REDESIGNING ROUTINES.

A visual thinking service for Ink Strategy to activate organisational change

Master thesis
Willemijn Rutte
4228871
Integrated Product Design
Industrial Design Engineering
Delft University of Technology
25 April 2019
Redesigning Routines
A visual thinking service for Ink Strategy
to activate organisational change

Master Thesis
25 April 2019
Industrial Design Engineering
Delft University of Technology

Author
W.M. Rutte (Willemijn)
Integrated Product Design

Supervisory team
Chair
Dr. G. Calabretta (Giulia)
Associate Professor of Strategic Value of Design
Product Innovation Management

Mentor
Dr. M.G. Gonçalves
Assistant Professor of Creativity in Product and Service Design
Product Innovation Management

Company mentor
M. Schreuder Goedheijt
Strategic Design Consultant
Ink Strategy
Dear reader,

The thesis in front of you is the result of my seven month graduation project. It concerns the themes of redesigning routines, organisational change and visual thinking. The latter is the topic that inspired me to embark on this project. Two and a half years ago, I started an internship at Jam Visual Thinking, where I was introduced to this service. The creative approach, passionate people and challenging issues made me fall in love with this field of work. That is why I searched for a graduation project on visual thinking. Luckily, I got into contact with Ink Strategy via my chair Giulia and eventually I was welcomed into Ink’s team as a graduate intern.

Although visual thinking was the starting point, this graduation project has integrated a lot of my interests in a special way for me. I discovered that organisational change is an infinitely fascinating topic that never disappoints in gaining new insights and learnings every day. I think that a lot of designers secretly hope to change the world for the better and I hope that with my newly gained knowledge, I can help organisations to change. Preferably, towards some kind of social or sustainable goal of course.

However, in the end it is all about people. People need to change. I need to change as well. During my graduation project I followed a course on Neuro Linguistic Programming, which is a coaching method to reflect on your behaviour and to change it. The insights during this course were so valuable for me that I incorporated some of its concepts into my final design. In doing so, I hope to help people to change in an extra personal way.

Before you start reading my thesis, I would like to thank the people that helped to make this project become what it is now. Firstly, the team of Ink Strategy: Martijn, Tristan, Mart, Bob, Alexander, Skadi, Stuart, Hannah, Ling and Matty. Thank you for welcoming me in your fun and crazy team, giving me autonomy and responsibility in my own project and tolerating my terrible ping-pong skills. A special thank you to Martijn, my company mentor, for always making time for good discussions, personal reflection and endlessly proof reading my report.

Secondly, a big thank you to Giulia and Milene, my chair and mentor, for your knowledge, coaching and guidance throughout the project. Both of your lives are so incredibly busy, but you always made time for me: meeting me at train stations on-the-go or helping me to rearrange my report structure at the last moment. You are amazing!

Thirdly, I would like to thank the clients of Ink who participated in the interviews and tests. Your help ensured that my design is based on true client needs and fits into the business context.

Lastly, I would like to thank all the people who helped me in some way during my graduation: Marloes for brainstorming; Denise, Koen, Sophie, Marinka, Lotte and Paulien for testing my design; Rein, Emma, Matthijs, Denise, Gabrielle and my dad for proof-reading my report. And probably all of you for the mental support as well.

Thank you and happy reading!

Willemijn
Organisations need to go through continuous change in order to maintain a sustainable competitive advantage. This change is often expressed in a vision which should engage and involve all stakeholders. However, implementing change successfully turns out to be a challenge since two in three change processes stall.

Ink Strategy is a visual consulting agency that helps organisations to formulate their vision. They use visual thinking to create a shared image of the vision, with a tangible visualisation as concrete output. This is accomplished in co-creation sessions with their clients.

While vision formulation is important, Ink aspires to extend their service to later phases of the change process. They want to offer a more holistic solution to their clients and collaborate on longer projects. However, Ink's clients approach them as visualisers and not change consultants. To overcome this, Ink needs to discover the needs of their clients and develop their service accordingly.

Therefore, the aim of this research is to investigate how Ink can extend their visual thinking services to add value in later phases of the process of organisational change. To reach this aim, literature research, internal and external analysis, observations and client interviews were performed to find the strengths and weaknesses of Ink and the challenges their clients face in the change process. Ink's strengths and their clients’ challenges were matched to form opportunities. The most promising opportunities for Ink Strategy are:

1. Planning the change;
2. Translating vision to daily work;
3. Training ambassadors;
4. Training and activating people;
5. Sharing results;
6. Changing daily work routines.

These opportunities provide a general answer to the aim of this research. The opportunity “Changing daily work routines” was developed into the new service “Redesigning Routines” to show more specifically how Ink can extend their portfolio.

Redesigning Routines is a service that follows Ink's services on vision formulation. The aim of the service is to translate the abstract vision to concrete, daily work, help people to understand the values that drive their behaviour and give them direction on how to change. This is achieved by a workshop with a co-creative, visual approach. The workshop provides a safe space for reflection, helping people to make their values explicit and formulate concrete steps for change. The end result of the workshop is a visualisation of a newly designed work routine, that is in line with the new vision, and a concrete list of actions to ensure people will start to experiment with desired behaviour. Eventually, this should result in behavioural change among employees, to accomplish the company vision.

The service connects well to Ink's current portfolio since it bridges the gap between an abstract vision and concrete, daily work that needs to change. The service mostly helps to empower people: it helps them to understand underlying values that drive behaviour and to gain direction on how to change. This approach might be rather unique: consultancy firms do provide services on change activation, but they do not consciously take into account the underlying needs of employees.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>5</td>
</tr>
<tr>
<td>Executive summary</td>
<td>6</td>
</tr>
<tr>
<td>Table of contents</td>
<td>8</td>
</tr>
</tbody>
</table>

## UNFREEZING

1. Introduction  
   1.1 The challenge of organisational change  
   1.2 Research question  
   1.3 Relevance  
   1.4 Approach  

2. Cycle 10 methodology  

2. Literature review  
   2.1 Organisational change  
      2.1.1 The process of organisational change  
      2.1.2 Applying theory for Ink's clients  
      2.1.3 The challenges of the change process  
   2.2 Organisational routines  
   2.3 Visual thinking  

3. Analysis  
   3.1 Understanding Ink Strategy  
      3.1.1 History  
      3.1.2 Why  
      3.1.3 How  
      3.1.4 What  
      3.1.5 Combining theory with Ink's process  
   3.2 Competitors  
   3.3 Client challenges  

4. Opportunities  
   4.1 Opportunities  
   4.2 Design directions  
      4.2.1 Planning the change  
      4.2.2 Translating vision to daily work  
      4.2.3 Training ambassadors  
      4.2.4 Training and activating people  
      4.2.5 Sharing results  
      4.2.6 Changing daily work routines  
   4.3 Criteria & assessment  

Total Pages: 58
“Unfreezing” is the first phase of change. It considers how the organisation is performing. Driven by crises or opportunities, the organisation can establish an urgency great enough to change. The core coalition creates a vision and communicates it to the rest of the organisation.

This part of the report analyses how Ink Strategy is performing and explains the urgency for change. The analysis will conclude with the vision: a promising design direction.
This chapter introduces this thesis’ topic of organisational change and the company Ink Strategy, for which a new service has been designed. It discusses the problem definition, the assignment and the relevance of the project. Furthermore, it explains the general approach of this project.
Organisations need to go through continuous change in order to keep up with new market environments and maintain a sustainable competitive advantage (Bain, 2013; McKinsey, 2017, Fjord, 2018). For example, the need for different processes to design services is arising (McKinsey, 2017). Companies need to move from a one-size-fits-all approach to finely tuned services that are tailored to consumers’ individual needs (Bain, 2013). Another example is a more demanding workforce: they want a more employee-centered approach, with flexibility, collaboration and continuous feedback (Myers & Sadaghiani, 2010). Organisations are challenged to keep employees engaged, dedicated and interested: they need to build different cultures and internal structures, by removing the hierarchical layers and building a more personal environment (Fjord, 2018).

The change that organisations want to achieve is often expressed in a vision, which aims to define where the organisation needs to go, and a strategy, which aims to define how to get there. Subsequently, the entire company and its stakeholders need to be involved to implement the change.

However, organisations often consider it to be hard to communicate the change story and get all employees involved (Rick, 2017). To employees, the underlying reason for change is often unclear because the transformation lacks a clear vision. The less management has a distinct course towards the defined goals, the more unclear the change becomes for employees, resulting in demotivation to change. As a result, two in three change processes stall (Aiken & Keller, 2009).

This is where Ink Strategy comes in, the visual consulting agency for which this project was conducted. Ink offer services on vision alignment, employee engagement and change activation. They use visual thinking as a tool to create a shared image of the vision, with a tangible visual as concrete output (Figure 1). This is accomplished in co-creation sessions with their clients. In doing so, they enable all stakeholders, from different organisational levels and disciplines, to see the bigger picture at a glance. This way, all stakeholders understand how the vision, organisation goals and department goals are coherent. While the essence of the vision remains clear, it provides room for the personal interpretation of employees. As as result, people in

Figure 1. Example of vision visualisation by Ink Strategy.
the company are guided in the right direction and change is accelerated.

Ink has identified three different phases during which they can support companies with their services: Align, Engage and Activate (Figure 2). During Align, Ink and the client determine a clear, shared vision with a compelling story that makes the goal tangible and personal. Ink draws an accompanying visual. During Engage, the vision is communicated and translated to the organisation’s departments, which enables the employees to form a personal interpretation. Ink can make animations, videos or organise storytelling workshops to spread the story in the organisation. During Activate, the vision is operationalised by formulating goals and key performance indicators (KPIs). Ink can design change games (KPI gamification) or train employees with design thinking tools to help them contribute to the change every day, even after the project with Ink has been concluded.

Currently, most of Ink’s projects focus on visualising a client’s vision and engaging employees by communicating this vision (Align & Engage). While this is important, the entire change process contains more activities, like translating the abstract vision to daily work, managing employee resistance and training employees (Kotter, 1995).

Ink wants to extend their services to these later phases of change since they consider their visual thinking approach to be valuable here as well. In doing so, they can offer their clients a more holistic solution for the entire change process and collaborate on longer projects.

At the moment, clients do not make use of Ink’s services in later change phases (Activate), because Ink’s offer is unclear to clients. Usually, clients approach them because they need a visualisation and they see Ink as visualisers. However, Ink wants to become a conversation partner: a consultant who has a design approach with a visual thinking tool.

In order to make a clear proposition, Ink needs to discover what the challenges and needs of their clients are in a change process. If they know this, they can develop and improve their services in a way that fits their clients. Next to that, they need to discover a manner of communicating their added value, so that clients will see them as a trusted advisor, not only a visualiser, and choose for a follow-up project.

To conclude, the problem statement of this thesis as follows:

Ink Strategy currently offers a service which mostly focuses on vision alignment. They desire to collaborate with their clients during the entire change process and extend their service portfolio. However, their offer is unclear to clients, who approach Ink as visualisers. To overcome this, Ink needs to discover the needs of their clients, develop their service accordingly and communicate this in such a way that clients see them as a partner in change implementation.
The problem statement presented in the previous section resulted in the following main research question:

**How can Ink extend their visual thinking services to add value in later phases of the process of organisational change in order to prolong the collaboration with their clients?**

In order to answer this question, multiple research questions were formulated to structure the research:

1. **What is already known about the process of organisational change?**
2. **What is the added value of visual thinking?**
3. **What are the strengths and weaknesses of Ink Strategy?**
4. **Who are competitors of Ink Strategy and how do they help organisations to change?**
5. **What are the challenges that Ink's clients face in a change process?**

Question 1 is answered in Chapter 2.1: Organisational Change. Question 2 and 3 address the internal analysis of Ink Strategy. The first question is answered in Chapter 2.3: Visual thinking and the second in Chapter 3.1: Understanding Ink Strategy. Question 4 and 5 address the external analysis of Ink's competitors and clients. They are answered in Chapter 3.2: Competitors and 3.3: Client challenges.

In Chapter 4: Opportunities, the answers to question 2 and 3 (strengths) will be matched with the answers to question 5 (client challenges) to find opportunities for Ink Strategy to extend their services. The most promising opportunities are developed into design directions, which provide a general answer to the main research question. The final design solution is the development of one of these design directions, which provides a more specific answer to the main research question. This is presented in Chapter 5: Redesigning Routines.

A visual reading guide can be found on page 19.
1.3

**RELEVANCE**

The aim of this project is to find opportunities for Ink Strategy to extend their visual thinking services to later phases of the process of organisational change. This thesis is relevant for Ink Strategy, organisations and the scientific community.

**Relevance for Ink Strategy**

Previous thesis research at Ink Strategy already recommended further research into prolonging the services of Ink: Van’t Eind (2014) investigated the service of Ink Strategy and concluded that the current visual output of Ink’s service does not reach its full potential. Therefore, it is interesting to explore the possibilities of an extended process. Zijtregtop (2016) examined multiple strategic positionings for Ink, which resulted in - among others - the role of “A Partner in Implementing Change.” Zijtregtop recommended further research to gain insights into the practicalities of this role and conduct a more thorough analysis. This thesis will fill in those blanks, by providing relevant insights for Ink on organisational change processes and showing where and how Ink can be a source of guidance for clients.

**Scientific relevance**

While there is an abundance of scientific knowledge on organisational change (eg. Lewin, 1947; Kotter, 1995; Hiatt, 2006) and while consultancy firms have tons of data on how to change successfully (McKinsey, 2010; Towers Watson, 2013), still two in three change initiatives fail. Apparently, there is a gap between all this knowledge and successfully applying this to implement change. This thesis will attempt to bridge that gap by exploring how the use of visual thinking can be applied to help organisations change. This will also provide new knowledge on how visual thinking as a designer’s tool can be extended across fields, into business management, to implement new processes and organisational routines, and achieve organisational change.

**Organisational relevance**

Organisations are increasingly appreciating the business value of design and designers are being consulted and employed to change the way organisations work, in order to respond to the changing market (McKinsey, 2018). This thesis demonstrates how to achieve organisational change by applying design capabilities like a user-centered approach, co-creation and visual thinking.
This project consisted of three cycles based on the 1:10:100 approach (Van Turnhout et al., 2013). Each cycle consisted of the traditional phases of diverging and converging, but with increasing time spans. During each cycle a new idea was developed, of which the depth and thoroughness increased with each cycle. This approach encouraged an iterative design process, allowing for early mistakes and aligning research with design activities.

**Cycle 1: Design Sprint**
The goal of the first design cycle was to improve understanding of the problem definition, the stakeholders (Ink and their clients), important themes or aspects in organisational change, and to manage expectations with the stakeholders. See Appendix 2 for a more elaborate description of the methodology and Appendix 3 for the result of the design sprint. The insights of the design sprint were used to better formulate the problem definition and research question, presented in Chapter 1.1 and 1.2.

**Cycle 10: Developing Design Directions**
The goal of the second design cycle was to analyse Ink Strategy and their client’s challenges in the change process, investigate opportunities and develop design directions, to get an idea of how the service of Ink can be prolonged. One of these directions was pursued in the 100 Phase. See page 20 for a more elaborate description of the methodology.

**Cycle 100: Designing a Solution**
The goal of the final design cycle was to design a new product or service for Ink as a demonstration of how they might expand their portfolio. See page 72 for a more elaborate description of the methodology.

**Report setup**
This report consists of three parts, following the three change phases of Lewin (1947): unfreezing, moving and freezing. "Unfreezing" analyses the current practice of Ink Strategy and considers how the company is performing. Literature on organisational change is reviewed and a competitor analysis is performed. The part concludes with the assessment of promising design directions for Ink. “Moving” is the design part of this thesis. The ideation process is described and the new service for Ink is presented. The concept is tested and evaluated. “Freezing” is the institutionalisation of the new concept. Recommendations, limitations and implications for successful implementation are discussed. The report concludes with a reflection on the contribution of the concept to practice and theory.

In Figure 3 you can find a visual reading guide for this report. It shows how the three parts can be matched with the 1:1:100 design cycles and which chapters address which research questions.

At the end of each section, you will find the conclusion and an overview of insights gained from research, presented in a blue box. These insights were used to formulate a set of criteria to assess the different design directions, as well as guidelines for the final design solution for Ink Strategy.
1. INTRODUCTION

What is already known about the process of organisational change?

What is the added value of visual thinking?

2. LITERATURE REVIEW

3. ANALYSIS

What are the strengths and weaknesses of Ink Strategy?

Who are competitors of Ink Strategy and how do they help organisations to change?

What are the challenges that Ink’s clients face in a change process?

4. OPPORTUNITIES

5. REDESIGNING ROUTINES

6. CONCLUSION

Figure 3. Visual reading guide.
Chapter 2 to 4 are the result of the second design cycle. This spread explains the methods used during Cycle 10. In order to investigate opportunities for Ink Strategy to prolong their services to later phases of the change process, extensive analysis was performed to find the strengths and weaknesses of Ink and the challenges their clients face in the change process. See Figure 4.

Firstly, literature review was conducted to examine existing knowledge on organisational change, organisational routines and visual thinking. This contributed to insights in change challenges and the added value of visual thinking.

Secondly, internal and external analysis was performed, which consisted of data collection through observations at sessions with Ink’s clients, internal documents, personal communication with Ink and online research on competitors (Table XX). This contributed to insights in the strengths and weaknesses of Ink Strategy.

Thirdly, Ink’s clients were interviewed to gain insights in the challenges they experience during the change process.

The strengths and challenges were matched to form opportunities. These opportunities were tested against a set of criteria and developed into design directions.

<table>
<thead>
<tr>
<th>Data collection method</th>
<th>Data sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observations</td>
<td>Sessions at 6 clients</td>
</tr>
<tr>
<td>Internal research</td>
<td>Internal documents from Ink (eg. project proposals, workshop formats, project deliverables)</td>
</tr>
<tr>
<td></td>
<td>Thesis Van ‘t Eind (2014)</td>
</tr>
<tr>
<td></td>
<td>Thesis Zijtregtop (2016)</td>
</tr>
<tr>
<td>Interviews (semi-structured)</td>
<td>3 Ink Strategy employees</td>
</tr>
<tr>
<td></td>
<td>10 clients</td>
</tr>
<tr>
<td>Literature review</td>
<td>Books on organisational change (eg. Judson, 1991; Jaffe et al, 1994)</td>
</tr>
<tr>
<td></td>
<td>Academic papers on organisational change, organisational routines and visual thinking</td>
</tr>
<tr>
<td>Online research</td>
<td>Websites of Ink’s competitors</td>
</tr>
</tbody>
</table>

Table 1. Data collection methods and the data sources.
Observations
Observational data was collected from observations at six different client sessions. This is done to get familiar with the way of working of Ink Strategy and to see how they conduct visual thinking sessions in practice. The sessions were partly selected based on the type of project, but mostly on availability and the possibility to observe (and sometimes participate). The type of project should be vision alignment, since this is Ink’s core business. See Appendix 4. To capture the data, the observations included note taking and photographs.

Client interviews
Empirical data was collected from semi-structured interviews with ten clients from Ink. Semi-structured interviews allow enough freedom for the interviewer to go deeper into topics that arise, while the possibility for comparison among interviews remains. The clients were selected based on the topic and the date of the project. The topic should involve some type of organisational change that the client was dealing with and the date should be as recent as possible, so that imperfect recall is limited (Yin, 2017). See Appendix 4. The change theory overview discussed in Chapter 2.1 served as a basis for the interview guide (Appendix 5). The main topics include a description of the client’s change process, the challenges it poses and the strengths and weaknesses of Ink Strategy.

After conducting the interviews, the first two interviews were fully transcribed and initial coded (Saldana, 2015). The codes were categorised under general themes, to gain understanding of the topics discussed and to facilitate coding the other eight interviews in vivo (Saldana, 2015). This was done to accelerate data processing. All data was then categorised using “analysis on the wall”, which is a method where the walls in a room are used to organise and analyse the data (Sanders & Stappers, 2013). In general, the questions of the interview guide (Appendix 5) were leading for the themes, which include several categories. The frequency of mentioning was used for indicating the importance of the categories. See Figure 5.

Figure 5. Schematic overview of methods for data analysis.
This chapter presents the current knowledge on the topics of interest for this thesis. The first section sets the basis by introducing a theory overview of the change process, which is used to investigate the challenges of organisational change. The second section discusses organisational routines, already hinting to the final design solution. The last section dives into the added value of visual thinking.
2.1 ORGANISATIONAL CHANGE

Since Ink Strategy wants to extend their service to later phases of the change process, it is interesting to gain an initial understanding of the entire process. This section will answer research question 1: What is already known about the process of organisational change? The existing literature on the change process is discussed and summarised in a visual theory overview in Figure 6.

2.1.1 THE PROCESS OF ORGANISATIONAL CHANGE

As early as 1947, Lewin divided the change process in three global phases: unfreezing, moving and freezing. While this is a rather general summary of the dynamic and complex nature of organisational change, it does provide a solid foundation for the theory overview in Figure 6: the required attitude and approach needed for preparation differs from the attitude needed for execution or completion. Lewin's three phase model illustrates these different attitudes.

Upon the three phases of Lewin, several change management models are laid. The change models of Judson (1991) and Kotter (1995) focus on the managerial actions to achieve change in an organisation. Isabella (1990) and Jaffe et al. (1994) both proposed models to explain how employees interpret change events and how they respond to this. Bridges transition model (1991) describes the emotions of employees. Closely related to this is their performance, on which Satir (1991) focuses. Lastly, the self determination theory (Ryan & Deci, 2000) and the bottom-up ADKAR model (Hiatt, 2006) define the needs of people and close the gap between management and employees.

It should be noted that the theory in this overview stems mostly from literature sources dating from the 1990s. While the general phases and emotional responses to change have not changed fundamentally in the past 30 years, the market, its customers and employees of organisations...
did change. For example, there is an increasingly growing argument for a bottom-up approach (Nohria & Beer, 2000; Tams, 2018a), while most change models tend to present the process from a top-down point of view. Therefore, research from more recent literature sources will be discussed to supplement the theory overview. In the rest of this section, the overview will be explained in further detail, following the three phases of Lewin (1947).

Unfreezing
The first phase of change is defined as “unfreezing” the current process and considering how the organisation is performing. Judson (1991) proposes the first step of “analyzing and planning the change”. Kotter (1995) divides this step even further into three specifics: “establishing a sense of urgency”, “forming a core coalition” and “creating a vision”.

The organisation must start by looking at its competitive situation, market position, technological trends, financial performance and specify the underlying mindset that should change (McKinsey, 2010). Driven by real or potential crises or opportunities, the organisation can establish an urgency great enough to change. This urgency is high enough when approximately 75% of management is convinced (Kotter, 1995). Change requires leadership, because introducing this opportunity demands the management to change their attitude from minimising risk to changing the system. Building this leadership capacity contributes to sustainable change (McKinsey, 2010).

The core coalition that should analyse, plan, communicate and drive the change consists preferably of managers combined with representatives from different business departments or employees from different hierarchical levels. Kotter’s research (1995) showed that in successful transformations, the leadership coalition grew over time. In smaller organisations, a team of three to five people might suffice, but in larger organisations the team must grow to the size of 20 to 50 people. This is shared leadership, which proposes that successful change depends on individuals all holding different capabilities that collectively produce the desired outcome (Pearce & Conger, 2002).

The third step of “creating a vision” illustrates and justifies the business of Ink Strategy: Kotter (1995, p. 63) concluded that lack of vision often results in failed transformation. A good vision is “a picture of the future that is relatively easy to communicate and appeals to customers, stockholders, and employees”. Next to that, more specifics are needed in breaking down the process into clearly defined initiatives, as well as roles and responsibilities. The best talents must be deployed to execute the most critical parts in the process (McKinsey, 2010). Nohria and Beer (2000) also urge to plan for spontaneity, for example by setting up an experimental, risk-free zone where employees can experiment in line with the change (Nohria & Beer, 2000).

During these three above mentioned steps, anticipation might occur when people hear rumors about the change (Isabella, 1990). This might result in denial and refusal to believe that change is necessary or that it will even be implemented at all (Jaffe, 1994). The performance of employees is called “late status quo” (Satir, 1991): people know and understand what is expected of them and they behave according to the prevailing rules, albeit harmful. According to Hiatt (2006), it is good to consciously create anticipation to answer the need for awareness among employees: the people in the organisation should be primed for the change, which increases the chance of wanting to participate and support it.

The last step in “unfreezing” is “communicating the vision”, of which both Judson and Kotter underline the importance. Here, people enter the stage of confirmation (Isabella, 1990) and experience resistance (Jaffe, 1994). Behind the resistance are emotions like fear, anger and loss (Bridges, 1991). Because of this, employee performance starts to drop (Satir, 1991). Hiatt (2006) suggests that at this point the goal should be to create desire and knowledge by informing them about what is coming and convince them of the need for change. By doing so, people know how to fulfill their part.

Since this century, organisations have been moving away from the sole top-down approach: it is better to set direction from the top, but engage from below (Nohria & Beer, 2000), since employee engagement is a huge success factor (McKinsey, 2010). This can be enhanced by making sure people are motivated. Employees can be motivated by five different forms of impact: society, the customer, the company, the working team and the individual personally (Aiken & Keller, 2009). Change communication must address these forms of impact, as well as being engaging and energised (Towers Watson, 2013).

Moving
In the second phase, the organisation starts “moving” and deploying the change that has been communicated. Judson’s model (1991) starts with “gaining acceptance of new behaviours”, which Kotter (1995) divides into “empowering others to act on the vision” and “planning for and creating short-term wins”.

Empowering others means that management facilitates change by adjusting structures, systems, policies and procedures in the organisation.
(Kotter, 1995). Some organisational structures might seriously undermine the new vision, so these obstacles must be addressed. Nohria & Beer (2000) recommend to hire consultants as expert resources. They can provide “specialised knowledge and technical skills that the company does not have.”

Isabella (1990) names this stage “culmination”, during which people compare the conditions before and after the introduction of change, and exploration of new behaviours can be observed (Jaffe, 1994). A whole new range of emotions presents itself, from anxiety to skepticism, but also creativity, since people will try new things (Bridges, 1991).

This is a period of chaos, during which employee performance drops further (Satir, 1991). Here, employees are in need of ability (Hiatt, 2006) and competence, autonomy and relatedness (Ryan & Deci, 2000). Ability, or competence, can be built by providing training for new skills and lowering barriers to practice those new skills (McKinsey, 2010; Towers Watson, 2013). Bandura (2006) argues that autonomy, ownership or agency can be created and given by encouraging contribution to change projects, for example through co-creation (Tams, 2018a). McGregor (2006) calls this Theory Y, in which employees are approached as “self-motivated responsibility seekers”. In doing so, the potential of every employee can be utilised through shared leadership. Relatedness is achieved when one cultivates a work environment where people feel belonging, trust and safety (Tams, 2018c). Therefore, organisations should be open to feedback during this phase and not disregard employees’ insights (McKinsey, 2010; Tams, 2018b).

It is important to celebrate short-term wins to reward the behaviour of experimenting with and adopting new capabilities (Kotter, 1995; McKinsey, 2010). As a prerequisite, organisations must focus on measurement in order to track progress and show results (Towers Watson, 2013). This allows for adjusting or revising visions as well. Celebrating results answers to the need of reinforcement (Hiatt, 2006). Nohria & Beer (2000) propose to use (financial) incentives for reinforcement. However, Amabile et al. found already in 1986 that rewards have a negative effect on creativity. One must be careful to let incentives reinforce the change, not drive it.

The second and last step in the “moving” phase is about letting changes sink deeply into a company's culture and make them stick. Judson (1991) calls this “changing from the status quo to a desired state” and Kotter calls this “consolidating improvements”. This can take up to several years and includes changing even more structures and systems in the organisation that are not consistent with the vision. It contains hiring and promoting people aligned with the vision.

In this phase of consolidation, people decide to what extent they will commit to the change, which Isabella (1990) calls “aftermath” and Jaffe (1994) calls “commitment”. The feeling of commitment is accompanied with high energy and openness (Bridges, 1991), which results in improving employee performance (Satir, 1991).

**Freezing**

The last step of the change is “institutionalising the new state” (Judson, 1991; Kotter, 1995), when the organisation “freezes” into the desired state. The change becomes the norm. Reviews need to be conducted to check whether the deployed changes are being maintained. This also helps to show the connection between the change effort and the organisational success (Kotter, 1995). In addition, it is important to ensure that the next generation of management personifies the new approach. In Satir’s model (1991) this is the “new status quo”, in which employee performance stabilises. In a successful transformation, this performance is at a higher level than during the “late status quo” (Figure 7). The need of reinforcement is still present here (Hiatt, 2006).

---

**Figure 7.** Simplified Satir change curve (1991) (seen in Figure XX at the performance level).
Conclusion
The theory overview on page 24 shows how managerial actions evoke an emotional response, which influences the performance of employees. The key is to understand what kind of needs underlie these emotions and answer those accordingly in order to achieve organisational change. This overview is very insightful for Ink Strategy in itself, since it enhances their knowledge on the entire change process. They need to understand the consequential phenomena on the different levels (action, reaction, emotion, performance, need) during all phases if they want to answer the needs of their clients during this process. This will make them more substantively knowledgeable. Furthermore, the overview provides direction for Ink to discover the challenges of their clients in all phases and all levels of the change process. With this knowledge, they can extend their services accordingly.

Insights
The theory overview of the change process helped to gain insights in some requirements for the new service. The service should:
• Be preceded by a great enough urgency to change;
• Help to acquire new behaviour/skills or a new mindset;
• Have an interactive, collaborative nature, so all individuals’ capabilities can be used;
• Let people experiment with new behaviour;
• Facilitate a bottom-up approach and involve people from all levels of an organisation to engage employees;
• Enable management to provide a framework/scope to ensure the end result aligns with the company vision;
• Be engaging and energised;
• Empower people to adjust behaviour;
• Make use of people’s creativity;
• Facilitate co-creation to create autonomy and ownership;
• Create an atmosphere of trust to create relatedness;
• Deliver a shareable end result (eg. visualisation);
• Track progress;
• Celebrate short-term wins or provide a different stimulation/reward to ensure reinforcement;
• Provide consistency and frequency on implementing the change;
• Measure the effect of the change and help to reflect on it.
2.1.2 APPLYING THEORY FOR INK’S CLIENTS

The theory overview is considerably large and hard to grasp at a glance. For practical purposes, a more easily understandable and more attractive overview of the change process was designed based on the studied literature. See Figure 8.

The blue planes indicate Lewin’s three global phases of unfreezing, moving and freezing, onto which the circling arrow is shown as an indication of a responsive process. The bottom parts show the managerial actions (change intervention), simplified from Judson (1991) and Kotter (1995). The middle parts display the emotional response of employees, based on Bridges (1991). The upper parts illustrate the resulting employee performance (Satir, 1991). The grey, rear parts of the arrow explain the underlying needs of employees (Ryan & Deci, 2000; Hiatt, 2006). The models of Isabella (1990) and Jaffe et al. (1994) were not included since they only give a description of the different phases of change (e.g. “denial” or “exploration”). While they are clarifying, it does not provide clients with concrete, applicable information for change implementation.

This simplified model has already been used by Ink Strategy in a sales proposal to explain the change process to clients. See Figure 9. At the time of writing this thesis, Ink is still in the last phase of the tender, so the added value of the model is yet unknown.

Figure 8. Simplification and redesign of theory overview.

Figure 9. Simplification of change process in sales proposal.
2.1.3 THE CHALLENGES OF THE CHANGE PROCESS

This chapter has discussed the change process and how to deploy change successfully. However, this is easier said than done. Despite the existing knowledge, organisations still struggle. This section will discuss the change challenges found in recent literature and media sources. The challenges are plotted onto the theory overview, taking into account the phases and levels where the challenge occurs. See Figure 10.

Compelling case for change
The first challenge in a change process is making a compelling case for change (Rick, 2017). When the urgency of a potential crisis or opportunity is not felt, it will result in lacking support from employees, since they do not see the point of changing (Aiken & Keller, 2009).

Planning the change
Change processes can be launched too quickly, without a proper plan. This is a recipe for failure (Cunningham, 2018). According to Ackerman Anderson (2018), leaders tend to jump immediately to the design phase of change, instead of doing upfront planning first.

Aligning management on vision
Formulating a vision is challenging, since it must be recognised by everybody, differentiate the organisation from competitors, serve the organisation over the long term, as well as guiding current operations. Agreeing on all these topics and making a coherent story is very hard (Nautin, 2014).

Communication
Communication is a large challenge, which acts on different levels. The line of effective communication is thin: too much results in resistance (Tams, 2018a), a lack results in disengagement, or the wrong kind, which is top-down, results in lack of feedback (Aiken & Keller, 2009; Cunningham, 2018).

Managing employee resistance
The main challenge after communicating the change is managing employee resistance (Rick, 2017; Inc., 2018). The human brain is hardwired to resist change, so even the suggestion of it can trigger a fear response (Ackerman Anderson, 2018; Cunningham, 2018). People might resign, slack, lose motivation, call in sick, etc. This is called industrial resistance (Business Management Ideas, 2017). This form of resistance is caused by human reasons: personal, social and economical. Personal reasons can be ego defensiveness; fear for uncertainty and wanting to retain the status quo; and fear of the unknown. Social reasons can be fear for social displacement (eg. breaking up of work groups) or peer pressure (people influencing others to resist). Economic reasons can be fear for skills becoming obsolete (eg. robotisation of tasks) or the fear for economic loss (lower income).
Lacking leadership skills
Leadership skills, or the lack thereof, are a challenge. Leaders might mistakenly think that they can role model the desired change, since most executives do not find that they themselves need to change (Aiken & Keller, 2009). When the management does not “walk the talk”, one can expect demotivated employees. Towers Watson research (2013) shows that 87% of organisations train their managers to manage change, but only 22% reports the training as effective. Often, there is not even support from management for the change (Ackerman Anderson, 2018; Cunningham, 2018).

System obstructing new ways
Resistance can also be organisational (Business Management Ideas, 2017). This is caused by organisations being designed for stability and resisting change. For example, certain bureaucratic structures can resist change; leaders can resist because they fear it affects their position, power and influence; lack of resources can resist change; and lastly sunk costs might cause difficulty.

Encouraging participation
It is known that change will be embraced when everyone gets the chance to contribute. However, old mindsets are still dominating. Such mindsets say that change starts at the top and only executives have the right to deploy change (Hamel & Zanini, 2014).

Training and activating people
Another challenge is to empower people to act on the change, since executives often fail to understand employees’ needs, beliefs and values (Aiken & Keller, 2009). To illustrate, an introverted banker is not capable of suddenly working customer-centric if they prefer paperwork. They need training to learn how to interact with customers.

Collecting feedback and adjusting
Many executives still believe that change can be managed upfront. As a result, they to not create a change platform that gives everyone the right to suggest alternatives (Hamel & Zanini, 2014). This challenge acts on both the action and emotion level.

Sharing successes
Due to poor planning, it is also a challenge to celebrate small wins (Rick, 2017; Kotter, 1995). If employees’ first efforts are not recognised and praised, it will not be picked up by the rest of the organisation and change will not gain momentum (Cunningham, 2018).

Changing daily work routines
The gap between the aspirational language of the vision and the daily work of employees is large (Nautin, 2014). Often, little is done formally to lower the barriers to apply new behaviour in day-to-day work, resulting in people falling back in old work routines (Aiken & Keller, 2009).

Recruiting
The last challenge in moving is recruitment: attracting the right candidates who are in line with the new vision and hiring the qualified ones effectively (Bika, 2018).

Dismissing employees
In some cases, it is inevitable to dismiss certain employees. Doing so can be a challenge since the emotional aspect is hard to deal with. No matter how much has been communicated about the change, people still do not believe they will get fired. This is also because the average employer postpones clear information to underperforming employees for too long (Heathfield, 2019).

Having patience
According to Rick (2016), it is a challenge to have patience: any change that requires employees to adopt a different mindset does not happen overnight.

Conclusion
Researching recent sources on change shows that organisational change poses multiple challenges across all phases and all layers of the process. These findings provide a solid basis for further exploration and validation of the challenges of Ink’s clients, which will be discussed in Chapter 3.3.
This section will lift a tip of the veil and discuss organisational routines, which are relevant for the final design solution of this project. Organisational routines are perceived as the repository of organisational capabilities (Winter & Nelson, 1982). The ability of an organisation to adapt to changing environments is described by its dynamic capabilities (Teece, 2007). However, these organisational routines are difficult to develop and deploy.

### What are organisational routines?

Routines are “repetitive, recognisable patterns of interdependent actions that involve multiple actors” (Feldman & Pentland, 2003). Organisational routines always work towards a goal and always take place between people. For example, the co-creation sessions with Ink are a routine: the goal is to visualise a vision, which is done in collaboration with the client. Ink conducts these sessions every week (repetitive) and they always need to plan and conduct it with the client (interdependent).

Routines used to be regarded as static, mindless and rigid, since they should provide stability for companies. However, more recent research describes routines as effortful accomplishments since people constantly deal with changing circumstances (Feldman, 2000; Cohen, 2007; Wegener, 2019). This is also the case for Ink: the fact that this project investigates the extension of their services implies that their routine can change.

### Capturing the dynamics of routines

It is difficult to capture routines since they are continuously changing. Organisational processes have always been designed using boundary objects like checklists, procedures and artefacts (Cohen, 2007). These objects are called the ostensive part of routines (Pentland & Feldman, 2008). In the example of Ink, this could be the description of a co-creation session in a client proposal. However, these ostensive representations are not the actual performance of routines (Pentland & Feldman, 2008). While organisations and people try to describe what they do through ostensive representations of routines, their actual behaviour is different. Their behaviour is driven by habits, beliefs and values, of which they are often unaware. Argyris & Schōn (1974) call this “theory in use”: a mental map that dictates the behaviour of a person.

### Reflecting on routines

Fundamental change of routines requires reflection to explore these underlying processes. This can be done in two different ways: in reflection-on-action and reflection-in-action (Schōn, 1983). Reflection-on-action is retrospective. It is detached from the actual situation and requires people to talk about behaviour through rational thought. Since our capacity of reflecting in daily life is very low (Cohen, 2007), conscious reflective talk is needed (Dittrich et al, 2016). Such reflective talk can be aided through reflective spaces, which are spaces that provide people with a certain environment that aids to develop conceptualisations of routines (Bucher and Langley, 2016). Reflection-on-action and reflective spaces strongly relate to the ostensive part of routines.

Organisations must intervene in action rather than people’s cognition to bring about change.

### Redesigning routines

Reflection-in-action is first-hand reflection on behaviour as it happens. This kind of reflection can be aided through experimental spaces, which are spaces that encourage people to experiment with new actions in a real-life setting (Bucher & Langley, 2016). This is very important, since reflecting in separate spaces can hide affordances and interdependencies of routines (Rietveld & Kiverstein, 2014; Wegener, 2019). Dittrich et al. (2018) also argue that organisations must intervene in action rather than people’s cognition to bring about change. Reflection-in-action and experimental spaces strongly relate to the performative part of routines.

Reflecting on routines should eventually lead to the conceptualisation of a new routine that is
more in line with the desired behaviour. So, how would you design a routine effectively? Firstly, a good understanding of the user of the routine results in an effective redesign (Bapuji et al., 2018). Secondly, building on this user-centeredness, a co-creative approach that involves all actors in the routine is necessary, since the influence of managerial decisions is limited (Becker et al., 2005) and people’s understanding of routines will vary with their role and perspective (Howard-Grenville, 2005). Therefore, all stakeholders must be involved to create a shared image. After all this reflection-on-action, it is time for reflection-in-action: prototyping, trying out and experimenting in daily work. In doing so, one can uncover affordances and interdependencies (Rietveld & Kiverstein, 2014; Wegener, 2019) that help to better understand how to do things differently and eventually change behaviour.

**Changing behaviour**

The distinction between ostensive and performative routines and the influence of underlying beliefs, values and habits implies that we must consider people: they need to understand and change their behaviour.

Patterns of behaviour arise due to triggers, like cues, actions or habits. The behaviour leads to a result or reward (Duhigg, 2013).

![Figure 11. The NLP communication model](image)

The communication model from the coaching methodology Neuro Linguistic Programming (NLP) explains how this happens: we filter triggers in our own personal way, based on our beliefs, values, convictions and experiences. This influences our internal representation of the triggers and the way we react to them, which manifests itself in both our physiology and behaviour (Linder-Pelz, 2007). For example, you can feel stressed and act angry when someone assigns you with a task you have bad experience with. See Figure 11.

Verplanken (2006) argues to remove or create new triggers in order to provoke different behaviour. For example, by putting your phone in your bag and thus removing the visual cue, you will check your messages less. While this approach works especially well when big changes in the environment occur (eg. when moving or changing jobs), it is quite superficial.

Duhigg (2013) argues to react differently to the same trigger, by replacing an old habit with a new one. This is exceedingly more challenging, since you need to change your convictions and beliefs. It is not impossible though: the neuroplasticity of our brains enables us to change habits (Sentis, 2018). With great willpower, you can eventually succeed.

**Insights**

The new service should:
• Help people to redesign routines;
• Encourage a good understanding of the user;
• Facilitate co-creation to involve all stakeholders;
• Provide a reflective space for reflection-on-action;
• Help people to become aware of and understand their own behaviour, habits, needs and values;
• Help people to create or remove triggers;
• Encourage experimenting for reflection-in-action.
**VISUAL THINKING**

Ink Strategy intuitively knows that their visual thinking approach provides added value for their clients in formulation a vision. Nevertheless, they need to know more specifically what this added value is, in order to be able to consciously apply it in other phases of the change process. This section therefore answers research question 2: What is the added value of visual thinking?

**What is visual thinking?**
For those who are familiar with the work of Ink Strategy and other visual thinking agencies, visual thinking can be explained as using large, impressive drawings to create shared understanding of a complex issue and explaining and communicating it to others. However, this is only one of the many forms visual thinking might take (Figure 12). Using visuals aids the process of organising your thoughts and improving your ability to think and communicate (Gray, 2019).

**Visual thinking as a tool for design thinking**
The phrase “visual thinking tools” already implies that visual thinking is not a process; it is often confused and used interchangeably with design thinking. Design thinking is a methodology for problem solving, or more specifically: “a human-centered approach to innovation that draws from the designer’s toolkit to integrate the needs of people, the possibilities of technology and the requirements for business success” (Brown, 2019). It is a fundamentally exploratory process (Brown, 2008), which has been found very effective in application to wicked or ill-formulated problems (Buchanan, 1992). In Figure 12 an overview can be found of different design thinking methods and the visual thinking tools that complement these activities. You can see that visual thinking can support and accelerate design thinking in all stages of the process (Morasky, 2016).

![Figure 12. Different forms of visual thinking tools and when they can be applied in the design process.](image-url)
The added value of visual thinking

Synthesising the literature review, the theses of Van ’t Eind (2014) and Zijtregtop (2016) at Ink Strategy and client interviews has led to four reasons why visual thinking is valuable during strategic initiatives: it provides clarity, a shared story, it helps to explore new ideas and it is an unconventional communication tool.

Clarity
Sibbet (2010) explains that visual thinking helps people to think about the bigger picture, see all the elements in it and understand their interdependencies. Visuals help people to filter information and gain an overview, so that they can explain the issue better.

Shared story
Visuals can be interpreted as a boundary object, which turns tacit presumptions into explicit knowledge. It helps people to transfer, translate and transform knowledge across the organisation (Carlile, 2004). People understand each other better and they are able to create a shared mental model when the information is made explicit and concrete (Osterwalder & Pigneur, 2010). During sessions with Ink, people create a common language by using visuals. This aligns and unites them on the change story.

Explore new ideas
Visuals act as a catalyst for developing new ideas (Pearse, 2007; Dorst, 2010). Van der Lugt (2005) investigated the use of sketching in idea generation processes and concluded that it supports the re-interpretive cycle of the individual thinking process, and that it enhances access to earlier ideas. Since people can remember only a limited amount of ideas, visuals can be used to refer back to earlier ideas (Sibbet, 2010).

Unconventional communication tool
A beautiful image sparks the imagination (Sibbet, 2010). This creates voluntary listeners (Pearse, 2007) and when these listeners can identify with the images, the story becomes even stronger (Osterwalder & Pigneur, 2010). Using visualisations, organisations are able to engage large audiences in conversation (Pearse, 2007; Sibbet, 2010).

Conclusion
Visual thinking is a tool to organise your thoughts and improve your ability to think and communicate during a problem solving process. The added value during a session with Ink Strategy is illustrated in Figure 13. During such sessions, visual thinking helps to create a shared story among stakeholders, which results in clarity on the issue. The visualisation as an output is an unconventional communication tool that can engage audiences and spark the imagination of people. Interesting to note is that the added value of exploring new ideas is currently not applied by Ink and it was not endorsed by client interviews: usually Ink does not diverge for finding new solutions, but help clients to create clarity on an existing issue. Using visual thinking to generate new ideas can be an interesting opportunity for Ink to explore.

Insights
The new service should support:
• Clarity;
• A shared story;
• Unconventional communication;
• Exploring new ideas.
With an initial understanding of organisational change and visual thinking, it is time for the internal and external analysis. The first section of this chapter discusses the internal analysis of Ink Strategy, providing insight in their strengths and weaknesses. The second section discusses the external analysis of Ink’s competitors. The last section presents the challenges that Ink’s clients face in the change process.
3.1 UNDERSTANDING INK STRATEGY

Before investigating new opportunities, it is valuable for Ink to reflect on what they can do well. When they have clear understanding of their values and capabilities, they can choose the direction in which to expand their services more effectively. Therefore, this section answers research question 3: What are the strengths and weaknesses of Ink Strategy? The Golden Circle was used as a framework to analyse the company (Sinek, 2011; Figure 15).

3.1.1 HISTORY

Ink was founded by Tristan Ozero and Mart Veeken in 2012. They are both educated as industrial design engineers and they used their drawing skills to visualise existing strategies and visions for clients. In the beginning, Ink partnered with the consultancy firm PricewaterhouseCoopers (PwC) and acquired about half of their projects through PwC. During this time, they mostly met with four to five people in a meeting to design a strategic visual.

Over time, Ink adopted a facilitating and consulting role, developing the small meetings into facilitation sessions with five to eight people with a tangible visual as output. They grew in number of employees and started to acquire more clients themselves.

Countless of design sessions and seven years later, Ink has grown into a complementary team of six people with different backgrounds, from design to consultancy and from sales to diplomacy. Their facilitation expertise has grown, as they are now capable to moderate large events of three days with 100-300 participants. Next to strategic communication, they extended their service into vision development, leaving the role of passive visualiser behind them and aiming towards a more leading role in change processes. To complement the “hard” strategic content, they are also starting to develop their “soft services” more, illustrated by their increasing amount of storytelling and personal leadership workshops.

In the future, Ink wants to become leading in vision-driven transformation processes. They are aiming for 15 to 20 people in the team with a solid foundation and experience in both the “hard” business side of change and the “soft” people side of change (T. Ozero, personal communication, December 5, 2018).

Figure 14. Ink Strategy’s goal, core competencies and values.
### 3.1.2 WHY

“*The WHY is the purpose, cause, or belief that drives every organisation.*” (Sinek, 2018)

Ink believes that sustainable change is achieved by creating a shared vision. A clear image of where you want to go is essential for organisations to engage their people and guide them in the right direction. Ink helps clients to bridge the gap between ambition and execution, bring people from different organisational levels and disciplines together and create a bright future (Ink Strategy, 2018a).

**Big Hairy Audacious Goal**

In light of their purpose, Ink has formulated two “Big Hairy Audacious Goals”. This is an immensely ambitious, crazy goal that can be defined using the SMART-principle. It helps to set direction, inspire and remind Ink of what they want to achieve 30 years down the road (Collins & Porras, 2005).

1. **Win the Nobel Peace Prize**
   This is an inspiring goal and encourages Ink to do something good for the world. Among Ink’ers this is emotionally driving and it is manifested by a group of socially responsible clients like the United Nations, SPARK and Search for Common Ground (Zijtregtop, 2016).

2. **Develop a globally accepted method for change**
   This goal drives the growth and maturation of Ink's service. It motivates them to reach as many people as possible and it acts as validation to establish a method for change (T. Ozero, personal communication, December 5, 2018).

**Core values Ink**

Ink’s core values have intrinsic value and importance to Ink (Houthoofd & Heene, 2000). These values build their personality and are a good indicator whether someone would fit in the team.

Ink Strategy always wants to stay **hungry** and **ambitious**. They are **adaptive** and **flexible** people, keen to make the best out of every situation. They love to constantly **build** beautiful products, services for their clients and a better company. They value **people over organisation**, or in other words, they appreciate a healthy life-work balance. Lastly, they provide **support as a default**: Ink’ers will always come to the rescue and support their colleagues with problems or new undertakings (Zijtregtop, 2016; T. Ozero, personal communication, October 11, 2018; Figure 14).

![Figure 15. “The WHY is the purpose, cause, or belief that drives every organisation. The HOW is the things that we think make us different or stand out from the crowd. The WHAT is the products we sell, the services we offer or the jobs we do.” (Adapted from Sinek, 2018)]
3.1.3 HOW

“The HOW is the things that we think make us different or stand out from the crowd.” (Sinek, 2018)

Ink combines consulting with a visual thinking and design thinking approach to facilitate groups in co-creation sessions in order to create a shared vision and bridge the gap between ambition and execution (Figure 16). During these sessions, they visualise the vision or strategy of an organisation with different stakeholders. In this process, Ink’s added value is to align stakeholders to tell the same story. In doing so, they become engaged to spread and implement the desired change (Ink Strategy, 2018a).

Strengths
Ink’s strengths are the core competencies which distinguish the company from others in their business (Houthoofd & Heene, 2000). Numerous competencies were mapped from both an internal and external perspective to ensure an objective overview of Ink’s strengths: what does Ink say they can do well and what do clients say they can do well? All these competencies were clustered into strength categories, which can be found in Table 2. Additionally, these strengths were confirmed by checking previous research (Van ‘t Eind, 2014; Zijtregtop, 2016) and my own observations (page 44). A description of the data collection through client interviews and observations can be found on page 21.

<table>
<thead>
<tr>
<th>Ink Strategy</th>
<th>Client interviews</th>
<th>Van ‘t Eind</th>
<th>Zijtregtop</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visualising talent</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Designerly approach</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Strategic insight</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Understand, filter and interpret information quickly</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Facilitation and group dynamics experience</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Co-creative and inclusive approach</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>External perspective</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Building trustworthy relationships</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Ink’s FUN vibe</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

Table 2. Overview of Ink’s strengths, confirmed by Ink (T. Ozero, personal communication, December 5, 2018), clients, previous research (Van ‘t Eind, 2014; Zijtregtop, 2016) and observations.
Visualising talent
The most prominent strength is Ink’s drawing skills. Next to the speed and clarity of their sketches, Ink also bears a lot of knowledge and skill on digital visualisation programmes.

Designerly approach
Ink’s knowledge on and experience with design thinking methods and creative processes is large. Visual thinking is just one of them - Inkers have a range of creative techniques available. This ensures trust and confidence in relationship with their clients.

Strategic insight
Ink is experienced in strategic business challenges, which provides them with a broad understanding of their field of work. Clients are especially pleased with the strategic-creative combination.

Understand, filter and interpret information quickly
An important strength is Ink’s ability to quickly understand, filter and interpret new information. Their curious attitude, bright minds and ability to listen carefully contribute to this competency.

Facilitation and group dynamics experience
Ink is very experienced in facilitating creative group sessions with many different people. They easily manage the process, the group dynamics and the stakeholders all at the same time.

Co-creative and inclusive approach
Ink’s bottom-up approach is truly distinguishing for their clients: Ink’ers are able to let every person in a session contribute and they ensure interaction between Ink, the client, their employees and the content of an organisation’s vision.

External perspective
A strength that Ink did not mention themselves, but is strongly underlined by clients, is the new perspective that they can provide, being an external party. While this is a given, their ability to listen carefully and ask fresh and spot-on questions contributes to this strength.

Building trustworthy relationships
Ink’ers are genuinely nice people and they are able to build close, trustworthy relationships with their clients. Careful listening and a good sense for people contribute to this skill.

Ink’s FUN vibe
Something about Ink’s attitude is contagious: clients talk about their enthusing, fun and energetic approach during sessions. This ensures that people are engaged, which is a true strength since engaged people create more impact (McKinsey, 2010).

“They can draw really, really well and really, really fast.” (Cl_10)

“They are hands on [regarding the design session]. They came up with the trends, which was a good addition to the cadence in the brainstorm. They know how to get from nothing to what you want to put on paper.” (Cl_08)

“The combination that they are super strategic and can think along well and super intelligent, (...) I think that only few companies can do that as well as them. (...) The kind of questions they ask and in what ways they are already thinking along about the future, they are really good. They are creative people who also have a lot of knowledge of strategy and change; golden combination.” (Cl_10)

“Ink can go into topics and understand them quickly.” (Cl_07)

“At the time I was terribly busy and Ink really took over the process. They could do the coordination in that session, guide the process, ask the right questions, so I was very happy about that, it unburdened me as a client.” (Cl_09)

“Switching quickly between different persons and being able to hit the right chord with people. Not approaching everyone the same way, but understanding that someone like a carpenter is not eloquent, they don’t expect him to speak in the same way as a director, who only tells stories all day long. But making sure that the director does not become dominant.” (Cl_04)

“Their quality lies in asking the right question. In combination visualising of what is being said, it becomes a review framework.” (Cl_06)

“They could be here at the office for a whole day, they have been here at the office for four days. Colleagues could walk past and watch. Everyone was allowed to think along, they are very close to the customer.” (Cl_10)

“After that afternoon I had a lot of energy and I enjoyed it very much.” (Cl_08)
**Weaknesses Ink Strategy**
The interviews with Ink’s clients also provided an opportunity to ask for feedback on Ink’s services.

*Lack of substantive knowledge*
Three clients found that Ink needs to do a better job on gaining substantive knowledge. While Ink is skilled at interpreting new information quickly, they might want to study on specific content beforehand.

*Creative attitude*
Three clients thought that Ink needs to change their attitude if they aspire to work on more serious, long-term projects. Their creative appearance enhances the design sessions they conduct currently, but as an advisor they should take on an equivalent role to the client.

*Unclear portfolio*
Three clients asked for a clearer portfolio, of which two clients were interested in a more flexible offer, while another client preferred a more holistic offer upfront.

“They mixed up the business administration concepts a bit. Business insight into a company does help. They can map that in advance: what is your revenue model, what does your value chain look like? They should understand this better during the intake.” (Cl_06)

“And maybe empathise a little more with the situation of your client. (...) The moment you work there longer and you advise them, then you have to get on the same level with the client instead of just being creative. They must enter the relationship differently, so that it becomes more long-term. (...) Facilitating something is something different than advising a client.” (Cl_09)

“We had a talk with Ink Strategy with this result after the third session. And only then they started selling what else they could do. While we were already employing others, while Ink could have done that. (...) If they had given a complete picture right from the start, we would have been able to give them more work and they could have done more for us and you would have had less work to get the same results.” (Cl_04)
3.1.4 WHAT

“The WHAT is the products we sell, the services we offer or the jobs we do.” (Sinek, 2018)

Based on analysis of the current projects of Ink Strategy, it was concluded that their products and services cannot be divided over the different phases of Align, Engage and Activate (Figure 2, page 15). While Ink aspires to work in all phases, the reality is different: approximately 80% of projects occur in the Align phase, of which some extend to the Engage phase (M. Schreuder Goedheijt, personal communication, October 2, 2018).

Ink’s core service is vision alignment, which usually consists of three process steps: Research, Design and Build. See Figure 17 for a schematic overview.

Research is a half to full day in which Ink collects all the information and points of view of different stakeholders regarding the project and vision. This can be done with only the management team or already with employees, depending on the maturity of the vision.

Design is a session of co-creation of half a day, where Ink draws together with the client to determine the vision (Figure 18). This is a design process in which it is important to involve as many stakeholders as possible. The deliverable of such a session is a concept of the visual.

Build is when Ink develops and details the concept visual back at the office (Figure 19). This drawing is improved with the client during two feedback sessions of two hours. The second feedback session is sometimes replaced with a storytelling workshop, in which Ink trains the client to present the vision to others (Figure 20). Thus, Ink ensures that the client is able to spread the change story in an engaging way.

---

Figure 17. Schematic overview of a typical project at Ink Strategy

Figure 18. A co-creation session.

Figure 19. Developing the visual at the office.

Figure 20. A storytelling workshop.
Six client sessions were observed to get familiar with the way of working of Ink Strategy and to see how they conduct visual thinking sessions in practice. One session is elaborated here as an example. The goal of this observation was to gain insights in how Ink conducts design sessions, how they use visual thinking and how they interact with the participants.

**Introduction to Intos**
Intos Interior Solutions is a specialist in custom interiors. The company started as a small interior contractor with a friendly family culture. Over the years, Intos has grown significantly and has broadened their work into new industries like airports and laboratories. With plans for building a second factory, they also have the possibility to expand to serial work. Intos’ management realised that they had no clear vision for the future, so they contacted Ink Strategy to guide them in this process.

The project consisted of a Research day, a Design session, Building the visual and two feedback sessions. I attended the Research day, Design session and first feedback session. Three Ink colleagues worked on this project: two conducted the Research day and Design session at Intos, one developed the visual at the Ink office. See Figure 21.
Research day
The Research day took place at Intos. The day included an introduction about the company with the contact person from Intos and a tour around the factory. Subsequently, Ink interviewed seven different employees - who had different functions, authority and work experience - on the company vision, culture, strengths and weaknesses. All interviewees would participate in the Design session as well. One Ink’er had the role of interviewer and one Ink’er took visual notes in his own sketchbook. At the end of the day, the two Ink colleagues reflected on the information they had gathered. They were able to understand, filter and interpret the information quickly to an explicit conclusion. Their external point of view helped to see things clearly as well.

Design session
The Design session also took place at Intos. One Ink’er had the role of facilitator, leading the session, and one Ink’er had the role of designer, visualising what the participants were saying (Figure 22). The session started with an exercise to break the ice, which resulted in a relaxed atmosphere and laughter all around during the session. Then, Ink presented their findings from the Research day and refined the goal of the project and the session with the group. They also informed people of the design process and prepared them for difficult stages. After that, each workshop participant was asked to present their personal vision for Intos within 3 minutes. Ink made thumbnail drawings of each vision, which was impressive in those 3 minutes. While the participants took a break, Ink synthesised all visions into a large visual, in consultation with the director of Intos. After the break, this visual was presented and refined with the participants in co-creation (Figure 23). This was the most chaotic part of the session, but Ink managed to facilitate the group dynamics and let everyone get their say. The visual concept was photographed so it could be developed at the back office of Ink.

Feedback session
The Feedback session also took place at Intos. Again, one Ink’er took up the role of facilitator and the other the role of designer. The concept visual was presented and the participants gave feedback: first positive feedback and then negative. Ink took notes by immediately drawing participant’s suggestions onto the concept visual. Again, everyone got their say. Two participants were asked to present the visual to the rest of the group, in order to test whether their story fit with the visual (Figure 24). In the trusting atmosphere Ink created, participants were not afraid to do this. The feedbacked visual was again photographed and detailed at the back office of Ink (Figure 25). After a second feedback session, the final visual was delivered (Figure 26 on the next page).
Figure 26. Final visual for Intos.
Clients
Next to Intos, Ink has many more clients. Their client base mainly consists of large Dutch corporations with more than a thousand employees from different industries, like ING, Nuon and KPN. They also work for foreign organisations like KLM (Kenia) and Ikea. They also have some non-profit clients like Spark, the World Food Programme and UNDP.
Conclusion
Ink Strategy is a creative consultancy with a co-creative, visual approach which helps clients to align stakeholders to tell the same story and become engaged to spread and implement change. They have seven years of strategic, visualising and facilitation experience and they aim to develop into a more mature consulting partner for their clients, dealing with both the business and people side of change.

However, their visual “image” might become a pitfall, because clients often see them as visualisers only. According to clients, Ink showed their business and strategic knowledge too little or too late. Ink needs to reflect on what it would require to adapt their attitude and approach, when they want to be taken more seriously as a consulting partner. They could shed their creative appearance slightly and make an effort to get to an equivalent level as their clients.

Next to that, Ink’s aspired range of work does not match reality. While they claim to operate in the entire change process (Ink Strategy, 2018b), divided by the phases Align, Engage and Activate, the majority of their projects concerns vision alignment only. Ink is working to incorporate employee engagement as well, with storytelling workshops and strategic communication development. Nevertheless, there is still opportunity for expansion. The goal of this project therefore connects well to this gap: Ink is ready to prolong their services into later phases of the change process.

Insights
The new service should:
• Make use of Ink’s existing skills, experience and credibility;
• Fit with Ink’s long-term ambition: to become a leader in vision-driven transformations and to develop skills and experience in both the “hard” business side of change and the “soft” people side of change;
• Fit with this project’s ambition: to prolong Ink’s services to later phases of the change process.
3.1.5 COMBINING THEORY WITH INK’S PROCESS

The phases of Align, Engage and Activate that Ink Strategy adopts, can be laid upon the theory overview from Chapter 2.1 (Figure 27).

The core business of Ink currently focuses on the “unfreezing” phase, as it answers to the employee needs of desire and knowledge by helping management to create a vision and communicate it in an engaging way. It also answers to the need of alignment on the vision by management. This is interesting as it is not discussed in the reviewed change models, but it surely is a prerequisite for starting communication. What can be improved during unfreezing, is answering to the need for awareness. Ink pays little attention to this during vision formulation and they could increase the “buzz” around this activity.

Figure 27. Ink’s phases of Align, Engage and Activate indicated on theory overview of the change process.
In order to find out how Ink Strategy might differentiate from their competitors, this section answers research question 4: Who are competitors of Ink Strategy and how do they help organisations to change?

Ink Strategy operates in several overlapping industries (Figure 28). They touch upon the domains of design, (internal) communication and management consulting since they help their clients to form a vision and strategy with a designerly approach and communicate this vision to employees and customers. As such, Ink’s competition does not stem directly from a sole domain.

![Figure 28. The industries Ink operates in and examples of their competitors.](image-url)
Design

The most ‘obvious’ competitors are similar visual thinking agencies, like XPLANE, Jam Visual Thinking and Flatland. While the differences between these companies are slight, the spider diagram in Figure 30 shows some distinction in their services. It can be seen that XPLANE, followed by Flatland, has the most extensive portfolio, covering all phases of the change process. This could be explained by their teams, which include people with backgrounds in strategy consultancy, business economics, communication and law, while for example Jam only employs industrial designers (XPLANE, n.d.; Flatland, n.d.; Jam Visual Thinking, n.d.; see Appendix 6 for a detailed description). What’s more, the visual quality of XPLANE is lowest compared to the other companies (Figure 29). This might imply that it is not a prerequisite to deliver outstanding visuals when operating in all phases of the change process: it really works as a tool.

While this comparison provides some insights and Ink might be able to differentiate, the effort might not be worth their while, since the visual thinking market is a “blue ocean”: the market is so new and unsaturated that competition is relatively harmless and all companies have space to move (Kim & Mauborgne, 2005).
Communication
Ink knows that their clients debate between partnering with Ink, PROOF or Waai when they want to explain a complicated story, so these are currently direct competitors. However, communication tools like animations and digital platforms dominate their portfolio, while change activation services seem to be lacking (PROOF, n.d.; Waai, n.d.; see Appendix 6 for a detailed description). Since Ink aspires to become a partner in change, it is more interesting to look at possible future competition in change implementation, which leads us to the domain of management consulting.

Management consulting
Renowned consultancy firms like McKinsey, Deloitte and PwC operate in the management consulting market since the 1920s. With thousands of employees, offices worldwide and revenues of €200 million, these firms play in an entirely different league than Ink Strategy. However, earlier research at Ink concluded that they do experience competition from small companies, since clients do not appreciate the slow and costly projects of the large firms anymore (Zijtregtop, 2016). It is interesting to investigate why clients would partner with a consultant or where they might fall short.

Within management consulting, three segments are distinguished: strategy consulting, operations consulting and human resources (HR) consulting. Ink offers services on the first and latter. Within strategy consulting, Ink designs visions, strategy and (department) roadmaps. Within HR consulting, Ink offers leadership alignment, stakeholder management, change interventions and to a lesser extend personal leadership training.

Especially in HR consulting, focusing on the human side of change, Ink is like a fish in the water and the largest opportunity for growth lies here. To be fair, Ink cannot live up to the analytical rigor of the large firms, who have access to an abundance of knowledge and expertise. They can offer high quality quantitative analyses within weeks. However, alignment and engagement is a challenge for consultants, within their client's companies but also within their own teams (Zijtregtop, 2016). This often results in the well known phenomenon of consultants throwing an analytic report over the wall and nobody acting upon it. Ink's creative and personal process bridges the gap between management and front line employees, by creating concise visual messages that are more attractive and engaging than a 200 slides thick document. So when they develop this service to later change phases, they might eventually create bigger impact (Figure 31).

Figure 31. Ink can differentiate from consultancy firms with alignment, engagement and a personal approach.

Conclusion
Ink Strategy currently competes with visual thinking companies and (internal) communication companies. The first are very similar, but they do not experience tough competition, since the visual thinking market is a “blue ocean”. The latter are good at employee engagement and their product portfolio is more extensive, but they are less interesting to focus on, since they do not operate in change implementation.

Management consultants are possible future competitors. They excel in knowledge, experience and speed, so it is better for Ink to stay away from corporate strategy in which analytical rigor and quantitative reports are dominating. However, large consultants often lack alignment among teams and fail to create an attractive, engaging change story with a personal approach. It is an opportunity for Ink to fill in the gaps here and differentiate with a personal, engaging process.

Insights
In order to differentiate from Ink’s competitors, the new service should:
• Create alignment among teams;
• Create an attractive and engaging story;
• Use a personal approach.
Chapter 2.1 provided an initial understanding of the change process and the challenges that it poses to organisations. This gives focus for the client interviews, with which the last research question is answered: What are the challenges that Ink’s clients face in a change process? This provides useful information about the client needs that Ink can fulfill.

The interviews also provided insights into the reason why clients started the change, what type of change they are dealing with, how the core coalition was composed, what their customer demand for Ink was and how people reacted after communicating the change message. These extra findings can be found in Appendix 7.

The found challenges are plotted onto the theory overview, taking into account the phases and levels where the challenge occurs (Figure 32). For concise information, only the challenges mentioned by at least three clients are discussed here. The additional challenges can be found in Appendix 7.

Figure 32. Client challenges in change process found in interviews mapped onto theory overview. The frequency of mentioning is indicated, as well as whether the challenges are endorsed by the literature review (Chapter XX) or whether they are newly found.
Translating vision to daily work
Within the challenge of communication, half of the clients mentioned the challenge of translating the abstract vision to something more concrete; ranging from a strategy, to different business department or to daily work.

“How do you get from an abstract problem to something you are actually going to do. What does it really mean and how are you going to take those steps. As they are now powerpoint slides but you are still doing nothing.” (CI_05)

> Client has the need for effective and engaging communication, as well as clarity and insight into the actual steps.

Training ambassadors
A challenge that was not found in literature is training ambassadors. Four clients recognise the utility of champions that carry the change story throughout the organisation. However, these people might not be equipped with the right skills to propagate a change story, like talking about behaviour and providing colleagues with feedback, so they need to be trained.

“The most important thing is that people who have to create support in the organisation understand better how to do this. Technical people can come up with solutions very well, but in a change process much more psychology is needed. (...) That is a level of thinking in which we are not equipped.” (CI_04)

> Client has the need for training employees on presentation skills and social skills.

Managing employee resistance
Four clients mention the challenge of taking a very personal approach during communication, which requires social considerations and insights in different people’s motives, as described above. These type of skills are not acquired overnight.

“Sometimes someone puts their heels in the sand. And then it is a matter of carefully checking why they do. And that is also very much people knowledge, just emotions that a person feels. And interests. A certain party says something, then try to find out why it says so.” (CI_05)

> Client has the need for social, empathic capabilities.

Training and activating people
Six clients mentioned how they work on change activation in multiple ways. For example, they train people to teach them new skills or activate them with sessions. They adopt an approach in which mindset should follow behaviour. However, the time investment is large and not everyone is capable of such a “just do it” mentality.

“We really try to teach them how to do that. How could you conduct that conversation? But that takes years before that has really changed completely.” (CI_06)

> Client has the need for engaging people, facilitation with trainings and activation sessions.

Lacking leadership skills
Three clients mentioned leadership skills. One client experienced that the board of directors would not act according to the newly formulated vision. One can expect demotivated employees when management does not “walk the talk”.

“If there is a discussion about 15 million, our director will send a letter to the director of that other company. So while [managers] are trying to find each other here, [directors] are going to call lawyers to solve a problem. While the conversation here is still going on in a constructively better way to solve it. But when it comes to millions, directors will want to handle it, because that is far too important.” (CI_04)

> Client has the need for leadership training.

Collecting feedback and adjusting
Three clients proactively collected feedback on what they are trying to change. The challenge is to act upon this feedback, adjust and update the process. It acts on both the emotional level, responding to the creativity of employees, and the managerial level, when management adjusts.

“It has an adverse effect the moment you ask people to think along and then they bring all kinds of ideas and we do nothing. Then it’s better not to ask for feedback. Because then they wonder why you asked if you will not listen in the first place.” (CI_09)

> Client has the need for feedback collection methods and advice on how to act upon it.
**Encouraging participation**

Eight clients talked about engaging people and making sure they feel ownership regarding the change which can be realised through participation, co-creation and a bottom-up approach. Two clients also mentioned personal leadership trainings as a source for bottom-up participation. The time and attention required for this is challenging, because it remains hard to involve everyone. One client pointed out that management teams might have difficulty trusting their employees and to put matters in their hands. This would obstruct the attempts for a bottom-up approach.

> Client has the need for engaging people and creating ownership.

**Sharing results**

Three clients mentioned the importance of sharing results, both successes and complications. They are searching for an effective and impactful way to do this. The sharing of complications was not mentioned in literature, but clients found this important as well.

> Client has the need for effective and engaging communication.

**Changing daily work routines**

Four clients talked about how the energy and enthusiasm might be high during creative sessions, but that this feeling is gone the next day. People tend to fall back into old habits, everyday priorities take over and the new vision is laid aside.

> Client has the need for enthusing people and help them to change during daily work.
Interviewing Ink’s clients shows that organisational change poses multiple challenges across all phases and layers of the process. During “unfreezing”, clients are mainly in need of creating clarity on the vision and finding an engaging way to communicate this. Ink is answering these needs already with their current service. However, newly found is the need for empathy skills to respond to employee emotions after communicating the vision.

In “moving” there is a need for competence on multiple levels: leadership training for management, ambassador training and capability training for employees. On managerial level, there is a need for substantive advice on changing the established systems and how to collect feedback and adjust accordingly. Effective and engaging communication is needed to share among ambassadors, to share successes and complications and to keep reminding people of the change. Lastly, it is needed to engage people to create ownership and ensure lasting commitment, even when routines threaten to take over. This phase sounds very promising for Ink, since they can answer the needs for training, engaging communication and engaging people.

During “freezing”, there is a need for substantive advice on dismissal and recruitment. This phase sounds the least interesting for Ink, since they do not have experience on these topics.

If Ink extends their service to the “moving” phase (Figure 33), they will meet competition from organisational change consultants like &samhoud, Deloitte and PwC (Chapter XX). Ink should focus on creating alignment among teams, creating an attractive and engaging story and applying a personal approach, in order to differentiate from competition.

In the next chapter, all these client challenges and underlying needs will be matched with Ink’s strengths to find opportunities to extend Ink’s service.
This chapter synthesises the findings of the internal and external analysis. The strengths of Ink Strategy and the challenges of their clients will be matched to form opportunities. The most promising opportunities are developed into design directions, which will be tested against a set of criteria. One of these design directions will be elaborated on in Chapter 5.
An opportunity for Ink Strategy is a challenge in the change process of a client that creates a need which Ink can fulfill. The strengths of Ink (Chapter 3.1.3) and the added values of visual thinking (Chapter 2.3) were matched with the client challenges found in Chapter 3.3 (Figure 34). This was done by imagining whether a strength would somehow be able to provide help in fulfilling a client need that underlies the challenge. For example, the challenge “uncertainty about approach” arises, because clients find the entire change process quite daunting and unclear. In this case, the strength “clarity” can help to provide overview and explain the steps of change.

A challenge can match with multiple strengths. The total number of matches was added up for each challenge. The ones with five matches or more were deemed as opportunities, in order to make the value proposition for Ink more convincing. These were developed into design directions for Ink Strategy, which is presented in the next section.

Derived from Figure 34, the challenges that were determined as opportunities for Ink Strategy are:

1. Planning the change
2. Aligning management on vision
3. Translating vision to daily work
4. Training ambassadors
5. Train and activating people
6. Sharing results
7. Changing daily work routines

Figure 34. Matching strengths with challenges to find opportunities.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

8 1 1 2 4 5 4 5 6 3 4 7 2 1 0 0
The opportunities are highlighted in Figure 35. It can be concluded that they are spread over the different phases of the change process, but they do not include the “freezing” phase. Apparently, it is not promising for Ink to offer services during institutionalising the change. This might be because they do not have the required substantive knowledge on HR topics, like employee dismissal, to be able to give sound advice.

During the “unfreezing” phase, it suits Ink mostly to focus on the managerial actions, which they already do with “aligning management on vision”. They could extend their service here by helping their clients formulating an approach to the change process. Also, the strongly recurring challenge of translating the vision to daily work is an opportunity here, acting on the level of reaction.

The opportunities in the “moving” phase can be found on the levels of employee needs and performance. Ink’s ability to focus on the soft, people side of change can flourish here. Advising on the managerial actions here might again be more challenging due to Ink’s lack of substantive business knowledge. It can be noted that the challenge “encouraging participation” was mentioned most in client interviews, but is not identified as an opportunity. Ink can engage people very well, but the challenge is too broad to be able to match specific strengths to it. In more specific situations this challenge is also tackled, for instance during “training and activating people”.

Figure 35. Opportunities indicated on theory overview.
4.2 DESIGN DIRECTIONS

Out of the seven opportunities that were identified in the previous section, six were developed into design directions and are presented here. Opportunity 2: “Aligning management on vision” was not further developed, since Ink Strategy already adopts this service. The finding of this “opportunity” confirms that Ink is effectively using their strengths to fulfill their client’s needs in this phase already.

4.2.1 PLANNING THE CHANGE

Client challenge
Initiating and planning a transformation process can be an overwhelming task. Uncertainty about what kind of approach to take and how to take the entire organisation into account withholds clients from taking the leap.

“If we do not yet know how to engage the entire organisation, then we have to think about it again. (...) I think that is something that we have to put some thought into.” (Cl_08)

Matching strengths
The added value of visual thinking here is to fulfill the need for clarity and overview. Also, clients need guidance on both the design process and strategic thinking. Since Ink can understand information quickly and ask the right questions, they can help their clients to plan for the change.

Design direction
Ink could develop a short workshop format in which they help their clients to plan for a transformation process. This might include composing a core coalition, defining the criteria with which the vision must comply and map out the implementation steps. Ink can use the simplified change model in Figure 36 as a basis.

Ink could search for a partnership with a company that has a more business economic background to make sure that their advice is sound. By doing so, they can complement strategic analysis with a clear visual overview.

Figure 36. Ink can use the simplified change model as a basis for a change planning workshop
4.2.2 TRANSLATING VISION TO DAILY WORK

Client challenge
Communicating the vision and strategy to the rest of the organisation is hard, because often people find the message too abstract and they cannot translate what it means for them personally during their daily work.

“The first question a technician will ask is: what does it mean for my job?” (Cl_04)

Matching strengths
The added value of visual thinking here is to fulfill the need for clarity and a shared story, so that employees can connect to the vision. Also, clients need guidance on the design process, co-creation and facilitation. Since Ink can understand information quickly and ask the right questions, they can help to translate the vision to the daily work of employees.

Design direction
Ink could develop a workshop format in which the already designed vision will be translated to specific departments or fields of business. For example: what does “a customer-centered experience” mean for the finance department? Each department would have their own design session with representatives of that particular department. The end result would be a visualisation in a similar style as the vision visual, but with more concrete visual language that helps people to understand what the vision means in their daily work.

4.2.3 TRAINING AMBASSADORS

Client challenge
During the communication of a new vision or strategy, people are often endowed with the task to spread the story to their colleagues. However, those people might not be equipped with the right communication skills or mindset to do this properly. For example, a technician in an engineering company has a problem-solving mindset and would probably not initiate a conversation about behaviour.

“The change itself must be done by the people. (...) They all need to take their role in the change process and you need to help them all and coach them and then they need to propagate it to other people.” (Cl_02)

Matching strengths
The added value of visual thinking here is to fulfill the need for clarity and an innovative communication tool, so that ambassadors can understand how to acquire the social skills they need. Next to that, clients need guidance on the design process and facilitation. Since Ink can enthuse people well, they can help to motivate the ambassadors to spread the change.

Design direction
Ink could develop an ambassador training to equip people with the right soft skills to spread a change story and help their colleagues to adapt to the change. Visual thinking would be applied during this training to clarify abstract concepts and illustrate the new skills and behaviours that would be learned. Ink could form a partnership with a coaching office in order to ensure sufficient expertise.
4.2.4 TRAINING AND ACTIVATING PEOPLE

Client challenge
During a transformation, the moment will come when people need to learn new skills, show different behaviour or adopt a different mindset. Clients try to activate their employees through trainings, but the time investment is large and they might lack experience with creating engaging, versatile trainings.

“We really try to teach them how to do that. How could you conduct that conversation? But that takes years before that has really changed completely.” (Cl_06)

Matching strengths
The added value of visual thinking here is to fulfill the need for clarity on the desired behaviour. With their visualising talent and ability to enthuse people, Ink can engage employees. Also, clients need guidance in co-creation and facilitation during the trainings.

Design direction
Ink could develop a series of change activation sessions. These might range from capability trainings, to themed workshops, discussion sessions and smaller change interventions. Ink can mix and match the different sessions to fit the client’s needs. Visual thinking would be applied during the sessions to clarify abstract concepts and illustrate the new skills and behaviours that would be learned.

4.2.5 SHARING RESULTS

Client challenge
It is important to share results during a change process, including both successes and complications. Clients are searching for an effective and impactful way to do this.

“That you show, that we really do this differently. That you make it much more tangible and that you show what they have come up with, new processes that are more efficient.” (Cl_10)

Matching strengths
This is where Ink’s visual thinking capacity can really be deployed. The added value of visual thinking here is to fulfill the need for a shared story, an attractive message and an innovative communication tool. With their visualising talent and ability to enthuse people, Ink can help clients to share results in an engaging way.

Design direction
Ink could develop a set of visual communication tools that enables clients to share successes and complications during a change process in an engaging way. Ink could also develop a workshop format in which they design the visuals together with the client and make a plan for communication. This would be less time-efficient, but more tailored to the client.
4.2.6 CHANGING DAILY WORK ROUTINES

Client challenge
When a new vision and strategy is introduced, people often need to learn new capabilities and behaviours. They are empowered to learn these by trainings, instructions and other engaging activities. However, after a while, people tend to fall back into old habits and everyday priorities take over.

“Different priorities that turn up around the corner. That is why this just lasts very long, because time is scarce. It can be neglected, because it is not continuously on top of mind.” (Cl_10)

Matching strengths
The added value of visual thinking here is to fulfill the need for clarity on the implicit nature of routines. Next to that, visual thinking can be used to explore new ideas, which is something Ink currently is not doing much. Furthermore, clients need guidance in the design process, co-creation and facilitation. Since Ink can ask the right questions and enthuse people, they can help employees to redesign their routines and motivate them to make it a priority.

Design direction
Ink could develop a workshop series that helps clients to redesign work routines. People from all levels of the organisation will be encouraged to reflect on their routines and underlying values, and co-create new ones that are in line with the new vision. Visual thinking would be applied during this workshop to gain an overview of current routines, explore new ideas and illustrate the new routines that would be designed.
While client challenges that match a lot of Ink’s strengths might sound promising, true opportunities depend on several other factors. These factors are presented in this section, as well as the assessment of the design directions to these criteria.

The criteria were formulated in collaboration with Ink Strategy and some were based on the insights from the internal analysis (page 49).

1. **Desirability**  
The opportunity answers a clearly recurring client need.

2. **Viability**  
Ink has the required skills, experience and credibility to act on this opportunity.

3. **Ambition Ink Strategy**  
The opportunity fits with Ink’s long-term ambition: to become a leader in vision-driven transformations and to develop skills and experience in both the “hard” business side of change and the “soft” people side of change.

4. **Ambition project**  
The opportunity fits with this project’s ambition: to prolong the services of Ink Strategy to later phases of the change process.

5. **Profit**  
The opportunity generates as much profit as possible, in relation to the amount of effort and time put into it.

6. **Feasibility**  
The opportunity requires as little investment as possible, as it already matches Ink’s resources.

7. **Competition**  
The opportunity enables Ink to differentiate from competitors as much as possible.
Figure 37 shows a Harris profile which assesses the design directions with respect to the criteria (Roozenburg & Eekels, 1998). The assessment is based on findings in clients interviews, internal and external analysis, discussion with Ink Strategy and my own interpretation. The argumentation of the assessment can be found in Appendix 8.
Conclusion
The most promising design directions are discussed here:

Translating vision to daily work
This challenge was mentioned sixteen times by five different clients and matches with eight strengths of Ink. However, Flatland and JAM are known to provide similar services, so it might not differentiate Ink enough. For this project, this opportunity is less interesting to focus on: Ink would quickly be able to develop this service by themselves, since the required skills are already inhouse and the sessions resemble their current vision design sessions.

Training ambassadors
This challenge was mentioned five times by four different clients and matches with five strengths of Ink. A workshop ambassador training would be profitable compared to design sessions and the service would fit with Ink’s ambition to focus on the people side of change and extend their service. However, Ink would need to invest in acquiring coaching skills and there are many small companies known that provide similar services. Since I have no background in coaching, this opportunity is also less interesting to focus on during this project. It would be wise for Ink to partner with a coaching office in this case.

Changing daily work routines
This challenge was mentioned four times by four different clients and matches with seven strengths of Ink. A routine workshop would be profitable compared to design sessions. Furthermore, few companies are known that provide a similar service. Consulting firms provide services on change activation (Chapter 3.2), but they do not take into account the underlying values that drive employee behaviour. This opportunity is the most interesting to design for since it can extend Ink’s services the furthest into the change process, which prolongs projects the most (Figure 35 on page 62).

Please be aware that all design directions described in this section are very promising for Ink Strategy and the one does not omit the other. Each design direction could be developed into a new service so that Ink can extend its portfolio into later phases of the change process. This thesis only addresses one design direction due to time constraints.
MOVING
“Moving” is the second phase of change. The organisation starts to deploy the change that has been communicated.

This part of the report will describe the design process and presents the new service for Ink Strategy.
In the last and most extensive design cycle of this project, a new service for Ink was designed as a demonstration of how they might expand their portfolio. An adaptation of the CPS model (Tassoul, 2007; Van Boeijen et al., 2013) was chosen as design methodology, consisting of an analysis phase, an ideation phase and a concept development phase (Figure 38).

The analysis phase consisted of literature research and referring back to client interviews, which resulted in reformulating the problem definition. The literature research contributed to the formulation of design guidelines (Chapter 5.2). The phase was concluded with the formulation of the design goal.

The ideation phase consisted of two creative sessions in collaboration with design students and colleagues from Ink Strategy, which I facilitated. The collaboration with Ink enabled me to ensure the feasibility of the design, by involving the company and gaining insights in their (subconscious) preferences. Based on the generated ideas, additional design guidelines for the solution were determined. The insights and ideas were summarised in an overview, which was developed and detailed into a concept.

The concept development phase consisted of four cycles of testing, evaluating and iterating the design concept. The tests were conducted as such, that the similarity with a real-life situation increased with every cycle. See Chapter 5.5 for a more elaborate description.
Figure 38. Schematic overview of the methods in Cycle 100.

**ANALYSIS**
- literature review
- client interviews
- reformulation problem definition

**IDEATION**
- creative sessions
- design solution overview
- individual ideation

**CONCEPT DEVELOPMENT**
- tests
- evaluation
- iterations
In the previous chapter, promising opportunities for Ink Strategy were developed into design directions. One of them was chosen to design a new service for: changing daily work routines. This chapter will discuss the design process towards the final design solution, as well as its evaluation.
5.1 PROBLEM DEFINITION & DESIGN GOAL

Both literature and Ink’s clients confirm that changing daily work routines is a challenge in the change process. But what exactly is the problem? This section will take a step back and analyse the challenge of changing routines. You might also refer back to Chapter 2.2, which presents the literature review on organisational routines.

Currently, during the introduction of a change process in an organisation, the change story is communicated to the employees, which often contains the notice that people need to adopt new capabilities and behaviours (Judson, 1991; Kotter, 1995). In the best case, they are supported to learn these by trainings, instructions and other engaging activities. Unfortunately, people often experience difficulty in adopting the newly desired behaviour and change is not sustained (Aiken & Keller, 2009). They lose enthusiasm during daily work and their everyday priorities take over. They fall back into their old routines.

“It can be neglected because everyday priorities take over.” (Cl_09)

One of the reasons people find it hard to change, is because the translation of an abstract vision to their daily work is complex (Nautin, 2014). Change initiators often forget that a message sent does not equal a message received (Wood, 2018).

“It is hard to let people make decisions based on the ambition.” (Cl_04)

It is an opportunity for Ink Strategy to facilitate employees in making this translation and reflecting on their behaviour, habits and routines. They need to discover what they do now, how they can improve it and how to experiment with new behaviour repeatedly.

“Change needs time to trickle down and achieve new habits.” (Cl_06)

Taking all of the above into regard, the design goal is formulated as follows:

To design a new service for Ink Strategy that helps their client’s employees to design new routines that are in line with the desired change in the organisation.

The aim is to design a joint routine, which is shared between employees who are close colleagues, for example within a department. This enables them to collaborate and create more impact, since the routine is performed by all. However, space for personal conscientisation and interpretation is important to provide, because the routine is connected with a person’s individual behaviour (Linder-Pelz, 2007).
5.2

DESIGN GUIDELINES

In order to evaluate the quality of the new service, a list of design guidelines was developed. The guidelines were derived from the insights that arose during analysis, which were discussed in the previous chapters, and through selective confrontation during the creative sessions (Tassoul, 2007). The most important elements are discussed here, the entire list can be found in Appendix 9. The evaluation of the new service can be found in Chapter 5.5.

Collaboration
During the creative session, Ink showed a strong preference towards collaborative solutions. They believe it is effective to deploy the power of the collective. Furthermore, this enhances the autonomy and ownership of employees, which increases their engagement (Pearce & Conger, 2002; Tams, 2018c) and helps to differentiate from competitors (insights Chapter 3.2).

Fun
Ink also showed a strong preference towards fun and crazy exercises. They believe people are motivated better when they are having fun! This is also validated by Towers Watson’s research (2013) and it helps Ink to differentiate from competitors.

Safe space
In Chapter 2.2 the importance of understanding your own behaviour was explained. This process can become rather personal, since it includes uncovering your underlying beliefs and values (Linder-Pelz, 2007). The service must create a safe space for reflection to make sure employees dare to share their values. A personal approach also enhances Ink’s ability to differentiate from competitors.

Exploring new ideas
The service is about redesigning routines, so people should seize the opportunity to explore all the possibilities. A broad range of ideas increase the chance of a successful solution for new behaviour (Roozenburg & Eekels, 1998). Using visual thinking, Ink can help to boost this process (Van der Lugt, 2005; Pearse, 2007; Dorst, 2010).

Concrete steps for implementation
The aspirational language of an abstract vision is difficult to translate to daily work (Nautin, 2014). The service should provide small and concrete steps to change routines. Change is exciting, but with baby steps the change is not so scary.

Long-lasting intervention
It is very hard to change the behaviour, mindset and culture of an organisation. New habits do not appear overnight. To ensure effectiveness and impact, the service should include a series of interventions to frequently work on the new routine. This also contributes to prolonging Ink’s involvement with clients.
THE IDEATION PROCESS

After initial problem analysis, described in Chapter 2.2 and Chapter 5.1, the ideation process was kicked-off. It consisted of two creative sessions and my own individual ideation. The sessions were conducted in collaboration with design students and colleagues from Ink Strategy. While ideation is often iterative, chaotic, subconscious and hard to describe, this section will attempt to give you an idea of the insights gained and choices made during this process.

Creative session with design students
The goal of this session was to formulate concrete insights from the initial problem analysis, to define the design goal and to diverge on some ideas. The session started with the 5W1H exercise (Tassoul, 2007) to explore the problem. Then, one single concrete target was formulated as a design goal. Inspired by this goal, “How to” questions (H2s) were formulated to inspire ideation. Three H2s were chosen for a short brainstorming session and the ideas were clustered.

The most important insight of this session was the condition for the final design solution: Ink must execute vision alignment and communication first, before they can start contributing to redesign routines. Otherwise, it is not clear where new behaviour is desired and the urgency for change is not strong enough (Figure 39).

Another insight was the selection of employees: how many and what kind of people do you need? Does every single person in the organisation need a routine workshop? It was concluded that Ink should aim for the tipping point: after a certain percentage of the population has been activated for the change, the rest will follow. This number is roughly between 10-25% (Xie et al., 2011; Centola et al., 2018). Also, the employees must be relatively open to change: it is counterproductive to focus on those who show considerable resistance.

Lastly, the idea clusters gave an idea of how the final design solution could look like. For example, many (visual) design tools were suggested as a means to map routines and gain insight in behaviour and underlying values. Besides that, different solutions were thought of for sharing both insights on routines and progress of change.

Figure 39. Insights of creative session: conditions for the final design solution.
Creative session with Ink Strategy

The goal of this session was to involve Ink in the design process, gain lots of ideas and discover what kind of solutions Ink prefers. The session started with the same process as the one with the design students. After clustering, favourite ideas were chosen, based on intuitive selection. Based on this selection, criteria for the design solution were determined using selective confrontation (Tassoul, 2007). Then two groups both developed a combination of ideas into a concept, finishing with a poster presentation.

The most important insight of this session was the fact that Ink did not name themselves as stakeholders in the problem; they are very focused on the client. The added value of Ink was not very straightforward during the presentation of the concepts. This made me realise that I had the responsibility to be aware of Ink’s unique selling points and incorporate those in the final design.

Additional insights include: making old routines and new routine visual in a structured way; saying consciously goodbye to undesired behaviour is important; something collaborative or interactive helps to deploy the power of the collective; a fun experience is very important; starting with small baby steps eases the pain of change; sharing successes or giving rewards helps to change; and a long lasting intervention is needed to ensure consistency and implementation.
**Design solution overview**

The insights that arose during the two ideation sessions are summarised in Figure 40, which presents a general overview of the solution. The lower arrow shows the steps in the entire process: vision alignment, vision communication, preparation, routine design, sharing results and implementation. This process can be placed onto the theory overview from Chapter 2.1: the first two steps are “unfreezing” activities, while the subsequent steps are “moving” activities. The upper arrow shows the steps in the actual routine

**Overview old routine**

In the creative session with design students, the idea was suggested to make use of (visual) design tools to create overview of the old routine of employees. I collected several well known design canvasses and maps, like the Customer Journey Map (Nielsen Norman Group, 2016), the Behaviour Design Thinking Canvas (Curve, n.d.), the Empathy Map (Gray, 2017), the Value Proposition Canvas (Strategyzer, n.d.) and the Customer Value Map (Gale & Chapman Wood, 1998) and investigated whether these could be translated to “Employee Routine Mapping” (Figure 41). Some tools simply did not work, since they were too focused on creating value for the customer: translating this to employees would result in a unrealistic situation. However, the Customer Journey Map and Customer Value Map could rather literally be translated to tools that supported to gain understanding and overview of the employee and their routines.

**Individual ideation**

The goal of my individual ideation was to develop the general insights gained from the creative sessions into a more specific design solution. I used the steps of the workshop in the overview as a basis for this process (Figure 40).

Concluding, the goal of the first step is to gain an overview of employee's old routines. This is supported by two templates, filled in with post-its: the “Employee Routine Map” and “Employee Value Map”. The first helps to structurally visualise routines. The latter helps to gain insight in the added value of your behaviour.

**Closure ritual**

In the creative session with Ink Strategy, we realised that letting go of old, undesired behaviour is very hard. People need a conscious moment of closure or even mourning, before they can move on (Kruglanski & Webster, 1996). During the workshop, this could be done in a symbolic way, by ripping, throwing away or even burning Post-its.

Concluding, the goal of the second step is to consciously say goodbye to old, undesired behaviour. This is supported by a symbolic gesture of burning Post-its.
Design new routine
In this part of the workshop it is again needed to create overview, this time of the new routine. Once more, inspiration was found in creative techniques from design: using exercises like brainstorming on “How To” questions (H2s) and roleplay helps to explore all possibilities for a new routine and “prototype” one that employees can experiment with. For now, I chose for the simplest technique of H2s, since this usually is already creative enough for employees. The Customer Journey Map can again be used to visualise and structure the routine.

Concluding, the goal of the third step is to playfully explore possibilities for new behaviour and redesign the routine. This is supported by the “Employee Routine Map” and creative generative techniques.

Implementation steps
After redesigning a new routine, employees need to decide on the implementation steps. While this could be done very structurally, I was inspired by an experiential exercise from NLP coaching that I had during this project. In this exercise, you stand on an imaginative line on the ground, which represents the old routine. Then, you walk to an imaginative line at the other end of the room, which represents the new routine. After you turn around, you walk to the spot which represents your current situation. This could be on the old routine, or already some way forward. Lastly, you take one step forward into the direction of the new routine and imagine what kind of action this step represents. This is the first action towards change that you can undertake.

Concluding, the goal of the last step is to decide on how to implement the new routine and the very first step to take. This is supported by an experience exercise from NLP.

Conclusion
The creative sessions helped to understand the problem of changing routines and get an idea of the design solution that Ink Strategy would prefer. The individual ideation resulted in the first concept of the routine workshop which consists of four steps. In the next section, you will find that the final design contains six steps. The tests, evaluations and iterations on the initial concept towards the final design are described in Chapter 5.5.
5.4 CONCEPT PRESENTATION: REDESIGNING ROUTINES

This section presents the final design solution for prolonging the services of Ink Strategy: Redesigning Routines. Firstly, the concept is explained in general. Secondly, a scenario is described, to illustrate how it works in more detail.

Redesigning Routines is a service that follows Ink's services on vision formulation and communication. The aim of the service is to translate the abstract vision to concrete, daily work, help people to understand the values that drive their behaviour and give them direction on how to change. This is achieved by a workshop with a co-creative, visual approach. The workshop provides a safe space for reflection, helping people to make their values explicit and formulate concrete steps for change. The end result of the workshop is a visualisation of a newly designed work routine, that is in line with the new vision, and a concrete list of actions to ensure people will start to experiment with desired behaviour. Eventually, this should result in behavioural change among employees, to accomplish the company vision. Recommendations on how to share the end results and implement the new routine will be given in Chapter XX.

Conditions
1. A vision for the change process of the client must be created and communicated first, preferably with Ink Strategy. Otherwise, it is not clear where new behaviour is desired. The new routine must be in line with this vision. To tackle both the vision and new routine at once would be too demanding.

2. Preferably, the workshop is conducted at an external location for the client, to achieve a reflective space that aids reflective talk. When the participants are separated from the well-known environment of the organisation, they will be able to be more creative and feel more freedom to give input (Bucher & Langley, 2016).

3. The participants of the workshop must be working together within the same routine, department or business unit. This enables them to collaborate and create more impact.

Preparation
Select the right workshop format
Depending on the client, different approaches can be adopted in the workshop: the joint routine format and the individual routine format. The first focuses on joint work routines that employees will collaboratively improve. It aims to align people and agree on new ways of working together. The latter focuses more on individual behaviour and provides more room for personal reflection. It aims to let people reflect and give each other feedback (see page 93). The flow chart in Figure 42 helps to decide which format is best.

4. Select the right participants
The workshop is ideally conducted with six to eight people, so careful selection is needed to pick change-willing people that spread the change. They need to feel responsibility to change their behaviour: it is counterproductive to focus on people who show great resistance. The personas in Figure 43 help to decide which people should participate.

5. Agree on deliverables
The format of the end result should be agreed upon beforehand to ensure effective project management. Depending on the client and the chosen workshop format, different deliverables can be provided. For example, Ink could visualise the new routine, or they could deliver a report which can be used as a reference book. Refer to Chapter 6.1.1 for more detail.

6. Agree on implementation steps
Equal to the deliverables, Ink and the client should agree upon the next steps to take after the workshop. Again, depending on the client, different implementation steps can be taken. For example, Ink could conduct more sessions or encourage the participants to experiment with the new routine. Refer to Chapter 6.1.1 for more detail.
Does your client want to reflect and feedback on employee behaviour?

Did you already design a visual of the company vision?

Does your client want to focus on employees' individual routines?

Does your client's employees have trouble to translate this vision to their daily work?

Go for the joint routine workshop!

Go for the individual routines workshop!

Do your client's employees have trouble to change their own routines?

Relax! Your client is doing an awesome job. Offer to design a cool visual to share results.

Go for the individual routines! Make sure to decide on the vision first.

Go for the joint routines! Make sure to decide on the vision first.

Your client is not ready for this workshop. Explain the added value of reflecting on routines.

Is your client in the midst of a change process?

YES

NO

START HERE!

Figure 42. Flow chart workshop formats

“Business as usual”
“Here we go again”
“I am learning new things”
“I have focus”

“Denial.”
“Resistance.”
“Exploration.”
“Commitment.”

“No”

“Denial.”
“Resistance.”
“Exploration.”
“Commitment.”

“Business as usual”
“They don’t really mean it”
“We have no budget”

“Here we go again”
“It used to be better”
“What are you doing to me?”

“I am learning new things”
“I have some ideas”
“Let’s try this”

“I have focus”
“What can I do to help?”
“How can we work on this?”

Figure 43. Personas for participant selection. These persona’s are based on the prototype from the first design cycle. See Appendix 3.
When all conditions and preparation steps are met, it is time for the routine workshop.

The workshop consists of six main steps that are supported by five different templates and the company vision (Figure 44). The first step (Lens) aims to align the participants on the routine they will redesign. The first step (Empathy) aims to create empathy for the user of the routine. The second step (Old Routine) aims to get overview of the old routine. The third step (Values) aims to understand underlying values that drive behaviour. The fourth step (New Routine) aims to let go of old behaviour and design a new routine. The fifth step (Triggers) helps to decide on steps for implementation.

1. LENS

Before the beginning of the first step, the participants need to agree on the starting point of the workshop (the “lens” through which they are looking). The company vision is discussed as the theme of the day, using the visualisation designed with Ink Strategy. A routine is chosen which falls under this vision and which needs different behaviour. The facilitator writes down a one-sentence description of the routine on the Old Routine Template (Figure 47 on page 86).

This step is based on an insight that arose during testing (Chapter 5.5): choosing a routine is quite difficult if the vision is not clear upfront. It must be clear where change is desired. Furthermore, it is advised to choose a routine where entrepreneurial behaviour is desired, since people will need to show responsibility in experimenting with the new routine.

Remarks
The participants must recognise and understand the vision. It is important that a high enough urgency for change is established and that participants are invested to change the chosen routine. When the employees, or even the client, do not feel the threat or opportunity, there is no support for changing routines.
Empathy aims to create empathy for the user of the routine. This is supported by the Empathy Map (Figure 45). A fictional character (persona) is created, who could be a coworker of the participants in the workshop (Figure 46). For this persona, the old and new routine will be mapped. The persona helps to objectively look at behaviour and decrease chances of defensiveness among participants regarding their behaviour.

This step is based on the insight that a good understanding of the user of the routine results in an effective redesign (Bapuji et al., 2018). The Empathy Map is an adaptation of the Empathy Map Canvas by Gray (2017).

**Remarks**
Filling in the Empathy Map should be light and fast: the exercise is only meant as a means to “setting the stage”. Deep discussion here is not relevant (yet).

---

**Figure 45. Empathy map.**

![Empathy map](image)

**Figure 46. Filling in the Empathy Map.**

![Person filling in Empathy Map](image)
The Old Routine step aims to get an overview of the old routine. This is supported by the Old Routine Template (Figure 47). The old routine is mapped by writing down actions on Post-its and placing them on the template relatively to each other (Figure 48). Phases, interdependencies and affordances are explored whenever possible. Participants need to understand when they depend on someone or something else during their routine. An emotion line is plotted, to gain insight in the emotions. Lastly, key actions are identified as a preparation for the next step.

This step is based on the design activity of Customer Journey Mapping (Van Boeijen et al., 2014), which helps to gain overview of a customer journey in a structured, visual way. The Old Routine Template is inspired by the Customer Journey Map from Nielsen Norman Group (2016).

Remarks
While mapping the old routine does not need to be perfect, it is important to pay attention to how it is mapped. Participants can make use of several ways to map the routine and gain the best overview. See Figure 49.

Participants should write down phrases in the form of controllable actions mostly, because this is something they can change. They can use arrows to show the effect of an action, or different options. They can use numbers and letters for sequences. They can draw persons or use Post-its with different colours to indicate interdependencies. They can also write down events if these evoke certain actions, but usually they cannot influence them, so it is important to keep this limited.

Participants tend to map their routine in the form of a weekly or daily sequence of actions. Note that this does not contribute to creating insight in their behaviour: it simply helps them to plan the week or day. Remember that a routine always works towards a certain goal and you need to get an overview of how you work towards that goal.
Figure 48. Filling in the Old Routine Template.

Figure 49. How to map routines.
4. VALUES

This is an important part of the workshop. The aim is to let participants reflect on the added value of their actions. This helps them to understand their underlying needs and values that drive their behaviour. The key actions are placed onto the Value Map. Here, participants need to take into consideration how much value the action adds and how much effort it takes (in terms of time, price or work). Figure 50 shows that the actions that fall into the grey triangle are unattractive, since they cost more than they yield. However, interdependencies between action must be explored here, because an effortful action might be required in order to enable an effortless, valuable action. When this is not the case, participants should investigate why this action exists. Is there an underlying need or value that causes this action? The facilitator writes down these values on Post-its. These are added to the Empathy Map, which deepens the understanding of the motives of the character (and with that, of the participants themselves).

This step is based on the insight that fundamental change of routines requires understanding of underlying values that drive behaviour (Linder-Pelz, 2007). The Value Map is an adaptation of the Customer Value Map (Gale & Chapman Wood, 1998).

Remarks
This is the moment when the objective approach with the persona gradually changes into personal reflection: participants are encouraged to reflect critically on their own behaviour. There is also space for personal feedback here, which can be given by the facilitator or the participants themselves.

Figure 50. Value map.
Figure 51. Filling in the Value Map.
The New Routine step aims to let go of old behaviour and to design a new routine. Participants choose actions that they need to let go of (Post-its in the grey area). As a closure exercise, they ritually burn the Post-its (Figure 53). Then, they transfer the Post-its with actions that they want to reuse the New Routine Template (Figure 54). This ensures that the routine is not entirely new and that people make use of their current abilities (hence the name Redesigning Routines). Some actions need to be improved or created. The facilitator helps to formulate “How Might We” questions, that help to playfully explore possibilities. Participants ideate on solutions for new actions and new behaviour, taking into account their underlying values. Then they decide on the new routine. Lastly, they plot an hypothetical emotion line, which helps to identify pitfalls.

The closure ritual is based on an insight that arose during client interviews: it is important to give people time to mourn and provide closure. The New Routine Template is, like the Old Routine Template, inspired by the Customer Journey Map from Nielsen Norman Group (2016).

**Remarks**
While the closure ritual can seem silly, it is important that the facilitator makes this moment earnest and monumental. Actually letting go of old behaviour is very hard to do, so it is important that the participants are committed.

During the ideation for the new routine, it is important to take time to explore all possibilities and be ambitious to design the best routine. Participants can make multiple new routines: they can experiment with them later in their real working environment and choose the best one. When the new routine turns out to be only incremental compared to the old routine, the ideation was not broad enough.
Figure 53. Ritually burning the Post-its.

Figure 54. Redesigning routines.
6. TRIGGERS

The last part challenges participants to think of ways to evoke the new, desired behaviour. Post-its with new actions from the new routine are placed onto the Trigger List (Figure 55). Triggers to evoke these new actions are written down. The same is done for old actions: participants think of ways to remove triggers to prevent old behaviour. All triggers are assigned to the participants of the workshop, making them responsible for implementing their new routine. To round off the workshop, an experiential exercise is done to help participants decide on the first step that they are going to take, preferably the next day (see page 81).

This step is based on the insight that people can remove or create triggers in order to provoke different behaviour (Verplanken, 2006). This approach provides the first step towards behavioural change: more fundamental change by changing underlying needs and values can be addressed in a subsequent session after the workshop.

Remarks
Triggers can be multiple things: from checklists, to a poster, to (the removal of) a pop-up.
**General remarks**

- Since each step builds on the previous one, it is important to carry out all the steps in the correct order.
- The discussions that arise during each step are the most valuable moments during the workshop: it is important to take time for these.
- The templates and exercises provide a starting point for the routine workshop. Ink is encouraged to develop a portfolio for this service that gives them the flexibility to adopt different approaches. For example, the last exercise is experience-based and not every employee is open to this. Ink could develop different exercises that are more confrontational or theoretical and adjust the exercises to the type of participants in the workshop.

**Individual routines**

As stated at the beginning of this section, the workshop can also be conducted in a different format which focuses on individual routines. In this case, the steps and exercises of the workshop remain the same. However, each participant works on their own individual routine. This means that all participants have a small version of each template which they fill in themselves. Furthermore, instead of creating a persona, they use the Empathy Map to gain more insight in their own behaviour. This format provides more room for personal reflection and enables participants to give personal feedback on each other’s behaviour.
5.4.2 SCENARIO

To illustrate the course of the workshop, this section will describe a fictive scenario.

Company X is a consulting firm whose employees work a lot with their clients during sessions. Once a week they conduct internal meetings and each coworker has a different responsibility to develop the company internally. For example, one person has the role of product developer, while the other manages sales.

The people at X notice that there is an imbalance between operations and internal work like product development. Often, work for clients tends to get in the way of internal work. Company X wants to have a better balance between operations and strategy.

The employees of Company X decide to do a routine workshop. They start with filling in an empathy map for a fictional character that could be a colleague of theirs: Anna. Anna is a consultant who does a lot of sessions with clients and who is very busy. She hears that the company should work on balance between operations and strategy, but what she sees is mostly operations. She feels like she has no grip on the situation.

Afterwards, the employees start plotting the current routine of Anna. They do so by making an overview of her week schedule, to get an idea of all the different things Anna needs to do. All week, she is very busy with working with clients and doing sessions. Since she goes to internal meetings on Wednesday, she has no time to prepare for her session on Thursday. Therefore, she is forced to do that during the evening. Furthermore, on Friday she had planned to work on strategy, but this activity is skipped due to an urgent request from a client. During the weekend, Anna also spends some time on preparing her work. The coworkers have some dispute about whether Anna would really do this: some of them cannot recognise themselves in this, but others can. They decide to choose the least desired option.

Slowly, the employees ease into reflecting on their own behaviour, instead of looking objectively to the routine of Anna. This is enhanced by the next step: the value map. They plot the most important activities relative to each other onto the map. The “client override” and “evening preparations” create relatively little value and cost a lot of effort. The sessions cost a lot of effort, but are also very valuable. The strategy making would be very valuable, be it that it happens in the first place.
The facilitator of the workshop asks the coworkers why they conduct the activities that cost more effort than they add value. The coworkers discuss that they always respond to an urgent client request, even if it is not truly urgent, in order to maintain a good relationship. The preparation in the evening results from a feeling of stress, not planning realistically and not taking into account unforeseen events. The coworkers conclude that they understand the behaviour and values of Anna (and themselves) better now: she tends to obliterate herself in order to maintain a good client relationship.

Afterwards, the employees start mapping the new routine. They take the valuable actions of the current routine to the new routine and they decide that some new actions must be thought of to ensure that Anna can become better at expectation management with her clients and herself. Before they do so, they first take a moment to let go of the undesired actions of “client override” and “evening preparations”: they burn the post-its on which the actions are written, as a closure ritual.

In the new routine, the coworkers find that Anna needs to do expectation management. For example, she can do this by structurally planning project management work on Monday morning. Furthermore, the coworkers think Anna should incorporate it into her conversations with clients and make sure she will guard her time when an urgent request comes along. However, this kind of new behaviour is not acquired overnight...

Therefore, the facilitator helps the employees to come up with actions that encourage the new behaviour. For example, one employee commits to putting a poster on the wall with the motivational quote “Your Stress Is Not Our Stress”. Another employee promises to adjust their proposal templates with a cost item “Unforeseen” in order to do expectation management with the client during this phase. Lastly, the coworker who prepares the internal meetings adds the topic expectation management to the agenda so that they will have a reflection moment each week.

The employees of Company X feel happy with these concrete steps, although they are unsure whether they will actually work. The facilitator of the workshop ensures them that it is okay to experiment with the things they have come up with. It is also encouraged to try other things, or build onto the originally designed actions, to make sure that people will show the newly designed, desired behaviour.
The design solution was tested, evaluated and improved in four cycles, before the final design was determined. The tests were conducted in such a way that the similarity with a real-life situation increased with every cycle (Figure 56). This section will explain the testing methodology, the results and conclusions.

**TEST 1**

Test 1 was conducted with three design and architecture students, who individually worked on improving one of their personal routines. The goal of this test was to evaluate the flow of the workshop and the logical succession of the steps.

The students said that, at the end of the workshop, they were really committed to change the routine they worked on. They thought it was a fun way to think about your behaviour. They also liked the fact that they could reuse actions from the old routine and transfer it to the new routine. This way, the change felt manageable. Lastly, they were happy with the very concrete ending of the workshop.

However, since they did not have a vision yet at the start of the workshop, the beginning was unclear to them. Also, they sometimes found the explanation of the exercises unclear. Lastly, they had several remarks about the layout of the templates, like size, orientation and titles.

**Conclusion**

The workshop flow and logical succession of the steps was satisfactory, but they can be improved. The templates were adjusted and enlarged (Figure 57 on page 99) and a clear explanation of each step was formulated for the next test.
**TEST 2**

Test 2 was conducted with three board members of study association ID, who worked on improving a joint work routine. I was familiar with their work routines, which was beneficial for understanding their process. The goal of this test was to evaluate the collaboration between the participants, as well as the workshop flow.

The board members were satisfied with the workshop flow and layout of the templates. They appreciated the use of the persona, which helped to look objectively at their routine. They said that the workshop was a safe space for reflection, which helped to become aware of their personal underlying values, even though they were collaborating in a group. They were enthusiastic about the concrete steps on the Trigger List.

“It feels like a realisation moment in a safe environment.” - ID board member

However, the beginning of this workshop was again troubling. There was no clear urgency for change, which led to working on a routine that was barely improved. Next to that, the routine mapping was done with very specific, uncommon actions, which made it hard to improve the routine. Lastly, the ideation process showed little diverging and resulted in obvious solutions.

**Conclusion**

The workshop flow was good, as well as the collaboration. The workshop result can be improved by ensuring a great enough urgency for change at the beginning of the workshop. Also, participants must be made aware of their responsibility to change. This conditional step was added to the workshop for the next test.

**TEST 3**

Test 3 was conducted with four team members from Ink Strategy, who worked on improving a joint work routine. I was familiar with their work routines, which was beneficial for understanding their process. The goal of this test was to conduct the workshop in a real-life business environment, as well as evaluating workshop flow and collaboration.

The people from Ink Strategy were enthusiastic about the workshop and said that Ink can definitely adopt it. They thought the value of the workshop is to provide people with tools gain insight in their behaviour and get them activated. It provides guidance in the personal, soft side of change, which is the customer demand that Ink sees the most.

“The value of this session is to gain insight in your own behaviour and to get people activated.” - Ink Strategy team member

However, they thought the workshop was not enough to the point and too complex. Also, the routine mapping was troublesome, since they mapped out a week schedule, which did not give them good insights. Lastly, there was too little time for the ideation process, so the new routine showed little diverging for solutions.

**Conclusion**

Carrying out the workshop in a business environment went well. The workshop flow and collaboration was less effortless than the second test, since Ink'ers can become quite passionate and critical during a session, but nevertheless it was still good. The workshop flow was improved by eliminating some superfluous steps and giving a clear explanation for the next test.
Test 4 was conducted with six employees of a client from Ink, who worked on improving individual work routines that influenced one another. I was not familiar with their work routines. The goal of this test was to evaluate the ability to conduct the workshop with a topic the facilitator is unfamiliar with. Also, the test evaluated the difference between mapping joint routines or individual routines.

The employees of Ink’s client were positive about the workshop and thought it was a good way to talk about behaviour. They said the workshop provided a safe space for reflection and giving feedback to each other. It ended with very concrete results, which helped them to really work on their routines.

“*The first exercise was simple and personal. It caused quite a stir for me, internally.*” - Client

Some thought the workshop flow was good, while others found it not enough to the point. Again, the explanation of the exercises was not always clear to them.

“The explanation must be more clear and thorough at the beginning of each exercise.” - Client

**Conclusion**

Conducting the workshop about an unfamiliar topic is very well possible. Furthermore, working on individual routines gives good results. Although the facilitator’s insight in the process decreases since each participant works for themselves, there is more space for personal depth and mutual feedback. To make the workshop less complex, a facilitator’s guide was designed, which provides concise instructions on each step.
Figure 57. Iterations of routine workshop templates.

Redesigning Routines.
“Freezing” is the last phase of change. The organisation institutionalises the new state and change becomes the norm.

This part of the report will present recommendations, limitations and implications for successful implementation of the design.
This chapter presents the recommendations for implementation of the final design solution. Furthermore, some general insights that arose during this project are presented as general recommendations for Ink Strategy. The implications and limitations of both the design and the research are discussed. The chapter closes with a personal reflection.
The routine workshop has been tested and evaluated thoroughly, but before Ink Strategy can start selling the entire service of Redesigning Routines, some final implementation steps need to be taken. Ink should make one team member responsible for these steps, to ensure that the development of the service will be completed. Conveniently, this would be the Ink’er who has the role of product developer.

Firstly, the facilitator’s guide needs to be tested for usability with Ink colleagues. The guide should help Ink’ers to prepare and conduct the workshop, so the instructions must be understandable, complete and concise.

Secondly, a train-the-trainer workshop must be organised to teach Ink’ers to conduct the routine workshop. The facilitator’s guide can act as a basis. However, the actual flow of the workshop should be practised at least once in real-time, to make sure that each Ink’er can facilitate the entire process of routine design.

Thirdly, the means of sharing the results of the workshop must be developed. This can be done in two different ways: a visualisation or a report. These two options should be clearly presented in a client proposal. In case the client’s aim is to spread the new routine throughout the organisation, an engaging way of communication is needed. Ink can offer to make a visualisation of the new routine, comparable to the way they visualise visions: in a design session with the client. This session can be conducted on the same day as the routine workshop, or as a successive session. In case the client wants to refer back to the main insights of the workshop, a schematic summary can be documented and presented in a concise, visual report. The report should include a representation of the old routine, a copy of the value map and insights on the underlying values, the design of the new routine and the list of triggers. To facilitate and accelerate documentation, Ink should design a standard layout for this report.

Lastly, Ink’s guidance during the new routine implementation must be developed. This can be done in multiple ways. First of all, Ink should encourage employees to experiment with the new routine and try different things. They can trigger this in funny ways, like sending a postcard after some time, letting people send an email to their future selves or designing coffee mugs with reflective questions regarding the routine. This evokes reflection-in-action, which is crucial to bring about change (Dittrich et al., 2018). Ink can also facilitate reflection-on-action with successive sessions, during which they discuss progress and insights on underlying values. In all probability, people turn out to have contradicting values, which should be addressed during these sessions. Ink can do this in open conversation, or they could develop a tool to guide this discussion. Finally, Ink can offer coaching based on the outcome of the workshop. For example, they could train employees with feedbacking techniques or provide more personal coaching concerning people’s underlying values, beliefs and fears.
6.1.2 GENERAL RECOMMENDATIONS

During the client interviews, some general insights arose on the general improvement of Ink Strategy’s business that did not entirely match the topic of this thesis. Nevertheless, these points of attention could also help Ink to reach their long-term goal of becoming a leader in vision-driven transformations and to develop skills and experience in both the “hard” business side of change and the “soft” people side of change.

Firstly, clients found that Ink sometimes showed a lack of substantive knowledge on business administration. One of Ink’s strengths is to quickly understand and interpret information during their design sessions. However, it contributes to a good relationship with their client if Ink can show they understand the business of their client already during the intake. This means that Ink should commit to doing some “homework” upfront.

Secondly, Ink’ers come across as very creative and laid back people. Again, in their design sessions this is a strength. However, they need to adjust this attitude and get more serious when they want to adopt an advisory role. Clients say it is important that consultants are on the same level as they are: being creative and refreshing is no longer sufficient when you commit to a long-term collaboration.

Lastly, Ink should be more clear about all the possibilities of their service at the beginning of a project. Clients told that only after a design session, Ink would start to sell their other products. Unfortunately, this is often too late for clients. Ink should offer a more holistic offer upfront.

Interestingly, all above mentioned recommendations have also been mentioned in the thesis research of Zijtregtop in 2016. Apparently clients think that these areas of improvement still apply. It is possible that Ink does not want to change these points: after all, their fresh, external perspective and creative approach are their strengths. However, if Ink wants their strategic visualisations to mature, they must work to find the right balance between creative openness and prepared seriousness.
### 6.2 IMPLICATIONS & LIMITATIONS

#### 6.2.1 IMPLICATIONS FOR INK STRATEGY

The aim of this project was to investigate how Ink Strategy can extend their visual thinking services to add value in later phases of the process of organisational change in order to prolong the collaboration with their clients. The research has resulted in six opportunities for Ink to extend their service portfolio. While only one opportunity was developed during this project, the other five are ample desirable, feasible and viable. Ink could use these as a starting point to continue the expansion of their service.

The service of Redesigning Routines shows more specifically how Ink can extend their portfolio. The service was mapped onto the change theory overview, to connect it to the change process and other services of Ink (Figure 58). It can be seen that the routine workshop takes place at the transition of “unfreezing” to “moving” which is the start of Ink’s Activate phase. After vision communication, employees are in need of ability. The workshop answers this need by helping them to redesign routines and creating concrete triggers to evoke new behaviour. This can be seen as “empowering people”. However, this is all seen from a management point of view. From the employee point of view, the phase of “unfreezing” is also experienced within the workshop when they align on the routine and decide how to change it. Only when the employees start experimenting with the new routines, they enter the stage of “moving” and “chaos”. The service should address their need of reinforcement by providing reflection, tracking progress and celebrating results.

It can be concluded that the service connects well to Ink’s current portfolio, since their service currently ends at the “unfreezing” phase (Chapter 3.1.5). It bridges the gap between an abstract vision and concrete, daily work that needs to change. The service mostly helps to empower people: it helps them to understand underlying values that drive behaviour and to gain direction on how to change. This approach might be rather unique: consultancy firms do provide services on change activation, but as shown in the competitor analysis (Chapter 3.2), they do not consciously take into account the underlying needs of employees.

---

<table>
<thead>
<tr>
<th>Need</th>
<th>Performance</th>
<th>Emotion</th>
<th>Reaction</th>
<th>Action</th>
<th>Phase</th>
</tr>
</thead>
<tbody>
<tr>
<td>awareness</td>
<td>denial/anticipation</td>
<td>fear, anger, loss</td>
<td>establishing sense of urgency</td>
<td>analysing and planning the change</td>
<td>unfreezing</td>
</tr>
<tr>
<td>desire, knowledge</td>
<td>resistance/confirmation</td>
<td>anxiety, skepticism, creativity</td>
<td>forming core coalition</td>
<td>communicating vision</td>
<td>communicating vision</td>
</tr>
<tr>
<td>ability, autonomy</td>
<td>exploration/culmination</td>
<td>commitment, high energy, openness</td>
<td>empowering others to act</td>
<td>gaining acceptance of new behaviours</td>
<td>gaining acceptance of new behaviours</td>
</tr>
<tr>
<td>relatedness</td>
<td>commitment/aftermath</td>
<td>commitment/performance</td>
<td>creating short-term wins</td>
<td>changing from status quo to desired state</td>
<td>changing from status quo to desired state</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>consolidating improvements</td>
<td>institutionalising</td>
<td>institutionalising</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>freezing</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 58. Redesigning routines mapped onto theory overview.**
6.2.2 LIMITATIONS OF DESIGN SOLUTION

While the design solution has a clear added value to change employee behaviour and connects to Ink’s current service portfolio, it is also subject to a couple of limitations.

Firstly, the routine workshop is not the ultimate solution for clients, since it can only address one routine per session. This might result in a disproportionate emphasis on this routine, while other routines might also be important. It is not feasible to redesign all organisational routines of a company, so the selection of the routine must be considered carefully.

Secondly, the collective intelligence of the workshop participants is deployed to map the old routine. Ink Strategy can only believe that this is the reality. However, Ink could improve the validity and reliability of the routine mapping, by observing the routines of their client in real-time as a preparation. This would ensure a more objective representation of the routine.

Lastly, the routine workshop does not stand on its own: it must be followed by a period of experimentation and implementation of the new routine, under guidance of Ink Strategy. Also, the results must be shared and spread throughout the organisation. When these parts of the service are developed, as discussed in the recommendations, the service will fulfill its goal more thoroughly.

6.2.3 LIMITATIONS OF RESEARCH

Next to the design solution, the findings of this project also have to be seen in light of some limitations.

Firstly, the clients that were interviewed about change challenges were all roughly in the same moment of the change process. This might have resulted in sample bias, leading to an inaccurate view on change challenges. For example, none of the clients mentioned the challenge of “creating urgency to change”, probably because they were already further in the process and the change had gained momentum. However, this does not mean that it is not hard to do. To increase the validity and reliability of the found change challenges, organisations in different phases of the change process should be interviewed.

Secondly, the interview findings might have been influenced by personal bias of the clients. Since they were managing the change, they might have been reluctant to admit their own struggles. Research by McKinsey also suggest that they might not even be aware of their own shortcomings (Aiken & Keller, 2009).

Lastly, my own personal bias and little interviewing experience might have influenced the results. For one, conducting the research at the office of Ink Strategy could have affected my objectivity, since I was always surrounded by their point of view. However, it also significantly enhanced my understanding of their business. Additionally, the interview findings could have been deeper, but the questions were too much focused on the steps of change. Asking an executive for the real pain and struggle in organisational change is quite daunting to do as a student. To improve the depth of the findings, the interview questions should be more focused on finding the true struggles. The results of this project can be used as a basis.
6.2.4 THESIS CONTRIBUTION

Initially, the client challenge of “changing daily work routines” inspired the design of this new service. This challenge was found in a rather late stage of the change process (Figure 35 on page 62). However, as can be seen in Figure 58 on page 106, the proposed solution to this challenge acts a lot earlier. In order to prevent the change process from stalling, organisation must anticipate very early on this challenge and consider the needs of employees already one or two phases up front. This might explain the gap between the scientific knowledge on organisational change and successful implementation: organisations appeal too late to the existing knowledge and do not take into account the underlying values of their employees. This means that the challenge of “planning the change” and the need for a personal approach turn out to be even more important than initially thought.

Furthermore, the application of visual thinking expands with this service. The findings of the client interviews showed that most clients use Ink’s visualisations to communicate their vision or explain it. With the service of Redesigning Routines, the utility of the visual changes: it is not only a means of communication, but a means of guiding change as well.

6.2.5 SUGGESTIONS FOR FURTHER RESEARCH

This thesis suggests that the gap between the scientific knowledge on organisational change and successful implementation is caused by organisations appealing too late to the existing knowledge and not taking into account the underlying values of their employees. Further inquiry into this phenomenon is suggested in order to validate this statement. It would be interesting to investigate how organisations could be supported to reflect on the change process very early on and be encouraged to consider the underlying needs of employees at all times.

Furthermore, this thesis has shown how visual thinking can be used to gain understanding of behaviour in order to guide change. The added value can be understood in qualitative terms, but it is hard to express this in numbers. It would be beneficial for the maturation of visual thinking as a service to define quantifiable criteria that can measure the effect of its application.
The personal reflection was not uploaded to the repository.
REFERENCES


generative design research for the fuzzy front end.


7
APPENDICES
APPENDIX 1

PROJECT BRIEF

IDE Master Graduation
Project team, Procedural checks and personal Project brief

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

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

STUDENT DATA & MASTER PROGRAMME

Save this form according the format “IDE Master Graduation Project Brief_firstname_lastname_studentnumber_dd-mm-yyyy”.
Complete all blue parts of the form and include the approved Project Brief in your Graduation Report in Appendix 1.

family name Rutte
initials WM
student number 4228871
street & no.
zipcode & city
country
phone
email

Your master programme (only select the options that apply to you):
IDE master(s):
- P&D
- DE
- SPO

2nd non-IDM master:
individual programme:
honours programme: *(give date of approval)*
specialisation / annotation:

SUPERVISORY TEAM **

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

** chair G. Calabretta
department / section: PIM / MCB

** mentor M. Gouveia Goncalves
department / section: PIM / MIO

2nd mentor M. Scheurleer Goedheijt
organisation: Ink Strategy
city: Amsterdam
country: Netherlands

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

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

Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.
PROCEDURAL CHECKS - IDE Master Graduation

APPROVAL PROJECT BRIEF
To be filled in by the chair of the supervisory team.

Chair: C. Calabretta Date: 4.11.2018 Signature: [Signature]

CHECK STUDY PROGRESS
To be filled in by the SSC ESCA (Shared Service Center: Education & Student Affairs) after approval of the project brief by the Chair.

The study progress will be checked for a 3rd time just before the green light meeting.

Master electives No. of EC accumulated in total: 26 EC
Of which, taking the conditional requirements into account, can be part of the exam programme: 20 EC
List of electives obtained before the third semester without approval of the BoE:

[Space for list]

Yes NO
All 1st year master courses passed
Missing 1st year master courses are

NAME Date: 9.11.18 Signature: [Signature]

FORMAL APPROVAL GRADUATION PROJECT
To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **.
Next, write down all comments and sign this Project Brief, by using the boxes below.

- Does the project fit within the MSc programme of the student taking into account, if described, the activities done next to the obligatory MSc specific courses?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be done within 100 working days/70 weeks?
- Does the composition of the supervisory team comply with the regulations and fit the assignment?

[Space for comments]

NAME Date: 23.11.2018 Signature: [Signature]

IDE TU Delft - ESCA Department // Graduation project brief & study overview // 2018-01 v00
Initials & Name: W.M. Rutte Student number: 4228671
Title of Project: From vision to transformation: prolonging the services of visual thinking.
The goal of the first design cycle was to improve understanding of the problem definition, the stakeholders (Ink and their clients), important themes or aspects in organisational change, and to manage expectations with the stakeholders.

Because of the short time span of two weeks, an adaptation of the Design Sprint (GV, 2016) was chosen as design method. This is an accelerated design process of five days, which facilitates to very quickly perform problem analysis, ideation, prototyping, testing and evaluation, in order to come up with concrete ideas quickly and collect direct feedback from users (Figure 60).

A target for the sprint was defined, based on several exercises and an interview with Ink Strategy (S. Mobius, personal communication, October 1, 2018). The ideation phase included searching for inspiration online, sketching ideas and deciding on one solution. Then, a prototype was designed and evaluated with two clients from Ink (Appendix XX). The insights of the design sprint were used to better formulate the problem definition and research question, presented in Chapter 1.1 and 1.2.
The result of Cycle 1 was a prototype for a stakeholder analysis tool (Figure 59). The goal of the tool is to encourage the client to think about the change process they are in. The tool provides visual feedback on the involvement of employees and to what extent they are committed to the change.

Explanation
The client starts with thinking of employees that are dealing with the change. They can come up with certain groups, departments, layers or types of employees. They choose a persona from the tool which will be the representation of a group. The client writes down the characteristics in the text box. Next, the speech bubbles with quotes can be matched with the personas (Figure 61). Lastly, the personas are placed onto a map that shows the change stages of Jaffe et al. (1994): denial, resistance, exploration and commitment. The client can now draw a conclusion out of the created map (Figure 62).

Evaluation
The prototype was tested and evaluated with two clients from Ink Strategy. They concluded that the tool helped them to realise that different people need different kinds of treatment. People are occupied with what the change means for them. This should be taken into account during communication.

The tool also helps to make an estimation of the distribution of the client’s population. It influences the success of change implementation if a large percentage is located in resistance. The personas help to make sure that the population is complete.

The clients said that they would not consult Ink Strategy on how to involve employees in the change. Instead, they approach Ink when they need a visual to communicate their change story. They do not have the feeling that Ink has enough understanding of the change process. However, when Ink would have a larger portfolio on change implementation, they would be more interested.

Insights
The evaluation of the prototype helped to realise that the extension of Ink’s service portfolio is not a goal in itself, but a means towards the larger goal of becoming a partner in implementing change. The most important insight is how clients approach Ink: they see them as visualisers and not consultants. Ink should try to change this image. The development of their portfolio is a good first step.
## APPENDIX 4
### OBSERVATIONS & INTERVIEWS

<table>
<thead>
<tr>
<th>Observation code</th>
<th>Client industry</th>
<th>Date project</th>
<th>Type of project</th>
<th>Project deliverables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Obs_01</td>
<td>Project management, civil engineering, consultancy</td>
<td>24 September &amp; 5 November 2018</td>
<td>Vision alignment</td>
<td>Visualisation of department vision</td>
</tr>
<tr>
<td>Obs_02</td>
<td>Food &amp; Beverage</td>
<td>3 October 2018</td>
<td>Live sketching</td>
<td>Visualisation of vision on collaboration</td>
</tr>
<tr>
<td>Obs_03</td>
<td>Furniture</td>
<td>16 &amp; 30 October &amp; 8 November 2018</td>
<td>Vision alignment</td>
<td>Visualisation of company vision</td>
</tr>
<tr>
<td>Obs_04</td>
<td>Global Development</td>
<td>28 November 2018</td>
<td>Live sketching</td>
<td>Visual summary of conference day</td>
</tr>
<tr>
<td>Obs_05</td>
<td>Chemicals</td>
<td>12 December 2018</td>
<td>Vision alignment</td>
<td>Visualisation of vision and strategy</td>
</tr>
<tr>
<td>Obs_06</td>
<td>Industrial Manufacturing</td>
<td>12 December 2018</td>
<td>Animation</td>
<td>Animation of company celebration</td>
</tr>
</tbody>
</table>

### Table XX. Overview of observations.

Empirical data was collected from semi-structured interviews with ten clients from Ink. Semi-structured interviews allow enough freedom for the interviewer to go deeper into topics that arise, while the possibility for comparison among interviews remains. The clients were selected based on the topic and the date of the project. The topic should involve some type of organisational change that the client was dealing with and the date should be as recent as possible, so that imperfect recall is limited (Yin, 2017). See Table XX. The change model overview discussed in Chapter XX served as a basis for the interview guide (Appendix XX). The main topics include a description of the client’s change process, the challenges it poses and the strengths and weaknesses of Ink Strategy.

After conducting the interviews, the first two interviews were fully transcribed and initial coded (Saldaña, 2015). The codes were categorised under general themes, to gain understanding of the topics discussed and to facilitate coding the other eight interviews in vivo (Saldaña, 2015). This was done to accelerate data processing. All data was then categorised using “analysis on . . .” (Saldaña, 2015).
<table>
<thead>
<tr>
<th>Client code</th>
<th>Client industry</th>
<th>Client function</th>
<th>Date project</th>
<th>Topic project</th>
<th>Project results</th>
</tr>
</thead>
<tbody>
<tr>
<td>CI_01</td>
<td>Consultancy</td>
<td>Senior manager</td>
<td>September 2018</td>
<td>Changing the structure, behaviour and capabilities of a finance department</td>
<td>Visualisation with overview of new structure, behaviour and capabilities and storytelling workshop</td>
</tr>
<tr>
<td>CI_02</td>
<td>Project management, civil engineering, consultancy</td>
<td>Internal processes advisor</td>
<td>September 2018</td>
<td>Creating a clear story about a changing process in the organisation</td>
<td>Visualisation to communicate and explain new process</td>
</tr>
<tr>
<td>CI_03</td>
<td>Marketing</td>
<td>Co-founder</td>
<td>July 2018</td>
<td>Visualising the purpose and vision of the company</td>
<td>Visualisation of one pager of the company</td>
</tr>
<tr>
<td>CI_04</td>
<td>Construction</td>
<td>Tender manager</td>
<td>June 2018</td>
<td>Translating the dream ambition to the organisation and its employees</td>
<td>Visualisation of dream ambition with five guiding principles</td>
</tr>
<tr>
<td>CI_05</td>
<td>Governmental institution</td>
<td>Process manager</td>
<td>March 2018</td>
<td>Creating a shared vision on the region</td>
<td>Several visuals that communicate the vision and strategy</td>
</tr>
<tr>
<td>CI_06</td>
<td>Construction</td>
<td>Director of company department</td>
<td>May 2018</td>
<td>Explaining the concept of department</td>
<td>Visualisation of the process and way of working</td>
</tr>
<tr>
<td>CI_07</td>
<td>Global development</td>
<td>Head of operations</td>
<td>September 2018</td>
<td>Visualising a strategy during a staff retreat, to make content more explicit to the public</td>
<td>Visualisation of strategy and several visualisations of focus areas</td>
</tr>
<tr>
<td>CI_08</td>
<td>Defence, shipbuilding, engineering</td>
<td>Design &amp; Proposal Engineer</td>
<td>September 2018</td>
<td>Visualising the vision for a pitch during a large company meeting</td>
<td>Visualisation of the vision</td>
</tr>
<tr>
<td>CI_09</td>
<td>Consultancy</td>
<td>Senior manager</td>
<td>March 2018</td>
<td>Explaining what will change with the implementation of new IT-system</td>
<td>Visualisation explaining what will change in each department</td>
</tr>
<tr>
<td>CI_10</td>
<td>Retail</td>
<td>Internal communications</td>
<td>April 2018</td>
<td>Giving employees a new mindset</td>
<td>Visualisation that illustrates the story and helps colleagues to spread it</td>
</tr>
</tbody>
</table>
Could you tell me something about the transformation process you are in, in general?
What is it about? What is your ambition/what is success? When did it start? Where in the process are you now? What is the next step? What were challenges that you faced in the process?

How did the transformation start? Was there an opportunity/threat/sense of urgency? Did people feel like the status quo was more dangerous than launching into the unknown? Was there awareness/desire to change? Were employees engaged early on?

Who is leading the change? Is there a core team? How was this set up? Who is in the core team? How many? Are some members outside the normal hierarchy? Did the members of the core team need convincing? Is it top-down or bottom-up? How would you describe the leadership style? Shared/participatory?

Do you have a vision/a picture of the future? Do you have a strategy to get to this future? Can it be told in 5 minutes? Who created the vision? Was there enough knowledge in the core team to formulate this?

How was the vision communicated to the organisation? Was the message incorporated in activities (like in discussions/meetings/reviews)? What kind of channels were used? Did the core team “walk the talk”? Were there words and deeds? Positive and negative?

What was the reaction of employees to the change message? Can you tell something about their performance? Was there enough knowledge/awareness/desire to change among employees? Did they show feelings of fear/denial/anger/loss? How did you respond to this?

What happened after communicating the vision? How did you empower employees to act? How did you remove obstacles? Did you have some way of tracking processes/systems/managers that are inconsistent with the vision and solve that?

How did you make sure that employees have the ability to complete their tasks? Was support and training offered? How did you remove barriers to practice new skills? Did they show feelings of anxiety/skepticism/but also creativity?

How did you gain acceptance of new behaviours? Did you actively look for creating short-term wins? Was there reinforcement? Did you give people agency, ownership? Co-creation? Nudge?

Can you tell something about the reaction of employees in this phase? Did they show feelings of energy/openness/commitment?

How did you approach letting the changes sink into the company’s climate and culture? How did you focus on changing processes, practices? How did you focus on changing mindsets, values? How might you make sure that tradition doesn’t take over? What do you need to achieve this?

Did you institutionalise the new approaches or do you have a plan for this? Do you have a plan to consciously show how the change improved performance? Does the next generation management personify the new approach?

What were your expectations of Ink at the beginning of the project? What was the need that Ink needed to fulfill?

How did the project with Ink go? Did your expectations meet the outcome of the project?

What is the added value of Ink in the project? What are their strengths? What could they improve?

Do you think Ink could apply their added value/strengths in other phases of a change process?
**Design**

The most direct competition for Ink Strategy comes from companies with similar visual thinking services. They also facilitate co-creative sessions in which they consult on visualising vision and strategy. The largest and best known in the Netherlands are XPLANE, JAM Visual Thinking and Flatland. Several smaller and younger visual thinking consultancies operate in the Netherlands, like BRAND Business, and countless freelancers. The differences between these companies are slight, but they can be analysed using four factors:

1. The extent to which they help clients form a vision or strategy;
2. The extent to which they focus on communicating the vision to engage employees;
3. The extent to which they focus on activating change among employees;
4. The (technical) quality of their visualisations.

In Figure 63 the four largest visual thinking companies in the Netherlands are plotted on a spider diagram.

It can be seen that the originally American company XPLANE, founded in 1993, has the most experience in consulting on alignment, engagement and activation. XPLANE’s team consists of both designers and consultants. They have a mature portfolio that covers all phases of the change process, ranging from services like design sessions, to trainings like storytelling and to products like card decks. XPLANE has the least technically advanced visualisations, however they tend to change to graphic designs for the end result.

JAM Visual Thinking is the oldest Dutch visual thinking consultancy, founded in 2004. One of the founders of Ink actually did an internship there. Their team consists of solely industrial designers. JAM takes pride in delivering a beautiful visualisation and they have the best drawing skills compared to the other three companies. They focus most on vision formulation and alignment, but they also offer services around creating support among employees. Their core business revolves around co-creative dialogue sessions in which drawing plays a central role, with a beautiful visual as an end result.

Flatland, formerly known as Jongens van de Tekeningen, was founded in 2012 by two design engineers from Delft University of Technology, similar like Ink. While their team used to consist of industrial designers like JAM, they recently expanded and diversified their team with people with backgrounds from strategy consultancy, business economics, communication and law. They are expanding their portfolio with change activation services like games or job-aids and are offering pressure cooker sessions to let new clients get acquainted with their way of working.

While Ink might be able to differentiate, the effort would not be worth their while, since the visual thinking market is a ‘blue ocean’: the market is so new and unsaturated that competition is relatively harmless and all companies have space to move (Kim & Mauborgne, 2005).
So then who is Ink’s competition? Interview findings show that clients approach Ink mostly for a visual, in order to explain or communicate something in an engaging way (Appendix 7). This suggests that companies in (internal) communication services and tools are competing with Ink.

**Communication**

Two examples of companies that operate in the domain of corporate and/or internal communication are PROOF and Waai. Ink knows that their clients debate between partnering with Ink, PROOF or Waai when they want to explain a complicated story, so these are currently direct competitors.

PROOF is a communication consultancy, founded in 2001, with offices in London and Amsterdam and a team of 19 people (PROOF, n.d.). They help their clients to create and develop internal branding, leadership communications, change communications, employer branding, recruitment marketing and job branding. Their approach is employee-centered and bottom-up, as they believe that people who are engaged and aligned with a company’s purpose create effective business. Their clients are large organisations like TATA Steel, KLM, Randstad, Dura Vermeer, KPMG and ABN AMRO, so they are definitely in the fairway of Ink. However, communication tools like animations and digital platforms dominate their portfolio, while change activation services seem to be lacking. When a client would need guidance with implementation after communicating a change story, PROOF would fall short.

Waai is a strategic consultancy, founded in 2016, with one researcher/analyst and one strategist/creator (Waai, n.d.). They offer strategic communication for propelling organisational change and social movements. Their work is experience-oriented, because they believe this works better than persuasion. Combining behavioural science with strategy, they offer several services on changing culture and behaviour, like storytelling, framing and cultural strategy methods. Their clients are large organisations like Nuon and FrieslandCampina, along with multiple public and governmental organisations. Waai’s approach and projects are very similar to Ink’s, though they seem to tend more towards public organisations. On their website they emphasise behavioural change more clearly than PROOF, but their project results regarding this topic are unclear. Lastly, they are only two man strong, but their growing ambitions are also unknown.
This Appendix discusses the extra insights about change processes of Ink’s clients: the reason why clients started the change, what type of change they are dealing with, how the core coalition was composed, what their customer demand for Ink was and how people reacted after communicating the change message. It also lists client’s challenges mentioned by less than three clients.

Reason for change
Most clients started their change process because they feel the urgency to define their purpose and vision. Subsequently, the organisation has to undergo some type of behavioural change, as the vision often poses a different in mindset compared with the status quo.

“...In such a strongly, crazily changing world, in which you have to keep making an impact - you know, customers who want something different, stakeholders who expect something different - you need a purpose to have direction.” (Cl_01)

Updating the organisational (IT) system is also a recurring reason. Clients experience frustration about lengthy processes, unclear responsibilities or simply make a step towards digitisation and standardisation.

“That system was not really 21st century anymore and when you want to create a global way of working, you need to provide a guideline in what that means.” (Cl_09)

One organisation started the process because they saw an opportunity and believed they could profit socially and economically.

Type of change
Almost all clients described the change as a process towards new behaviour and a new mindset. The clients who started the change because of updating the system also mentioned new capabilities and responsibilities to be adopted.

“These are communication skills, but also other thinking patterns. Another mindset.” (Cl_04)

Customer demand for Ink Strategy
The majority of Ink’s clients want a visual in the first instance, most of them in order to explain or communicate a change message in an engaging way. Three clients were consciously searching for alignment by creating a shared vision and one client consciously searched for translating the abstract vision to the organisation in a concrete manner.

“(…) to visualise the strategy for the country. (…) We wanted to use these visual to make it more explicit to the public.” (Cl_07)

“That was the reason to explain this with the aid of a visual: what will change after the implementation of this transformation.” (Cl_09)

“I want to have a shared image of what we want to do together and that we are enthusiastic about it.” (Cl_05)

Composition of the change team
The people that were part of the “core coalition” or change team, that participated in the design sessions with Ink, consisted at half of the clients of managers. The other half of the clients also involved representatives or stakeholders from relevant business segments.

“First we worked in a smaller group of senior & middle level managers on the strategy with the government.” (Cl_07)

“We have four business lines, (…) every business line is different. So we made sure that at least one person from each business line was representative (…)” (Cl_02)

Approach to change
Some clients mentioned the desired approach towards a certain type of change. One of them prefers a top-down approach in case the change regards a new structure or new capabilities. Others stand for a bottom-up approach when they need to change the behaviour of the organisation. One clients believes in a combined approach.
“You start with the leadership and set the scope and within that framework you can let people colour. That’s where the power is.” (Cl_09)

“In this case it concerns new structures and new capabilities, which a CFO first must decide on before you just ask everyone’s opinion. Many people have no idea what you are actually asking them, do not have the mandate and do not have that vision either.” (Cl_01)

“That is more in the beginning, when you design the new way of working you have to involve people. Then they feel ownership for it, they propagate it and then they become the ambassadors to their own colleagues.” (Cl_09)

Planning of change

One client mentioned that they consciously planned a strategy for implementing the change, while another client said they responded to the emerging situation.

“You know in advance that it has to happen, but we did not previously plan everything. No, we rather react to what is happening.” (Cl_02)

“That was a very conscious strategy. I made a kind of profile of the company and the performance as is and how you want it to be. (...) I wanted to get to there and now you slowly see it happening.” (Cl_06)

Communicating the change story

Clients communicated the change together with the visual in different ways, ranging from a combination with a practical case or a storytelling workshop, to spreading it among executives and providing them with speaker notes.

“We presented the visual at the meeting, along with the story behind it. We also gave a workshop storytelling, so that everyone had the opportunity to practice telling the story based on the visual. And get some tips and tricks.” (Cl_10)

Reaction to change story

When the visual and the change was communicated, clients experienced both positive and negative reactions. For some clients, the visual was received well in the organisation. People applied it in their work right away and liked the fact that the story was coming from their colleagues (in some cases). Many clients met resistance from employees, due to fear, lack of ownership, the vision being too abstract and unrelatable to daily work, managers feeling threatened and many other reasons.

“Very positive. I think I have never had so many positive reactions to something I did. (...) Within this organisation it landed very well, and there are individuals who have said similar things, but now the story was right, how it was presented. It was also cited in other pitches.” (Cl_08)

“[People say] I’ve always done it this way, and that’s actually difficult to let go or do in a different way, so it also has partly to do with a person or the way someone manages.” (Cl_02)

CHANGE CHALLENGES

Compelling case for change

This challenge was not mentioned by clients, probably because they were already further in the process and the change had gained momentum.

> Client has the need for a strategic analysis and a convincing, shared story.

Planning the change

Two clients admitted that they were uncertain about how to approach the change and did not really know what the next steps would be.

“If we do not yet know how to engage the entire organisation, then we have to think about it again. (...) I think that is something that we have to put some thought into.” (Cl_08)

> Client has the need for overview and clarity

Aligning management on vision

One client experienced misalignment within the board, for example on topics like sustainability. This causes lack of a coherent vision for the whole company, which results in little support for bottom-up initiatives.

“That is very difficult, because no one succeeded with that within the organisation. (...) If you look at sustainability, [the board] all have affinity with the subject or realise that we have to act upon it, but together they never agree. There is no correlation, I don’t know what their interaction is like, but I know that something is happening that makes this kind of thing never work.” (Cl_08)

> Client has the need for a shared story.

Ensuring employee anticipation

One client admitted that the creation of the new vision was not communicated sufficiently in the organisation, which led to uninformed employees who experienced it like a trivial event.
"That was a bit of a mistake of the predecessor group, that we have done a lot in back rooms, but we did not involve the organisation. (...) "You are an ambassador, what are you actually doing? Was it another MT thing that it was thrown at us from above?" (Cl_04)

> Client has the need for communicating and sharing their activities.

**Experiencing lows**

Two clients explicitly point out the lows that they have experienced. It is important to give people time to mourn and provide closure.

"Then it is really about taking a lot of time to mourn, so that people are allowed to feel really bad. (...) that it is so important to pay attention to loss and to say goodbye. (...) If you do not do that properly, if you do not let it heal, it stays in the system." (Cl_01)

> Client has the need for social, empathic capabilities.

**System obstructing new ways**

Two clients have experienced that the established system might obstruct people in the new way of working. For example, one organisation tried to improve relationships with their clients, but also had to find a way to deal with formal legal texts on risk distribution:

“What we normally would do, we go to a company lawyer and ask for a text with which we can ensure we do not bear any risk. Then they write a text... you must read it three times before you understand it. Throw it over the wall, nice job, we are done. My manager said, I don't think that's very clever. But how can you achieve this risk distribution if you cannot use legal texts? You want to build that relationship. (...) There are rules, but also company cultures that make it very difficult." (Cl_04)

> Client has the need for insight into the established system and advice on how to change it.

**Sharing among ambassadors**

One client found it hard to collect and share relevant information among ambassadors, especially when they are working at different locations or even in different countries.

“For my role, it is important to (...) provide handles and tools how to talk to each other at the next meeting, for example. How are we going to facilitate that. It would be useful for me to see, to identify what the status is so far, to make an overview of that to be able to share it. Sharing is very difficult. For me it is good to have that helicopter view." (Cl_10)

> Client has the need for a communication tool among ambassadors.

**Recruiting new employees**

One client mentioned changing the process of recruitment that needs to be adjusted before you can establish change.

“You need to adjust recruitment, so that says something about the people you want to hire that must fit in with this.” (Cl_01)

**Reminding regularly**

Two clients explain how they ensure to remind people regularly of the change. The planning of this communication requires attention early in the process and the execution of reminders requires effort and time.

“We also have weekly team meetings with the department. Then we have this visual on a slide and we ask, have you experienced this last week? So we try to involve people on different times. We also ordered gingerbread cookies in bags and we are going to ask questions about connection. For example, when did you give your colleague a compliment for the last time? All kinds of questions that nudge people to think about connection. In different places we are working on making it stick.” (Cl_04)

> Client has the need for regular and engaging communication.

**Dismissing employees**

Two clients said that sometimes people might decide to find another job or a different function in the organisation, when they are unable to live up to the expected change. It is especially difficult when these people have high ranking functions with certain experience that is not relevant anymore. The challenge is to guide those people properly.

“Then the question is whether you want to be part of it within the organisation or are you unable to accept it and you might have to work somewhere else. Or take another role within the process. That is also possible.” (Cl_02)

> Client has the need for advice on dismissal and recruitment.

**Having patience**

Two clients talk about the challenge of taking time and having patience. A change process might take up to several years.

“The whole trickling down effect, before people have gone from the one habit into the other, that lasts a while. I would prefer that they understand it all tomorrow.” (Cl_06)

> Client has the need for patience and perseverance.
Figure 64 shows a Harris profile which assesses the design directions with respect to the criteria (Roozenburg & Eekels, 1998). The assessment is based on findings in client interviews, internal and external analysis, discussion with Ink Strategy and my own interpretation. An overview of how each criterium is assessed can be found in Table 3. The argumentation of the assessment can be found on page 128.

### APPENDIX 8

#### ASSESSMENT

#### DESIGN DIRECTIONS

Figure 64. Harris profile assessing the opportunities.
Table 3. Overview of how each criterion is assessed.

<table>
<thead>
<tr>
<th></th>
<th>-2</th>
<th>-1</th>
<th>+1</th>
<th>+2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Desirability</strong></td>
<td>Mentioned explicitly by clients as no challenge</td>
<td>0 mentions by clients</td>
<td>1-5 mentions by clients</td>
<td>6 or more mentions by clients</td>
</tr>
<tr>
<td><strong>Viability</strong></td>
<td>0 strength matches</td>
<td>1-3 strength matches</td>
<td>4-5 strength matches</td>
<td>6 or more strength matches</td>
</tr>
<tr>
<td><strong>Ink ambition</strong></td>
<td>Does not contribute to vision-driven transformation nor requires new skills or experience.</td>
<td>Requires new skills or experience.</td>
<td>Contributes to vision-driven transformation</td>
<td>Contributes to vision-driven transformation and requires new skills or experience.</td>
</tr>
<tr>
<td><strong>Project ambition</strong></td>
<td>Does not lead to prolonging services.</td>
<td>Indirectly leads to prolonging services.</td>
<td>Indirectly leads to prolonging services.</td>
<td>Leads to prolonging services.</td>
</tr>
<tr>
<td><strong>Profit</strong></td>
<td>Services yielding no income</td>
<td>Services yielding less income than current services</td>
<td>Sessions with design work (eg. 13h €1500)</td>
<td>Workshops with little preparation (eg. 2h €2000)</td>
</tr>
<tr>
<td><strong>Investment</strong></td>
<td>Requires partnership, acquiring new skills or content</td>
<td>Requires training the trainer</td>
<td>Requires fine tuning of existing skills</td>
<td>None, existing skills</td>
</tr>
<tr>
<td><strong>Competition</strong></td>
<td>Many experienced competitors known</td>
<td>Some competitors known</td>
<td>Few competitors known</td>
<td>Very few to none competitors known</td>
</tr>
</tbody>
</table>
Planning the change
- Desirability: 2 mentions by clients
- Viability: 5 strength matches
- Ink ambition: Applies to vision-driven transformation, but does not acquire new skills or experience.
- Project ambition: Might lead to prolonging services, but very indirectly and asks for more portfolio development.
- Profit: 2h workshop €2000
- Investment: Time investment to train the trainer
- Competition: Flatland organises “Base Camp” sessions, focused on navigating the client’s challenge and building a roadmap with the team. Often these sessions lead to longer collaborations.

Translating vision to daily work
- Desirability: 16 mentions by clients
- Viability: 8 strength matches
- Ink ambition: Applies to vision-driven transformation and acquires new experience.
- Project ambition: Leads to prolonging services.
- Profit: 80h sessions, designing, feedback €9000 (2x4h session, 8h design, 2h feedback, 8h design, 1h feedback for one translation, for this example three sessions would be facilitated, eg. sales, finance and marketing department)
- Investment: None, existing skills.
- Competition: Flatland and Jam Visual Thinking provide similar services. However, the market is still unsaturated.

Training ambassadors
- Desirability: 5 mentions by clients
- Viability: 5 strength matches
- Ink ambition: Applies to vision-driven transformation, acquires new skills and experience.
- Project ambition: Leads to prolonging services.
- Profit: 6h workshop €5000
- Investment: Possibly partner with coaching organisation. Time investment to acquire skills and train the trainer.
- Competition: Many small companies and self-employed people focusing on personal leadership and coaching, but not with a visual thinking or design background.

Training and activating people
- Desirability: 8 mentions by clients
- Viability: 5 strength matches
- Ink ambition: Applies to vision-driven transformation, acquires new skills and experience.
- Project ambition: Leads to prolonging services.
- Profit: 6h workshop €5000
- Investment: Time investment to develop content for training and train the trainer.
- Competition: Large consultancy firms have more experience and substantive knowledge about training people for new capabilities.

Sharing results
- Desirability: 5 mentions by clients
- Viability: 5 strength matches
- Ink ambition: Does not apply to vision-driven transformation, acquires some new experience.
- Project ambition: Leads to prolonging services.
- Profit: 13h session, designing, feedback €1500 (4h session, 8h design, 1h feedback)
- Investment: None, existing skills.
- Competition: Few companies known that provide similar service.

Changing daily work routines
- Desirability: 4 mentions by clients
- Viability: 6 strength matches
- Ink ambition: Applies to vision-driven transformation, acquires new skills and experience.
- Project ambition: Leads to prolonging services.
- Profit: 6h workshop €5000
- Investment: Time investment to acquire skills and train the trainer.
- Competition: Few companies known that provide similar service
The complete list of design guidelines can be found below. The guidelines were derived from the initial assignment, the literature review, the competitor analysis and through selective confrontation during the creative sessions (Tassoul, 2007).

Goal
1. The service should facilitate the client’s employees to design new routines that are in line with the desired change in the organisation.
2. The service should enable employees to connect with the company vision by translating it to their daily work.
3. The service should help employees to become aware of and understand their own behaviour, habits, needs and values;
4. The service should empower employees to acquire new behaviour or a new mindset;
5. The service should create impact in organisational change.

Conditions
6. The service should be preceded by a great enough urgency to change;
7. The service should enable management to provide a framework/scope to ensure the end result aligns with the company vision;

Approach
8. The service should make use of the added value of visual thinking: clarity, a shared story, exploring new ideas and unconventional communication.
9. The service should have an interactive, collaborative nature, so all individuals’ capabilities can be used;
10. The service should facilitate a bottom-up approach and involve people from all levels of an organisation to engage employees;
11. The service should be fun, original, engaging and energized;
12. The service should make use of people’s creativity;
13. The service should facilitate co-creation to create autonomy, ownership and involve all stakeholders;
14. The service should have a personal approach and create an atmosphere of trust to create relatedness;
15. The service should encourage a good understanding of the user;
16. The service should provide a systematic overview of the old work routine;
17. The service should provide a reflective space for critical reflection-on-action;
18. The service should honour old routines and see value in them;
19. The service should provide clear closure on undesired behaviour;
20. The service must facilitate to explore new ideas, provide new perspectives and inspire for new routines;
21. The service must help to align employees on how to improve the work routine;
22. The service should help people to create or remove triggers;
23. Encourage experimenting for reflection-in-action;

Outcome
24. The service should deliver a shareable end result (eg. visualisation);
25. The shareable end result should be engaging and initiate conversation;
26. The service should provide an overview of routine implementation steps;
27. The service should enable employees to track progress;
28. The service should encourage to celebrate short-term wins or provide a different stimulation/reward to ensure reinforcement;
29. The service should provide consistency and frequency on implementing the change;
30. The service should measure the effect of the change.

Feasibility
31. The service should make use of Ink’s existing skills, experience and credibility;
32. The service and form of the end results should be provided by Ink (eg. visual or digital platform)
33. The service should fit in the service portfolio of Ink Strategy and the phases of Align, Engage and Activate;
34. The service should help Ink to become a leader in vision-driven transformations and to develop skills and experience in both the “hard” business side of change and the “soft” people side of change;
35. The service should help to prolong Ink’s services to more phases of the change process.