and hurdles more prominent.
Does it enable the product owner to select an idea?	This appeared to be more of a planning canvas as opposed to a document that would help idea selection.
The Overall quality of execution	The canvas appeared to be on the right path, however changes do need to be made.

alone document. Further to this, the format of the canvas should be built not from a 'filling in perspective', but on an 'overview' perspective. This would then enable the canvas to clearly support the concepts it aims to reflect.

Issues around the length of time required to fill in the canvas would aim to be identified in the actual workshop, to see how appropriate it is to fit into all of the other activities.

Iteration 2

Based on the feedback from the first iteration a second canvas was developed, as shown in figure 3. This canvas aimed to resolve the concerns around the resolution of detail as well as legibility for the user.

Here we see the structure showing from the top down; what the concept is, who is responsible for it, why it makes sense to the customer and business, the measurement metrics; and then aspects related to achievability. In this achievability part of the canvas, the user is prompted the this about aspects related to the resources, leadership support and cultural fit; framing it into reasons why the idea would and would not work.

Figure 3.
MK 2 Canvas

CONCEPT OWNER		
CONCEPT		
WHY THIS MAKES SENSE TO OUR CUSTOMER...		
WHY THIS MAKES SENSE TO OUR MISSION...		
How will we measure the success?		
ACHIEVABILITY What resources do we need? Do we have the staff to do this? Are people motivated to do this? Is senior leadership able to execute this?	Why we can do it?	Why we can't do it?

Development

When aiming to address the challenge of the question resolution in Canvas Mk1, research was conducted on question resolution. While there was little information that could be found within the design field, significant research has been conducted in the field of education, specifically around types of questions for students. Developed by Frank Williams (1993), the Williams model developed 18 strategies, or questions types aimed at eliciting

creativity and responses. These questions types, ranging from; understanding, applying, attributing and creating analogies, have been broadly categorised between high order and Low level which each require different levels of details in order to answer them (Walsh & Kemp, 2012). The differentiation between these two categories has been that answers for low level questions require responses that can be recalled from personal memory or experience, whereas higher order requires interpretation, analysis and hypothesising (Barden, 1995).

Given the timing of the workshop, the specific details of how an idea will be implemented into a business is largely unknown and open to question. The aim of this workshop is not to detail these aspects, but instead for the product owner and workshop attendees to reflect on their experiences and consider how the idea would fit. As such, the questioning should remain at a low level, asking them to apply their current knowledge of the business; calling them apply their current knowledge to a new problem, as opposed to a high order approach of attributing requirements for the concept (Walsh & Kemp, 2012). This allows for a more simplified approach to considering the resources for a concept by simply considering what is or is not in the business, which is clearly differentiated in the canvas.

As opposed to MK1, MK2 poses all of the elements of the OEF as a low level question, which in response to the feedback allows for more clarity in how to approach the canvas.

FEEDBACK & LEARNINGS

The changes made in the Mk2 canvas allowed for more clarity in how to use the canvas by addressing the challenges raised around the resolution questions on each element of the OEF. The time factor however, had yet to be addressed and with the scheduled workshop lasting only 2 hours there were concerns raised about the length of time it would take to repeat this activity for 5 concepts. As such, it was decided that for the Gemeente workshop, the questions from the canvas would be used to prompt discussion and scoring during the workshop, and not be carried out as a stand alone exercise.

CRITERIA	FEEDBACK
Does it facilitate relating concepts to the business?	It covers all the apparent necessary topics and clearly states what the client business can and cannot do, but still may require stakeholders present who can answer the questions.
Is the approach clear	The overview of the layout was considered much clearer as a supporting takeaway document. The supporting questions are easy to understand and can be answered at different levels depending on the background of the stakeholders
Does it enable the product owner to select an idea?	This is more of a supporting document than an idea selection tool.
The Overall quality of execution	Much clearer to understand however, there are still concerns around the amount of time it would require to fill out.

References

Figure 2 - Value Stream Mapping - Business Architecture Guild. (2017). Value flow diagram [Image]. Retrieved from https://cdn.ymaws.com/www.businessarchitectureguild.org/resource/resmgr/BIZBOK_5_5publicDocs/BIZBOK_v5.5_Part1_FINAL.pdf

Appendix E

Client Questionnaire &

Feedback

Figure 1.
Google form
questionnaire

Concept Ranking Workshop

I am currently graduating at Studio Kraftwerk from a masters strategic design at TU Delft. As a part of my graduation I am developing a workshop to help with the selection of concepts during the ideation phase.

As a part of my research I would like to ask you for some follow up questions on how you found the ranking workshop which you recently participated in for the Happy Cyclist project at TU Delft. There are only 3 questions

Thank you for taking the time to provide feedback on the concept ranking workshop.

***Required**

Questions

1. 1. How useful did you find the workshop in ranking the concepts? *

Mark only one oval.

	1	2	3	4	5	
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very much

2. 2. How easy was it to rank the concept on each of the criteria? *

1 = Difficult to rank 5 = Easy to rank

Rankings

Rank each idea by each focus area from 1-5 where:

5 is the best,
1 is the worst.

Bridge Symphonies



Tunnel of tranquility



Mission Possible



Happy Lights



Amsterdam Wave



Cyclist Needs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Het Nieuwe Fietsen Fit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PR & Awareness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
TOTAL Impact	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Feasibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Measurability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Scalability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
TOTAL Achievability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

KRAFTWERK isobar

Mark only one oval per row.

	1	2	3	4	5
Cyclist Needs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het Nieuwe Fietsen Fit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
PR & Awareness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Feasibility	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Measurability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Scalability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. If you found any of the criteria difficult to rank, please explain why.

4. 3. Did the ranking criteria address all the relevant aspects to judge the concept at this stage in the project? *

Mark only one oval.

- ☐ Yes
- ☐ No

5. If you answered 'No', please suggest which other aspects should have been considered.

Details

Thank you for providing feedback on the workshop.

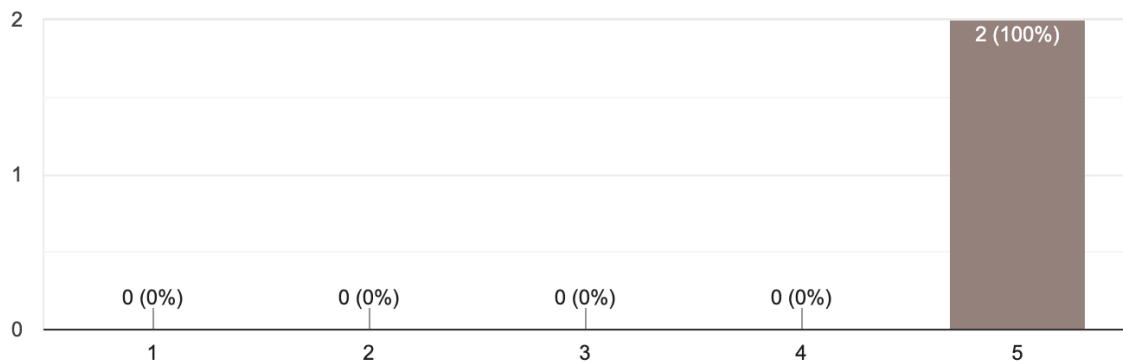
6. (Optional) What is your position at Gemeente Amsterdam?

7. (Optional) If you have any further comments about the concept ranking workshop, please feel free to share them below.

Figure 2.
Google form
questionnaire
results

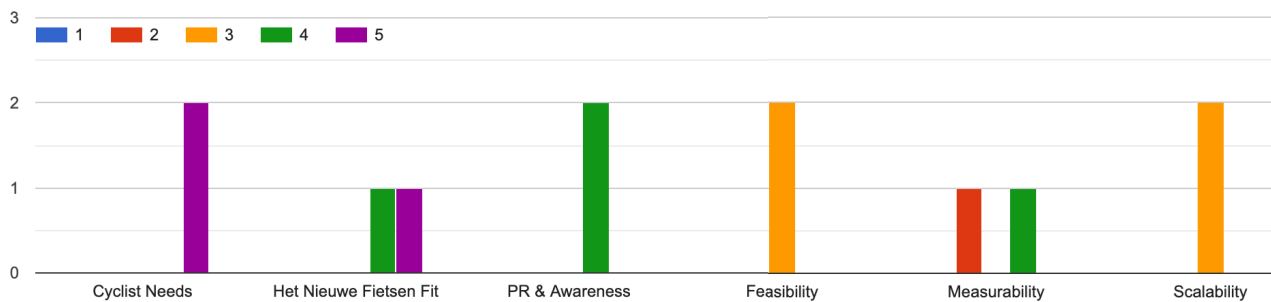
1. How useful did you find the workshop in ranking the concepts?

2 responses



2. How easy was it to rank the concept on each of the criteria?

1 = Difficult to rank 5 = Easy to rank



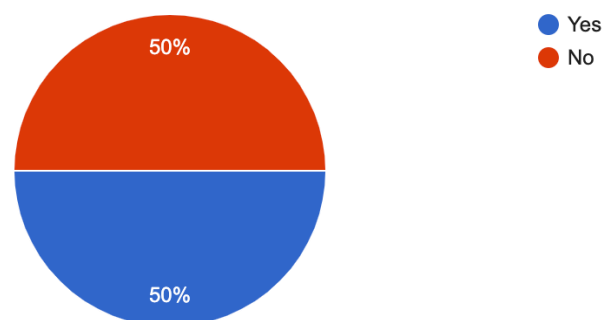
If you found any of the criteria difficult to rank, please explain why.

1 response

it was unclear (at the beginning) that you can only use the numbers 1 time (ranking 1- 5). A little explanation at front is neccesary

3. Did the ranking criteria address all the relevant aspects to judge the concept at this stage in the project?

2 responses



If you answered 'No', please suggest which other aspects should have been considered.

1 response

you can consider adding a criteria like 'is this concept going to conflict with other themes (pedestrian, auto, snorfjets) or conflicts with policy (beleid)'

(Optional) If you have any further comments about the concept ranking workshop, please feel free to share them below.

1 response

the visuel was very helpfull

Appendix F

Workshop Brief

Workshop Setup

Thanks for agreeing to help out!

Background:

Friday's workshop is a test run for my thesis deliverable. The aim is to see how it comes together, which is where you chaps come in.

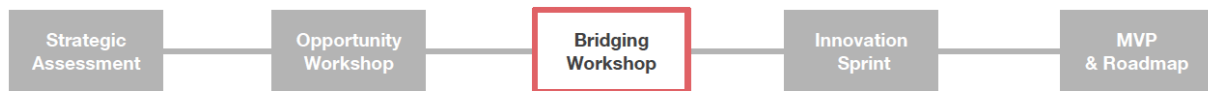
I have tested aspects across various projects but not the workshop in its entirety.

Friday is about running through the **process**... the **output isn't important**, but I will still need some active participants.

Setup:

My workshop is called 'Bridging Workshop' which is about aligning concepts to the business.

This will come sometime **after the opportunity workshop** and concept presentation but **before a decision has been made** on what to pilot.



The setting:

To contextualise this workshop, we will be setting up a role play where each of you will be playing a role from the client side of the business.

The project we will be using for this workshop is the recent work we did with HEMA.

The project was to fill the innovation backlog of HEMA with a focus on:

Freeing up time for in-store staff to allow them to spend more time with customers allowing them to provide the best in-store experience.

Fridays workshop will be about bridging/aligning concepts which were developed in the opportunity workshop to HEMA.

The Attendee's:

During this project Nine and I had interviews with stakeholders where we gathered insights on their points of view.

Fridays workshop will include some of the people we interviewed.

We are very lucky that they could attend.

The attendee list includes:

Casper - Product Owner

Will - HR manager

Joris - CRM and customer services

Sasha - Supply chain management

I will be giving you a cheat sheet which will remind you of your job description, opinions and thoughts. (if you were ever in doubt).

Please use this as your perspective in the workshop. Feel free to add and build on these roles.

You have artistic licence.

Casper - Product Owner

Head of innovation at HEMA. You are very enthusiastic about all things technology and are very keen to bring HEMA to the digital age.

You believe you have a mandate to do whatever you want, but you are aware you need to bring along the stakeholders within the business. Even if it means they come kicking and screaming.

You are very tech heavy and like to throw it into all solutions and aren't very tied to the HEMA status quo.

The CEO is expecting results from this project after you let him down last time by not producing anything which could be implemented. Try better this time.

Will - HR manager

You are responsible for the employee experience at HEMA and the overseeing all the general employee admin.

You are aware there is a gap between the type of people that HEMA wants to employ and those they actually do. It's difficult for you to get tech savvy people in the company as HEMA doesn't have an innovative image. HEMA needs to change how it portrays itself before it can get this talent on board.

You are critical of the fact in store staff are hired based on how cheap they are. You feel they need to be more engaged with the brand and be ambassadors. This will cost money but it is worth it in your opinion.

You find that senior management has a short attention span. People lose interest in project quickly and getting long term projects going is tough. People spend most their time fighting fires with little time for reflection.

The CEO looks to you ensure that employee satisfaction is high, but also people are engaged in their work.

Joris - Customer Experience Manager

You are responsible for managing the customer experience both instore and online. You are frustrated that there isn't a better omnichannel experience as the data infrastructure at the moment can't support a seamless experience.

You find it hard to get funding for better customer data analytics as people aren't convinced at the value of the loyalty program.

You believe that HEMA needs to be quicker as at the moment it is slow to respond to changes in the market. The company works in silos and you find it hard to get things done fast.

You see a shift in the market with customers interested in 'fast shopping' looking for convenience, or 'fun shopping', looking for more experiences. HEMA needs to focus more on the experiences it offers but you always face competition on space for experience vs space for stock.

The CEO is pushing you to improve customer loyalty.

Sasha - Supply Chain

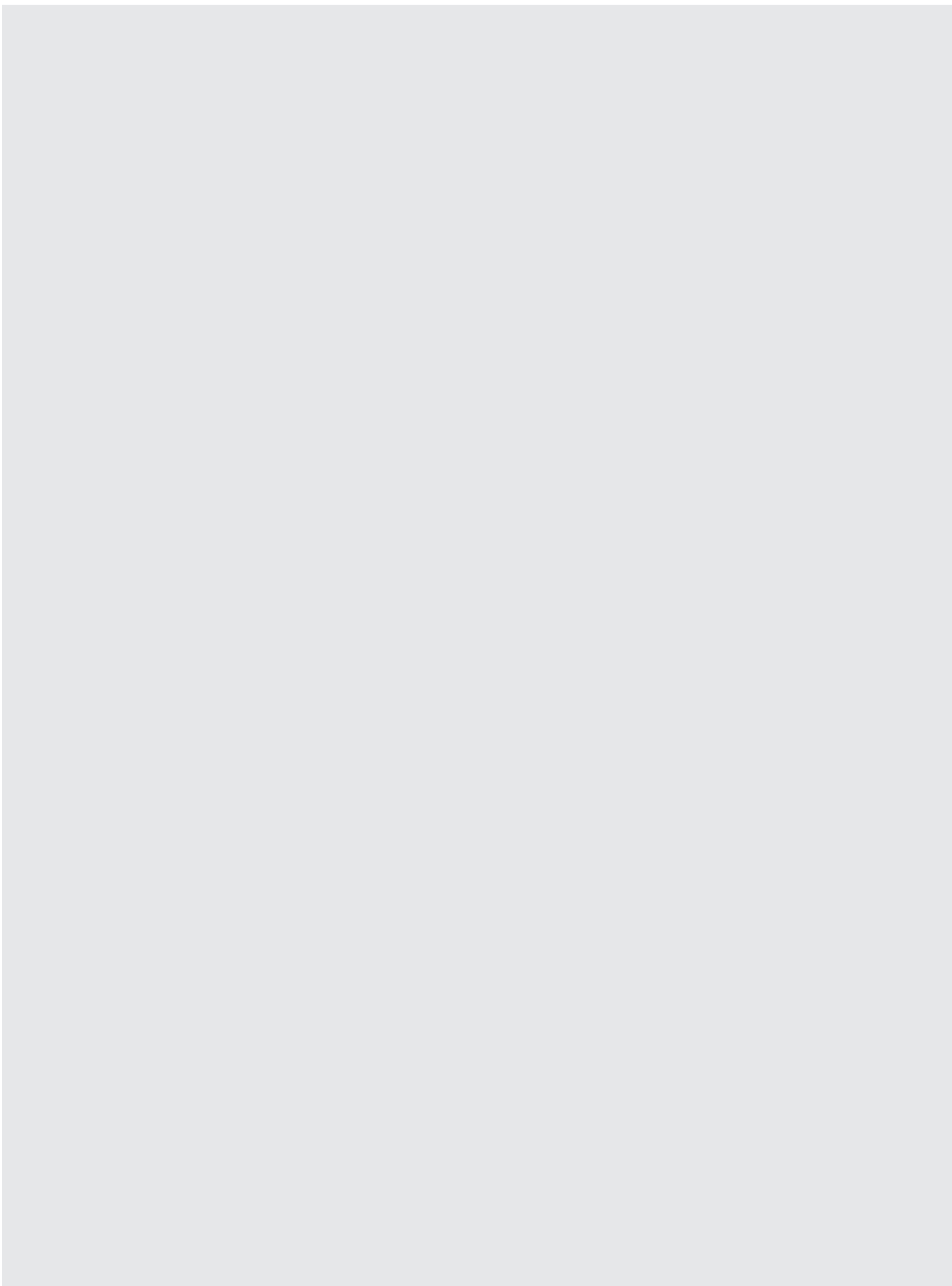
You are responsible for overseeing stock control across the netherlands from distribution centre to store. 'If it ain't broke, don't fix it' and 'make it cheaper' is your mantra.

You are responsible for managing the forecasting for stock for all stalls. You are aware that store managers are unhappy about this because you push stock onto them, but as long as it's not your problem that's fine. It's not perfect but works.

You have concerns about stores becoming more 'customer centric' as it will cause you a lot of extra work to oversee stock management. Also click and collect will cause a lot of challenges in delivery. You would prefer home delivery.

You will be renewing the systems soon, so once the legacy system is replaced you are prepared to fit into whatever HEMA wants. You are prepared to change your processes as long as its for a good reason.

The CEO expects you to deliver an efficient and smooth functioning operation. Maintaining this is your mission in life.



Appendix G

Bridging Facilitation

Slides



Why are we here today?



Our favourite idea might not fit in the business today..

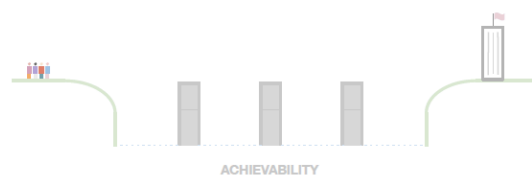
And it risks being lost, becoming a missed opportunity.



To avoid this we need to bridge our idea to the business...



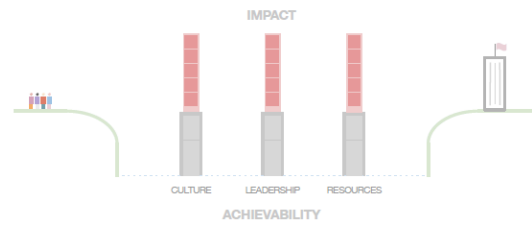
To build a bridge, we need to make the foundations achievable



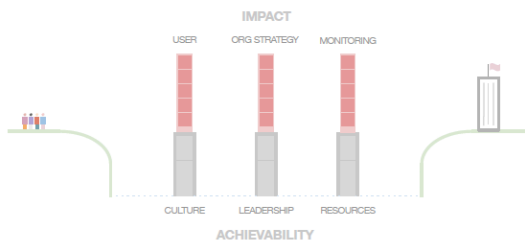
For a business this means there is a match between:



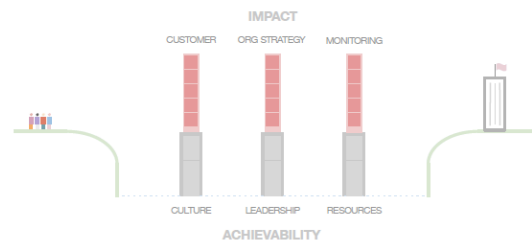
Next it needs to be impactful...



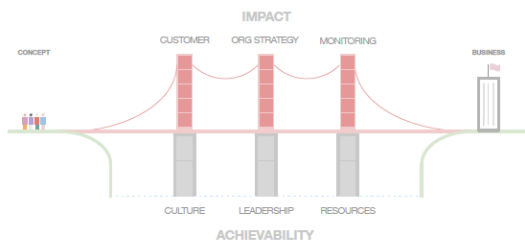
For a business this means there is a match between:



This is 'what' needs to be in place...



Before we workout 'how' we bridge.



Make sense?

But first a recap...

Our Aim:

Project Specific

We researched:

Project Specific

We ideated:

Project Specific

And here's what we came up with...

Let's start by picking our favourite idea...

Let's start by picking our favourite idea...

Let's start by picking our favourite idea...

Adjective, Noun /fəv(ə)rɪt/
Preferred over all others.

Let's start by picking our favourite idea...

Adjective, Noun /fəv(ə)rɪt/
Preferred over all others.
'Screw the way we have always done things. This is my favourite concept and makes me excited'

Let's start by picking our favourite idea...

Adjective, Noun /fəv(ə)rɪt/
Preferred over all others.
'Screw the way we have always done things. This is my favourite concept and makes me excited'
'I won't settle for second best because this is my favourite idea'

Let's start by picking our favourite idea...

Adjective, Noun /fəv(ə)rɪt/
Preferred over all others.
'Screw the way we have always done things. This is my favourite concept and makes me excited'
'I won't settle for second best because this is my favourite idea'
'We should bridge this concept because its my favourite idea and it's worth working out how to fit it in our company'

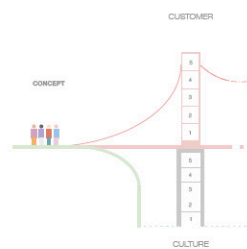
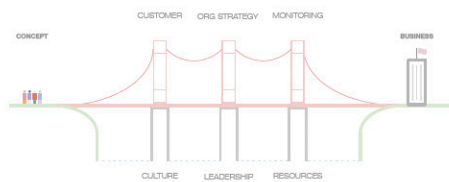
So... Let's start by picking our favourite idea.

And the winner is?



This is how we do...

We run through each part of the bridge and assess the concept.



STEP ONE
We all score each concept on how we think it fits with the business.

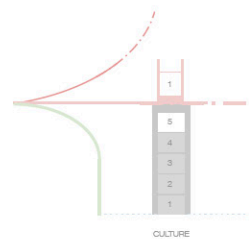
5 - 'Perfect, we can do it today!'
4 - 'Looks good with a few tweaks'
3 - 'I'm not sure on this...'
2 - 'This is going to be tricky'
1 - 'It's a non-starter'



STEP TWO
We discuss why we chose the scores.

Lowest scorer states their case first, followed by highest scorer.

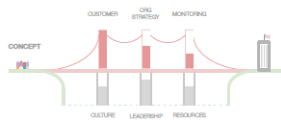
(Let's keep this civil)



STEP THREE
Considering the discussion, we vote again with the average score winning*.

'I think this will work with our culture, with some changes'

* Don't worry all the comments from the discussion will be noted.

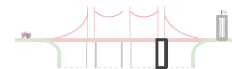


STEP FOUR
We repeat until we have built our bridge.

Make sense?

What is the business purpose of this?

Let's do this...



RESOURCES

Do we have the people, skills and equipment to do this?



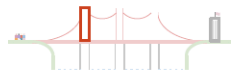
MONITORING

Will this contribute to how we measure success?



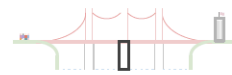
CULTURE

Will our employees be motivated to deliver this?



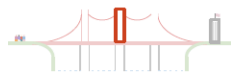
CUSTOMER

Does this do what our user would expect from us?



LEADERSHIP

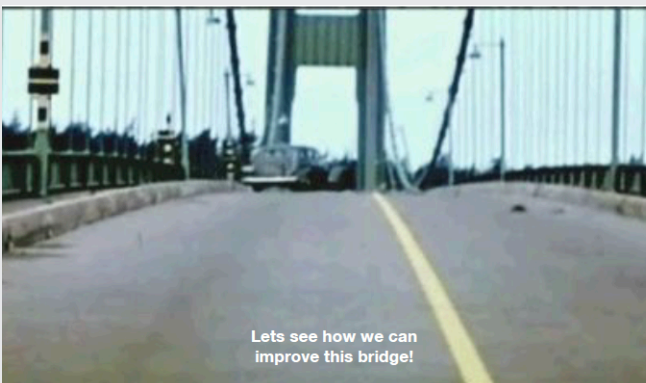
Will leadership be able to support this new idea?



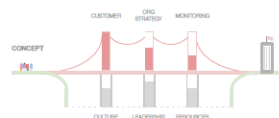
ORGANISATIONAL STRATEGY

Is this something that fits who we are and where we are going?

Great job!



Lets see how we can improve this bridge!



STEP FIVE
Let's discuss how we can improve each of the pillars.

RESOURCES
"For this to work we will need to invest in new points of sale..."

MONITORING
"The concept needs to contribute to one of our KPI's, or we need to reconsider what we measure..."

ETC...

Now we are done!



