

A Recipe for Success:
using design as an ingredient within the business mix

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Abstract

Supported by the Design Business Association, the purpose of my research is to explore and explain how organisations are successfully using design as an ingredient within their *business mix*, in order to provide insights for managers, designers and design-promoting organisations.

The research adopted an inductive approach and utilised an interpretive qualitative methodology which fits with a subjective interpretive paradigm. Empirical data was gathered in two stages, involving semi-structured interviews and co-design workshops, with employees from ten participating organisations. All of the participating organisations had won a DBA Design Effectiveness Award and were therefore identified as successfully utilising design. The analysis of the empirical data resulted in a number of themes which were then, due to the inductive nature of the research, compared and contrasted with existing research within the fields of management and design management. This approach synthesised and validated the themes which emerged from the empirical data.

My research found that the participating organisations are embedding design within the organisation's strategy, resources and processes whilst managing all the stakeholders involved, in order to utilise design to create a sustainable competitive advantage, see Figure 0.

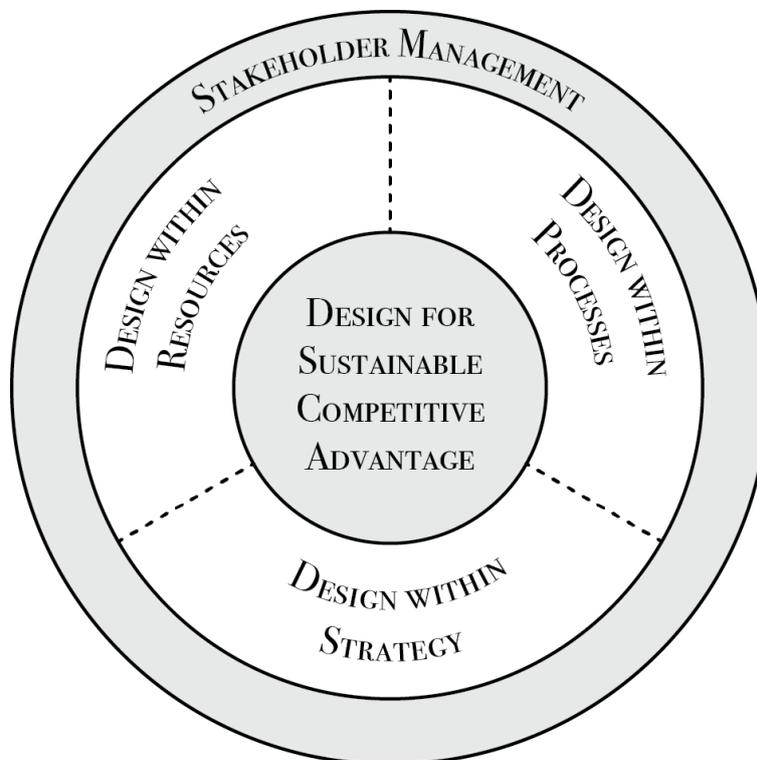


Figure 0: Research Conclusion.

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Thesis Structure

1 - Introduction

This section will outline and justify the purpose of this research, and the associated research question being explored, within the field of design management. Finally, the limitations of this research are discussed.

2 - Methodology

This section outlines the overall research approach and subsequent research design. Following this, the research methods used are explored in depth reflecting the research process taken. This will provide the reader with a greater understanding of the rigorous research activities taken throughout the research, their outputs and their credibility. Finally, the recruitment process to obtain the research participants will be discussed, which will provide a base for the empirical data discussed in the next section.

3 - Empirical Data

This section utilises empirical data and secondary data to provide an overview of the ten organisations involved in the research and their DBA Design Effectiveness Award winning design project. This will provide the reader with a greater understanding of the research participants, easing the interpretation of empirical data within the next section.

4 - Data Analysis

This section reflects the inductive nature of this research and presents the themes which emerged during analysis alongside the supporting empirical data and theoretical material from relevant literature. This will provide the reader with a rounded picture of the resulting themes, thus aiding the interpretation of the conclusions in the next section.

5 - Conclusions

This section reflects on the analysis to draw some conclusions prior to suggesting the practical and theoretical implications of the research.

1 - Introduction

This section introduces the purpose for this research, the associated research question, and how these contribute to the existing research through a brief literature review within the field of design management. This literature review will not cover all of the theories and models utilised to analyse the data as these will be presented within the Data Analysis section to reflect the inductive nature of this research project. Finally, the limitations of this research are discussed.

1.1 Purpose

The purpose of this research is to explore and explain how organisations are successfully using design as an ingredient within their *business mix*, in order to provide insights for managers, designers and design-promoting organisations.

This purpose was developed through discussions with a previous employer, the Design Business Association (DBA) who agreed to support this research. The DBA is a trade association for the UK Design Industry that “exists to promote professional excellence through productive partnerships between commerce and the design industry to champion effective design which improves the quality of people's lives” (DBA, n.d.a). Through our discussions it became clear that a key issue for them was that organisations do not know what is required of them to create successful design projects. Addressing this issue could contribute greatly to the DBA’s work within bringing Design to Business, see Figure 1.

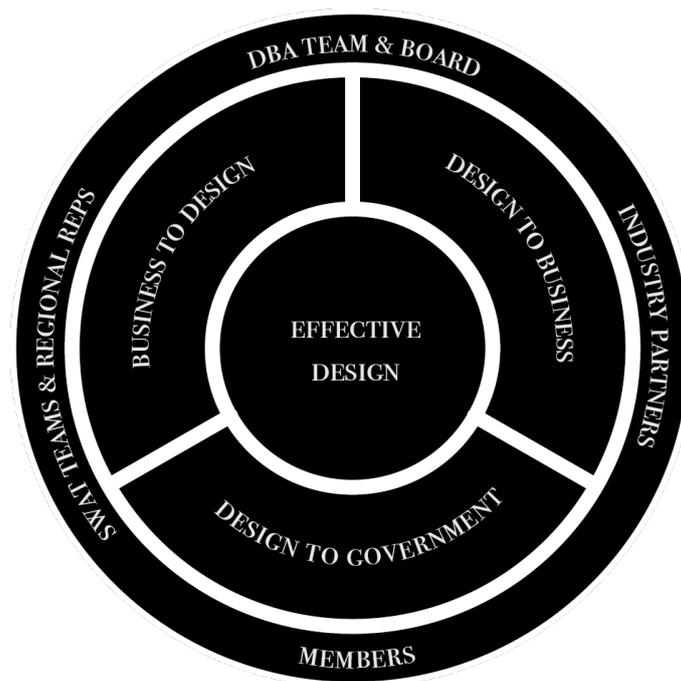


Figure 1: The DBA's 'Wheel of Action' (Adapted from DBA, n.d.a).

This section of the DBA's work involves "demonstrating the benefit of effective design as an integral part of [a] client's business mix" (DBA, n.d.a). Within my research the notion of the *business mix* builds upon James Culliton's description of the "business executive as somebody who combines different ingredients" to generate profit (Waterschoot & Van den Bulte, 1992, p84). Whilst this notion was infamously adopted within marketing (Grönroos, 1994; Waterschoot & Van den Bulte, 1992), coined as the *marketing mix* by Borden (1948), Kotler and Rath (1984) also discussed the notion of the *design mix*. My research, however, broadens the definition beyond these departmental boundaries to consider the *business mix* as the ingredients used by executives across an organisation to create not only profit but sustainable competitive advantage. Subsequently, this research contributes to better understanding how design can be successfully used as an ingredient within the *business mix*.

As a designer, I wanted to utilise my knowledge and skills within this area during this research project. Therefore, this research aims to consider the needs of all stakeholders involved (Dutton & Dukerich, 2006; Tracy, 2010), identified as Lund University, the DBA, the research participants and future readers, and where possible, address their needs (Dutton & Dukerich, 2006). This involves the development of content which creates both an academic contribution and actionable recommendations (Margolin, 2001; Tracy, 2010). Therefore, the final report aims to achieve what Tracy (2010) refers to as aesthetic merit by designing the final report in such a way that the content and structure presents this contribution in an engaging way to all stakeholders.

1.2 Research Question

Considering the exploratory and explanatory purpose of the research (Marshall & Rossman, 1999), the following research question has been created:

How do organisations successfully use design as an ingredient within their business mix?

Tracy (2010) argues that valuable and interesting research topics are those which arise from disciplinary concerns. Whilst the purpose aims to address a topic defined as an industry priority by the DBA, the following section provides an overview of the contribution this research will make to the design management research community.

1.3 Literature Review

Design: “the process of seeking to optimize consumer satisfaction and company profitability through the creative use of major design elements (performance, quality, durability, appearance, and cost) in connection with products, environments, information, and corporate identities” (Kotler & Rath, 1984, p17).

This definition alludes to the notion that design can be both a noun (the design) and a verb (the design process) (Liedtka & Mintzberg, 2006). However, Kotler and Rath (1984) predominantly discuss the impact of the design as a *differentiator* (Borja de Mozota, 2006) rather than the wider value of design, such as the design process as an *integrator* (Borja de Mozota, 2006). Buchanan (1992, p16) further argues that “design problems are ‘indeterminate’ and ‘wicked’ because design has no special subject matter of its own apart from what a designer conceives it to be”. This has given rise to practitioners and researchers alike exploring the value of design within a magnitude of contexts (Cooper, Junginger & Lockwood, 2009; Liedtka & Mintzberg, 2006), such as within the public sector (Junginger, 2014; Steinberg, 2012). This evolving role of design adds to its complexity and elusiveness, resulting in research predominantly trying to understand and communicate the value of design (Green, Southee & Boulton, 2014). Kaplan and Norton (1992) discuss four aspects related to the value of a company and Borja de Mozota (2006) believes that these align with the four powers of design, suggesting that the overall value of design can be measured, and thus presumably aid the management of design.

Design Management: “the ongoing management—and leadership—of design organizations, design processes, and designed outcomes” (Cooper, Junginger & Lockwood, 2009, p50)

The inclusion of leadership within this description alludes to the idea that design requires consideration and support from the c-suite (Borja de Mozota, 2003; Song, Nam & Chung, 2010). When the aforementioned context of design expands to cover not just an organisation’s offerings but the entire organisation itself (Borja de Mozota, 1998; Borja de Mozota, 2006; Cooper, Junginger & Lockwood, 2009; Junginger & Sangiorgi, 2009) this leadership arguably becomes of particular importance. This shift inwards has received attention within the design management community resulting in the development of approaches to (Liedtka & Mintzberg, 2006) and processes for (Olson, Slater & Cooper, 2000) managing design. Consequently, my research aims to build upon literature from both design management and management research, in order to explore how design can be used as an ingredient within the *business mix* to deliver competitive advantage (Barney, 1991; Kim & Mauborgne, 1997; Kotler & Rath, 1984; Olson, Slater & Cooper, 2000; Porter, 1980; Porter, 1985).

In addition to literature from designers and design researchers, literature within design management often includes or is written by client organisations. However, these predominantly involve large global industrial organisations such as BAA (Turner, R. 1999), Xerox (Reyes-Guerra, 1999), Philips (Powell, 1989), or their effective design alliances (Jevnaker & Bruce, 1998), such as Steelcase (Borja de Mozota, 2006; Mulhern & Lathrop, 2003). Therefore, my research aims to contribute to the less dominant research area of design management within small and medium sized enterprises (SMEs). Within this area, my research predominantly builds upon the quantitative research Borja de Mozota (2003) has conducted into the contribution of design to the innovation process within European SMEs, and Acklin's (2010) research involving the integration of design and design management within SMEs in Switzerland. Moreover, as the DBA largely supports organisations working with external design consultancies, my research aims to build upon the existing research into client-consultant relationships. Within this area, my research builds upon research which focuses on the client-consultant relationships within industrial design projects (Jevnaker & Bruce, 1998; Jevnaker, 2000; Jevnaker, 2005) and the research conducted by Bruce and Docherty (1993) comparing relationships across Denmark, Sweden and the UK.

Junginger (2008, p31) states that “designers inherently are concerned with bringing people, structures, and resources into alignment around an articulated purpose”. Reflecting this statement, my research aims to explore both the stakeholders involved and the context surrounding successful design projects (Dorst, 2008). The DBA's annual DBA Design Effectiveness Awards (DBA, n.d.c) provides a perfect filter for recruiting research participants who have conducted successful design projects. Although this is not to say that these DBA Design Effectiveness Award winning projects are the only successful projects or that projects which did not win a DBA Design Effectiveness Award are not successful. The DBA Design Effectiveness Awards judge design projects on the scale of their “results in the relevant commercial context or in the overall context of the business” (Dawton, 2011, p29). However, the DBA Design Effectiveness Award entries primarily discuss the design output and its impact. This places emphasis on the outcomes rather than the process (Alvesson & Sveningsson, 2015). Thus the impact of the design (noun) (Liedtka & Mintzberg, 2006) is discussed but the impact of the design process (verb) (Liedtka & Mintzberg, 2006), and how this is managed from a client perspective, is lacking. Therefore, the intersection of the following elements will provide the research focus for this research, see Figure 2:

- the role of design within the client organisation
- the relationship between the client organisation and design consultancy
- the internal processes surrounding the design project within client organisations

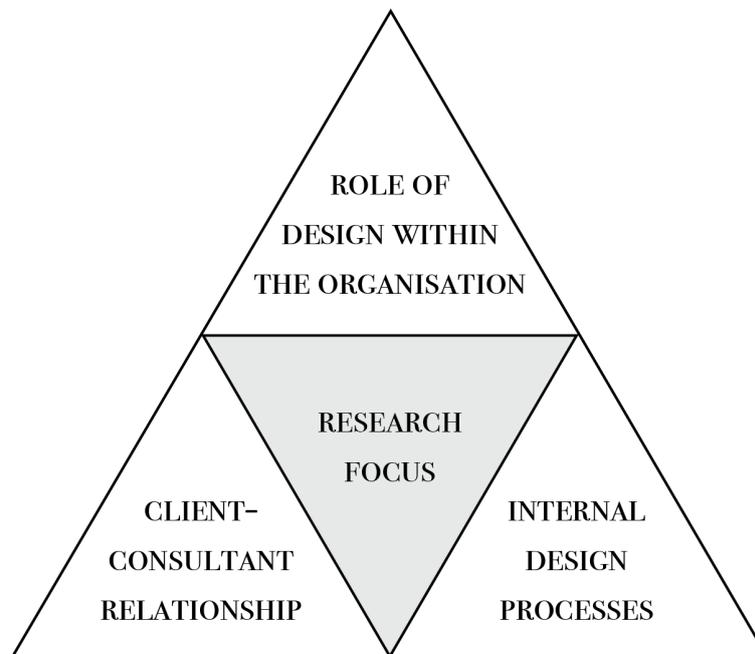


Figure 2: Research Focus.

Applying this focus to explore a number of design projects which won DBA Design Effectiveness Awards should provide a theoretical contribution by expanding upon the existing knowledge (Tracy, 2010) of the various factors involved (Green, Southee & Boulton, 2014) within design management. This will be achieved through an increased understanding (Green, Southee & Boulton, 2014; Tracy, 2010) of the client organisations and their activities within award winning design projects. In addition, it will provide practical significance (Tracy, 2010) for managers, designers and design-promoting organisations. Furthermore, this research could produce suggestions for ongoing research (Tracy, 2010) within design management.

1.4 Limitations

There were a number of limitations associated with this research. Firstly, although it would have been interesting to include case studies submitted to the DBA Design Effectiveness Awards which did not receive an award, both myself and the DBA did not feel that this was appropriate. Secondly, time and cost restrictions impacted the selection of those involved in the research, resulting in selection biases. Thirdly, exploring the selected DBA Design Effectiveness Award winning design projects from both a client and design consultancy perspective would have been of interest. However, due to the scope of this thesis, it was decided that focussing on obtaining in-depth insights from a client perspective should be prioritised. In addition, timings and availability restrictions meant that the interviews were only conducted with one or two members from each organisations, rather than all those involved in the

DBA Design Effectiveness Award winning design projects. Finally, utilising the wealth of management literature available was not within the scope of this project. Therefore, in addition to design management literature, significant literature within the various areas of management was utilised to provide a wider management research perspective.

With regards to generalisability, the research is based on ten DBA Design Effectiveness Award winning design projects, which involve various design disciplines and industries. Whilst this provides breadth it does not provide depth. Moreover, the research and resulting conclusions are coloured by the methodology adopted. Therefore, rather than intending to provide universal truths (Collins, 2010), this research aims to contribute to existing research and create transferability by the reader (Tracy, 2010).

2 - Methodology

Having outlined the purpose and the research question, the following section will outline the research methodology, including the research approach, research design, research methods and recruitment process used throughout my research.

2.1 Research Approach

As a new researcher I have underwent a process of reflection in order to understand and articulate: my ontological stance, on how reality is constructed; my epistemological stance, on how knowledge is produced and shared; and my axiological stance, on ethics within the research process (Collins, 2010).

Through this process I discovered that I predominantly align with a subjective interpretive paradigm, which argues that experiences are constructed by the interpretations of those involved (Alvesson & Sköldberg, 1994; Collins, 2010). This perspective is common within design research (e.g Eneberg, 2015) due to design being a complex and widely discussed discipline, which appears to have a variety of contextual meanings. However, I can relate in some instances to the objectivist stance which argues that there is a universal truth, in this case of design research, the notion that the impact of design can be measured (Collins, 2010).

With regards to ethical considerations, I have reflected upon the ways in which my research may be impacted by my experience and understanding of both design and research methods from a practitioner perspective. To manage this impact and maintain sincerity within the research (Tracy, 2010), I have been transparent about my values, biases and goals, providing a rationale for choices throughout the research process. In addition, I have taken into account both relational and exiting ethics (Tracy, 2010) by considering the impact of my actions on the aforementioned stakeholders during the entire research process, from initial engagement through to dissemination.

2.2 Research Design

The outlined subjective interpretive paradigm lends itself to an interpretive qualitative methodology, which seeks to understand, describe and explain a situation or phenomenon (Merriam, 2002). Due to the ambiguity concerning the research question, and my limited understanding of the client contexts, I have opted for an inductive approach, allowing for empirical data to guide the theory (Collins, 2010). Those in favour of this methodology (empiricists) believe that the experience gained through qualitative research is required to interpret and discover new knowledge (Daft, 1983). Qualitative research involves sense-making (Daft, 1983) and thus aligns with a subjective ontology.

It is argued that rigorous research requires methods which reflect the complexity of the situation or phenomenon being studied (Tracy, 2010). Margolin (2001) suggests that design can be better understood through acknowledging complementary research methodologies within diverse disciplines. Building on this, design management, which is at the heart of my research question, is arguably better understood through utilising methodologies from both design research and management research. In addition, utilising multiple methods reduces the impact of biases and weaknesses, thus increasing credibility (Bowen, 2009; Collins, 2010; Tracy, 2010). Consequently, a multi-methods approach has been adopted for this interpretive qualitative methodology, including document analysis, semi-structured interviews and co-design workshops. Overall, an iterative research process was adopted creating a dynamic relationship between the methods (Eneberg, 2015), see Figure 3.

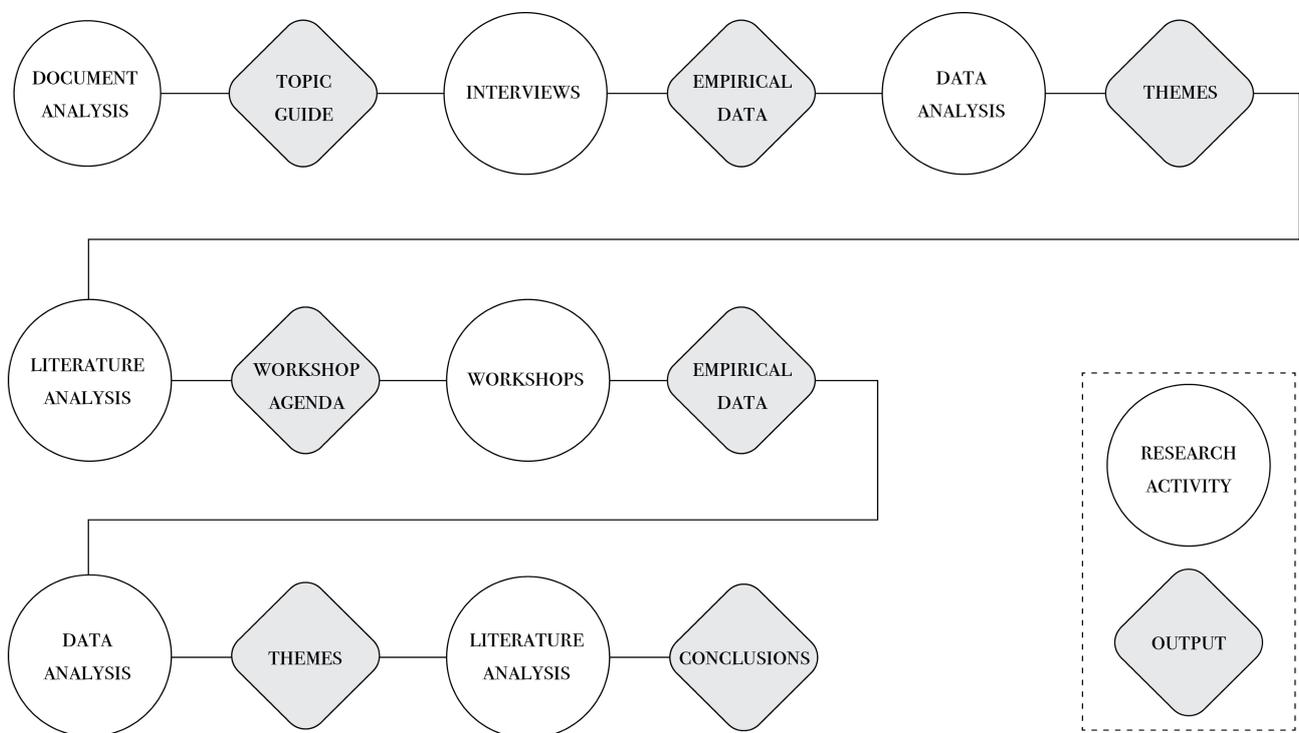


Figure 3: Research Process.

It is debated whether researchers have the ability to remain objective during research projects (Daft, 1983). Due to this, and my passion for the research topic, I opted to consider myself as an active participant in the research process and continuously reflected upon my impact on the research (Alvesson & Sköldbberg, 1994). Ultimately, Daft (1983) argues, it is this involvement in the research which allows the researcher to develop their thinking and in turn their craft. To increase sincerity within my research, this report and other documentation provide an audit trail, depicting the activities and decisions, within the entire research process (Tracy, 2010).

2.3 Research Methods

Document Analysis

Bowen (2009) suggests that document analysis is a great first step within the research process as it is cost effective and non-invasive, however, access can be an issue. For this research, I was able to conduct a document analysis on the published case studies provided as applications to the DBA Design Effectiveness Awards. Aligning with Bowen's (2009) claims, analysing the case studies provided initial insights into the design project activities, client contexts and terminology being used whilst also inspiring some additional individual questions for the interviews.

After I had built up some trust with the participants during the interviews, thus potentially reducing access barriers (Bowen, 2009), I asked participants to share additional documentation on their organisation and the DBA Design Effectiveness Award winning design project, such as an organisational chart and handover documentation. All documentation was critically analysed as initial documentation was produced as a DBA Design Effectiveness Award application and further documentation is subject to selection bias from research participants (Bowen, 2009).

Interviews

Due to the inductive nature of this research, ten semi-structured interviews were conducted during the first research stage, allowing me to guide the conversation whilst providing flexibility to explore topics guided by the empirical data (Collins, 2010). Dutton and Dukerich (2006) outline various challenges for conducting quality interviews, which I took action to address. This included conducting an initial conversation with respondents via email or preferably over the phone to establish a relationship which arguably decreased anxieties and increased the extent of participation (Dutton & Dukerich, 2006). Additionally, by conducting the document analysis previously mentioned I was able to familiarise myself with the client context, further increasing my ability to use appropriate language or terminology, and ask relevant questions (Dutton & Dukerich, 2006).

The semi-structured interviews were based on a topic guide, inspired by my research question, research focus and a priori themes from my existing understanding of the research topic (Ryan & Bernard, 2003). This topic guide underwent subtle changes during the research process (see Appendix I) and the key topics explored were: the role of design within the client organisation; the relationship between the client organisation and the design consultancy; and the internal processes for engaging, running and implementing a design project within the client organisation. Open Questions were

predominantly used allowing me to gain more in-depth empirical data surrounding the topics (Collins, 2010). Each interview was conducted via telephone or Skype, lasted approximately 40 minutes and was digitally recorded, which allowed me to focus on the discussion and later carry out transcriptions to a high standard (see Appendix 2 for examples), thus increasing the rigour of the research (Tracy, 2010). Following each interview an email was sent to the research participant thanking them for their participation and informing them of the next stage of the process.

Data Analysis

As empirical data can be tied together by various concepts, it becomes clear that the results of this analysis are directly impacted by my interpretation of the data (Ryan & Bernard, 2003). Therefore, to increase validity and rigour within the research I am opting to make my process of analysis as transparent as possible (Ryan & Bernard, 2003; Tracy, 2010).

Due to the inductive nature of the research, themes were deduced from the empirical data through an open-coding approach (Collins 2010; Ryan & Bernard, 2003). This process began during the transcription of the interviews (Ryan & Bernard, 2003), when I started to note emerging themes which related to the research question (Bowen, 2009). Guided by Ryan and Bernard's (2003) principles for analysing text I went on to conduct a number of tasks:

- I numbered the transcriptions and read through them to examine and analyse the content (Bowen, 2009). During this process bold text was used for content which was of interest (see Appendix 3 for examples) noting which interviews mentioned the initial themes and further noting additional themes which became apparent.
- The themes were reviewed and ranked by number of occurrences with those evident in at least half of the interviews (5) being prioritised (see Appendix 4 for example). These prioritised themes were then grouped through axial coding (Collins, 2010) to form sub-themes within four overarching themes (Ryan & Bernard, 2003), which were assigned different colours (see Appendix 5 for example).
- I then reread the transcripts conducting a theme analysis of the content (Bowen, 2009) highlighting text which correlated to the four themes identified in corresponding colours (Ryan & Bernard, 2003) (see Appendix 6 for example). Following this a process of cutting and sorting resulted in each theme having a number of associated quotes from across the empirical data which were identifiable only through a numbering system to reduce biases (Ryan & Bernard, 2003).

- The empirical data informed the development of descriptive texts for the four themes (see Appendix 7).

This analysis enabled the creation of themes from the empirical data without being overtly coloured by existing theoretical material (Ryan & Bernard, 2003). However, to avoid missing existing connections between the empirical data and existing research (Ryan & Bernard, 2003) I opted to analyse these themes using literature. Furthermore, this enabled the verification of themes increasing credibility within the research (Bowen, 2009).

Literature Analysis

Due to the scope of this research project, as previously mentioned, I opted to supplement significant literature within the various areas of management with literature from design management research. This resulted in a library of literature spanning both design management and management, containing a wealth of relevant, peer-reviewed articles which span from 1960s to present day.

Using this literature to analyse the themes from the initial research enabled the development of the workshop agenda for the second stage of my research. The co-design exercise during the workshop involved the clients mapping the design activities listed in the DBA Directory (DBA, n.d.a) onto a framework based on theoretical models from Acklin and Fust (2014) and Junginger (2009) (see Appendix 8).

Workshops

I chose to engage some of the initial research participants in a second round of research which involved me conducting a workshop with them at their premises and complimented the remote interviews previously discussed. The workshops provided the opportunity for me to present the four overarching themes that had emerged from the research to the research participants and gain *coherence*, which provided both validation and a point for further exploration (Collins, 2010; Ryan & Bernard, 2003; Tracy, 2010). In addition, it provided insight into the value of the research for participants (Tracy, 2010). The workshops were based on a topic guide and tools, which underwent subtle changes during the research process (see Appendix 9). Each workshop lasted approximately 90 minutes and, for transcription purposes, was digitally recorded. The majority of the discussion during each workshop was transcribed, (see Appendix 10 for examples), and the outputs of the aforementioned co-design exercise were digitised (see Appendix 11 for examples). There were some limitations with the co-design exercise, such as: the design activities being presented independently from their discipline category therefore some design activities were interpreted differently impacting

the outputs e.g. new product development was often perceived as product development rather than with regards to packaging, thus slightly skewing the results surrounding the discipline of packaging. These limitations reduced the accuracy and ability to compare the outputs, however the outputs still provided points of reference for the analysis. Moreover, the co-design exercise provided the research participants with the opportunity to help craft the outcomes of the research and physically get involved in the process which seemingly created more engagement and therefore produced better outcomes.

Data Analysis

As with the previous analysis, my interpretation impacted the results (Ryan & Bernard, 2003) and therefore this process is documented in order to increase transparency, validity and rigour within the research (Ryan & Bernard, 2003; Tracy, 2010).

Analysis continued to take an open-coding approach to the themes deduced from the empirical data (Collins 2010; Ryan & Bernard, 2003) and the following tasks, guided by Ryan and Bernard's (2003) principles for analysing text, were conducted:

With regards to the co-created outputs from each workshop:

- I colour coded the design activities by discipline and indicated the design activities which were duplicated across stakeholders (internal, external partner, external supplier) with bold text. I then noted how many design activities appeared in each box and used a border to highlight the three areas with the most activities. (See Appendix 12 for examples).
- Looking across the outputs from each workshop, I mapped the average number of design activities in each area of the framework, thus highlighting where design is most prominent. In addition, I charted the appearance of design activities at a disciplinary level across the framework, thus highlighting where disciplines are most prevalent. (See Appendix 13).

With regards to the discussion from each workshop:

- I numbered the transcriptions and read through them to examine and analyse the content (Bowen, 2009). During this process bold text was used for content which was of interest (see Appendix 14 for example), and highlighted the initial themes using the same colours for the content relevant to the previously identified themes (Ryan & Bernard, 2003) (see Appendix 15 for example).

- Following this, a process of cutting and sorting resulted in each theme having a number of associated quotes from across both sets of empirical data, which were identifiable only through a numbering system, reducing biases (Ryan & Bernard, 2003).
- I printed and systematically reviewed these piles of data, constantly comparing both the data within and across the themes. This resulted in the development of the existing themes alongside the emergence of additional themes (see Appendix 16).

As within the previous data analysis, this process followed an inductive approach allowing themes to develop from the empirical data prior to input from literature (Ryan & Bernard, 2003). In order to understand how these themes were related to each other (Ryan & Bernard, 2003) and existing research (Bowen, 2009; Ryan & Bernard, 2003) I utilised literature to analyse the identified themes.

Literature Analysis

Analysing the themes together with the literature, previously outlined, allowed me to conduct a final rigorous analysis process (Tracy, 2010):

- A process of cutting and sorting the literature resulted in each theme having a number of associated theories and models from the literature, representing both connections and contradictions between the literature, the empirical data and my own experience (Ryan & Bernard, 2003).
- I printed and systematically reviewed these piles of data, constantly comparing both the data within and across the themes. This resulted in the grouping of themes through axial coding (Collins, 2010) to form sub-themes within three themes (Ryan & Bernard, 2003), which consequently fed into an overarching theme (see Appendix 17).

In conclusion, this methodology aimed to create what Tracy (2010) refers to as *meaningful coherence* within this research. Firstly, by creating harmony through using research methods appropriate to an interpretive qualitative methodology which aligns with my subjective interpretive paradigm and will ultimately enable the answering of the research question (Tracy, 2010). Secondly, *meaningful coherence* is achieved through intertwining literature with the research methods and resulting data to develop relevant, evidence based insights and recommendations which ultimately achieve the stated purpose (Tracy, 2010).

2.4 Recruitment Process

As previously stated, the DBA provided the research participants for this research. Initially, winners from both the 2015 and 2016 DBA Design Effectiveness Awards were selected. The selection was based primarily on location (Manchester, Leeds, London and Scotland), due to the aforementioned limitations, and Startup/SME status, as it was believed by the DBA that these would be easier to access. In order to reduce the access challenges of knowing who to contact and creating a compelling offer (Dutton & Dukerich, 2006) I worked with the staff at the DBA to craft an email which was sent out on behalf of myself by the DBA's Senior Programme Manager. This unfortunately returned few results with most contacts claiming, after being contacted again, that they were too busy to take part. This suggests that obtaining Startup/SME organisations as research participants can be difficult, something I will take into consideration on future projects. After discussions with the DBA, it was decided that we would conduct a second recruitment round with an email being sent from the DBA's CEO to all winners from 2016. This proved much more fruitful, highlighting that contact from the CEO potentially created trust, which can be a barrier to access (Dutton & Dukerich, 2006) and that larger organisations are perhaps easier to recruit due to additional resources.

After this second recruitment phase, I had eight interested parties, however, they were located across the UK. Due to time and cost restrictions, I took the decision to split my research into two parts: 1) a remote interview and 2) a face-to-face workshop. This allowed all those interested to be involved in Part 1 and gave me the opportunity to select participants for Part 2 based on location and securing a variety of projects. I was aiming for ten remote interviews as I felt this would give me the scope required to adequately answer my research questions. Within this I wanted the cases to span the DBA Design Effectiveness Award levels of bronze, silver and gold, involve clients from various industries and cover projects from different design domains (Green, Southee & Boulton, 2014), for example branding, product design and packaging design, in order to further increase the rigour of the research (Tracy, 2010). In the end I had a total of ten research participants (many of whom would be classed as an SME) involved in Part 1, four of which also participated in Part 2. Additional information about the research participants can be found in Appendix 18. This recruitment process involved both convenience sampling and judgement sampling, which are subject to volunteer and researcher bias and can restrict the generalisability of the results (Collins, 2010).

In accordance with procedural ethics (Tracy, 2010) each research participant was given a document outlining the purpose of the research project and their involvement (see Appendix 19) prior to signing a consent form (see Appendix 20).

3 - Empirical Data

Key employees from ten organisations, who had recently won a DBA Design Effectiveness Award, participated in this research, see Figure 4. The following section draws upon the DBA Design Effectiveness Award winning case studies and empirical data to provide an overview of the participating organisations and the successful design projects they conducted in collaboration with a design consultancy.

Research Participants			
Organisation	Name	Job Title	Design Consultancy
Better All Round Ltd.	Vicky Mitchell	Marketing Director	Acumen Design Associates
Challs International Ltd.	Graham Burchell	Director	Elmwood
CollectPlus	Edward Willis	Head of Customer Marketing and Insight	400 Communications
Godrej UK	Donna Rankin	Senior Brand Manager	Ergo
Kirklees Council	Duggs Carre	Comoodle Project Manager	The Engine Room
Newby Teas UK Ltd.	Aneta Aslakhanova	Global Marketing Director	Lewis Moberly
	Gwen Hustwit	General Manager - Creative & Marketing	
Purity Soft Drinks	Jon Evans	Marketing Director	Williams Murray Hamm
The Yard	Celine Sinclair	Chief Executive	Tayburn
	Emma Bone	Communications & Marketing	
Trend Control Systems Ltd.	Graeme Rees	Marketing Director	Ratio Design Associates
Young's Seafood	Yvonne Adam	Marketing Director	Springetts Brand Design Consultants

Figure 4: Research Participants.

Better All Round Ltd.

Better All Round Ltd. operates within the Household Goods & Home Construction industry (DBA, n.d.c) and employ around “20 people in [their] factory and then [they have] got 5 people who work on the kind of HQ side of things on marketing finance and running the business” (Vicky). The design project focussed around ‘Ora’, the first product from Better All Round Ltd., which “turns its back on nearly a

century's precedent of square kitchen towel sheets to deliver the world's first round kitchen towel" (Ergo, 2015, p2).

During my research, Vicky Mitchell, the Marketing Director, explained that Better All Round Ltd. approached Acumen Design Associates to work with them on 'Ora' as they had experience working with them and "*knew them...liked them...trusted them*". Vicky described how the project began within initial conversations around "*the idea of a circular towel and how [they] could get it from a 2D to a 3D shape*" and resulted in the product 'Ora' where "each sheet is circular in shape, folded separately in a unique way, and delivered in a stack rather than a roll" (Ergo, 2015, p4).

The product and packaging design of 'Ora' means that "a single stack actually holds the equivalent number of towels as two traditional kitchen rolls" (Ergo, 2015, p4) but requires 20% less packaging and 50% less space, resulting in "significant savings on storage and display space for the retailer and consumer alike" (Ergo, 2015, p5). In addition, "Ora is on-trend with 'smaller is better' and in keeping with society's current sustainability agenda" (Ergo, 2015, p3) through reducing the number of trucks required for transport by 30% and instigating behaviour change through "Ora's one-hand grab mechanism [which] means people are encouraged to make a positive choice and use less paper" (Ergo, 2015, p5).

Vicky explained that Better All Round Ltd. "*partnered with Acumen Design Associates to develop this product*" and therefore "*the folding design and overall packaging was designed by Acumen Design Associates and 'Ora' is brought to market by Better All Round*". In addition, Acumen Design Associates "*are shareholders now in Ora*" (Vicky).

Challs International Ltd.

Challs International Ltd. "began manufacturing cleaning products in the early 1990s" (Elmwood, 2015, p5) and operates within the Household Goods & Home Construction industry (DBA, n.d.c). During my research, Graham Burchell, the Director, explained that they employ around 50 employees and have "*a relatively flat structured business*" with Graham personally heading up the marketing department, which contains a brand manager who "*looks after the Buster brand*". The Buster brand contains four products, "two kitchen- focused products (an unblocker, formulated to combat fat and grease and a 'maintenance' treatment) and two bathroom products (an unblocker to clear hair and soap, plus another 'maintenance' treatment)" (Elmwood, 2015, p5).

Graham explained that, following a presentation at a trade body event in 2001, Challs International Ltd. became one of the first organisations involved in the UK Design Council's Designing Demand programme. This programme aimed to show manufacturing businesses that design could be used to increase profits. During this programme Graham decided to put their *"crown jewels on the table which is [their] Buster brand and to look at how design might take it on to a new level"*. Graham reflected that he felt *"if [they] were going to do it [they] were going to commit to it 100% which was part of the reason why it's gone so well"*. During the process Challs International Ltd. worked with Elmwood to overhaul the Buster brand *"which helped [them] springboard the business"* (Graham). Graham described how they have continued to work with Elmwood and invest in design as *"brands don't stand still they have to keep being rejuvenated, kept relevant, kept, you know, up to date"*.

For the recent DBA Design Effectiveness Award winning project, Elmwood were tasked to review all four of Buster's products in order to: *"drive home the brand's specialist approach to plughole care and to bring Buster out from under the sink"* (Elmwood, 2015, p3). Additionally, they were to reduce the reliance on Buster's core product (Bathroom Plughole Unblocker) and *"develop a strategy and platform for growth, both in the UK and abroad – specifically to double UK value sales by 2017 (5 year plan)"* (Elmwood, 2015, p3). Altogether, the project should *"strengthen the impact of the Buster brand on shelf, in order to become the No.1 brand in the UK market by January 2015"* (Elmwood, 2015, p4).

"Recognising the consumers' bewilderment when faced with a wall of power graphics, [Elmwood] contrasted the Buster design experience with simple, calm design and a clear visual hierarchy to ensure standout" (Elmwood, 2015, p6). The new design *"improved clarity between products [and] was clearly a hit with retailers, leading to increased distribution for Buster"* (Elmwood, 2015, p8). This resulted in an overall sales increase of 50.6% and a reduction in reliance on the Bathroom Unblocker, as the sales percentage of the Kitchen Unblocker doubled (Elmwood, 2015). In addition, increased brand exports now account for 2% of overall sales and lead to a 20% increase in the workforce (Elmwood, 2015). Furthermore, *"in May 2014 Buster became the No.1 plughole brand in the UK with an overall 30% market share in 2014"* (Elmwood, 2015, p11).

CollectPlus

CollectPlus operates within the Industrial Transportation industry (DBA, n.d.c) and despite the established competition, within six years they have become *"the UK's largest independent store-based parcel service"* (400 Communications, 2015, p1). During my research process Edward Willis, the Head

of Customer Marketing and Insight, explained that *“Paypoint and Yodel are essentially shareholders in a joint venture [CollectPlus] and they then act as suppliers for it in terms of delivering parcels and managing stores”*. Edward further described that due to these large partner organisations CollectPlus *“is kept relatively small”* with 35 employees including *“five people in the marketing team across all of the activity”*.

CollectPlus aims to *“remove the hassle and inconvenience from your day of having to wait in for parcels to be delivered”* (Edward) by working with its shareholder organisations to offer *“a simple and convenient way for people to send parcels, collect online purchases or return unwanted items to online retailers”* (400 Communications, 2015, p3). CollectPlus *“was founded on the principle that customer convenience is everything – with its unique values and approach extending to major retailers and everyday shoppers through a pervasive brand experience”* (400 Communications, 2015, p3). However, Edward explained that when Marketing Director, Catherine Woolfe, came on board, she realised that these internal values were not being reflected externally and thus *“there was an opportunity to kind of make the brand and the promise match the organisation and the way that the business saw itself”*.

The aim of the project was to redefine the *“entire brand experience [in order to] address the lack of differentiation among competing providers [and] enable them to compete with consistency and confidence”* (400 Communications, 2015, p1). The project *“began with strategic research and development, getting under the skin of the organisation through rigorous market and brand analysis, staff workshops and communications audits”* (400 Communications, 2015, p6). This enabled the development of *“a robust strategy for the brand’s positioning, messaging and tone of voice... reinvigorating the brand and introducing a strong visual element that brings to life the concept of convenience and simplicity through emotive images and icons”* (400 Communications, 2015, p1).

The resulting design has *“positively impacted every aspect of the [CollectPlus] business. Since the rebrand, the company has moved into profitability for the first time and is handling hugely increased volumes of parcels”* (400 Communications, 2015, p8). In addition, *“there has been a 100% increase in client uptake”* (400 Communications, 2015, p9) and CollectPlus has expanded *“its store network by 20%, providing firm foundations for future growth and business development”* (400 Communications, 2015, p8). From an end customer perspective, *“brand awareness of [CollectPlus] has grown, as has increased consumer understanding, awareness and usage levels of the individual services”* (400 Communications, 2015, p9).

The design also had an impact on internal staff as the redesign *“empowered all sales personnel to communicate in a more consistent, cohesive and confident manner. As this confidence has spread, the*

team has become more proactive in targeting and winning more high-profile customers and contracts, which was a core objective within 400's original brief" (400 Communications, 2015, p8). In addition, through competitions "staff were incentivised to live the [CollectPlus] vision and values" (400 Communications, 2015, p7). Edward explained that the competitions highlight to staff that "*you've done this for a customer that fits very nicely with this value, that's in our proposition, our value set, and you deserve to be rewarded for that so it's essentially a recognition and rewards structure*". Furthermore, internal staff were "actively consulted and involved in the rebranding process" (400 Communications, 2015, p11) which, Edward explained, only strengthened the existing organisational culture.

Godrej UK

During my research process, Donna Rankin, a Senior Brand Manager at Godrej UK, explained that Godrej is a family run business established in the late 1800's in India. They own and distribute an array of brands and "*an everyday person in India would know the brand Godrej*" (Donna). Donna further explained that Godrej UK, a subsidiary of Godrej, was established ten years ago and today has around 60 employees, ten of whom work within brand management teams. Godrej UK operates within the Personal Goods industry (DBA, n.d.c), which is known for "ferocious competition, aggressive discounting and unprecedented competitor investment in product innovation, marketing and advertising" (Ergo, 2015, p2).

Godrej UK have a number of brands, "*some of the brands [they] own and other brands that [they] are the distributor for*" (Donna) and one of their most recent brand acquisitions was Soft & Gentle which "*launched in 1976 and was the first 'non-sting' deodorant on the market*" (Ergo, 2015, p4). However, when Godrej UK acquired Soft & Gentle, the brand "*looked and felt very dated, and its consumer base was shrinking. It had managed to cling on to the number four position in the market by value, but only just*" (Ergo, 2015, p4). Donna described how the acquisition alone doubled their turnover and therefore "*because it was such a massive acquisition for [them] and it was so crucial to get it right [they] made the decision to bring in a brand consultancy*". Following a recommendation from another designer Godrej UK had worked with, Ergo were asked to pitch for the work alongside some other design consultancies and went on to win the contract.

Ergo were asked to "*revitalise and reposition the brand in the hearts, minds and shopping baskets of a new generation of female consumers*" (Ergo, 2015, p3). The new design was to communicate "*Soft & Gentle's brand essence [of] 'Composed Freshness'*" (Ergo, 2015, p6). The final design, reflected the brand's "*three harmonious layers: 48hr protection, skin-kindness and choice of fragrance*" (Ergo, 2015,

p6). In addition, a new tone of voice which “doesn’t use sledgehammer science speak, [is] open and takes time to explain things rather than boiling them down to bullets...makes a real point of difference in the category” (Ergo, 2015, p6). Overall, the new brand “is gorgeous, game-changing, effective design that presents Soft & Gentle as a credible choice for today’s woman” (Ergo, 2015, p8).

The new design quickly made an impact by “turning 17 per cent annual sales decline into 18 per cent growth in just six months” (Ergo, 2015, p2). In addition, “brand perceptions have changed from old-fashioned, frilly and irrelevant to modern, feminine and ‘a brand for me’” (Ergo, 2015, p2). This resulted in not only the number of consumers increasing but also in a younger age range of consumers (Ergo, 2015). Furthermore, “the new look has helped to shift the brand to a more upmarket position” (Ergo, 2015, p11).

Kirklees Council

Kirklees Council operates within the Public Sector (DBA, n.d.c) and during my research process Duggs Carre, the Comoodle Project Manager, explained that he sits within the policy department of this large public sector organisation. Duggs described that, due to “significant resource and budgetary cuts, Kirklees Council had identified” (The Engine Room, 2015, p2) that there was a need to “*completely rethink how [they] support community projects*” (Duggs). This led to the creation of ‘Kirklees Shares’ an idea that aimed “to enable neighbourhoods and cities to come together, collaborate and share their collective resources via an online platform. Connecting people who have a passion to make their area better; they wanted to give everyone access to idle resources and build trust through sharing” (The Engine Room, 2015, p2).

Kirklees Council entered this idea into the European version of the Mayors Challenge, a competition set up by Michael Bloomberg, who was previously mayor of New York, which “encourages cities to generate new ideas to solve complex challenges and improve city life” (The Engine Room, 2015, p2). Out of the 155 applications, Kirklees Council were among the 21 short-listed entries and from this the Mayors Challenge was “*looking for five projects to support for the next three years*” (Duggs). Consequently, Kirklees Council “recognised a need to take their final stage submission to the next level in order to ensure they stood out against a high calibre of competitors” (The Engine Room, 2015, p2). At this point Duggs explained that he “*decided that in order to make [their] application stand out from the crowd it would be worth investing in some design*”. Duggs further explained that “*it’s fairly unusual*” for them to work with an external design agency, as they have their own marketing and

communications department, however *“because [they] were trying not to be too ‘councilly’... [they] basically went out to another partner to get another type of freshness”*.

Following recommendations from colleagues, Kirklees Council appointed The Engine Room to design *“a brand platform that would turn this highly complex concept into an easy-to-communicate and easy-to-understand service that would resonate with the judges and potential target audiences”* (The Engine Room, 2015, p3). The final outcome included the production of *“a new name, identity, master document and messaging in less than two weeks”* (The Engine Room, 2015, p2) and on an extremely tight budget.

The design resulted in Kirklees Council being selected as one of the five winners *“alongside much bigger and more highly resourced cities; Warsaw, Stockholm, Athens and Barcelona”* (The Engine Room, 2015, p3). *“They won €1 million in prize funding”* (The Engine Room, 2015, p2) which meant a *“percentage return on design investment of over 14,000%”* (The Engine Room, 2015, p8). Following this, both Kirklees Council and the project received global recognition (The Engine Room, 2015) and the new name *“‘COMOODLE’ [was] instantly adopted and recognised as a verb”* (The Engine Room, 2015, p10). Furthermore, the project created internal impact as the funding secured the future of the project thus enabling the creation of *“new jobs, new programmes (including Comoodle) and new opportunities for the region as a whole”* (The Engine Room, 2015, p10). Overall, The Engine Room *“delivered the headline objective set by Kirklees - a brand worthy of €1 million”* (The Engine Room, 2015, p6).

Newby Teas UK Ltd.

Newby Teas UK Ltd. operates within the Beverages industry (DBA, n.d.c), founded *“in London at the turn of the millennium”* (Lewis Moberly, 2015, p4). During the research, Aneta Aslakhanova, the Global Marketing Director, explained that as Mr Nirmal Sethia, the Chairman, *“got older he wanted to do something for his soul, something that he loved, something that was his passion, and he calls tea his first love after his wife, so he formed this company”*. His vision for the company was *“sourcing the finest teas at prime season, artfully blending them, preserving their character and reviving the rich culture, history and heritage of tea drinking...encouraging more Britons to rediscover the art of tea”* (Lewis Moberly, 2015, p3).

Since it began, Newby Teas UK Ltd. has *“developed from a small company in London to a company with ten different international offices worldwide”* (Aneta). Aneta explained that *“the idea behind Newby was*

tea for the places where tea quality is appreciated so initially [they] were only trading for hotels and restaurants and [they] got quite successful, so as [they] went along [they] suddenly started feeling demand for high quality teas from retail". Due to their current operations within high-end markets they "of course went to very high end retailers" (Aneta) and approached Waitrose, as it was believed "this prestigious and wide retail distribution would also help gain overall awareness for the brand and establish it as a leader brand in the premium tea market" (Lewis Moberly, 2015, p3).

Unfortunately, they were rejected by "the Waitrose tea buyer because, although the high quality products were award winning, the pack design did not reflect this and was felt to be unsuitable for Waitrose customers" (Lewis Moberly, 2015, p3). Aneta further explained that:

"previously [they] didn't need that kind of high-end designer packaging because it is all behind the scenes in hotels you don't see the packaging of the products that you consume in hotels but when [they] went to retailers obviously the packaging became as significant a thing because that is what sells your product".

Therefore, upon the rejection, the Chairman asked "*where should we go for your customer to appreciate the packaging, give us a suggestion?*" (Aneta) and "Lewis Moberly, as creators of the highly successful Waitrose Cooks' Ingredients brand, were recommended to Newby by the tea buyer" (Lewis Moberly, 2015). The overall "aim of the redesign of Newby Tea range was to gain distribution and sales in Waitrose as their top tier tea brand" (Lewis Moberly, 2015, p3).

With the redesign, Lewis Moberly "were looking to find a unique differentiator, and the unrivalled Chitra Collection provided the inspiration" (Lewis Moberly, 2015, p3). Aneta explained that, after his wife died, the Chairman:

"started buying these antique teapots and something related to the culture of tea...and as he went along he started getting more and more excited about it so, he started collecting amazing pieces that are related to tea history so teapots, tea caddies, tea sets, you know spoons and strainers and all sorts of things that are related to the history of tea and it started growing and growing and he named it the Chitra Collection after his wife".

The new design featured "a new range name – '*The Finest Tea Collection*' – forming a neat typographic endorsement. '*Finest*' and '*Collection*' immediately elevated the quality perception, '*The*' underscores uniqueness and '*Collection*' references The Chitra Collection" (Lewis Moberly, 2015, p5) and as "the

Chitra Collection is unique to Newby – each pack now features an extraordinary piece of teaware from the Collection” (Lewis, Moberly, 2015, p3). In addition, “a close up of a detail from each piece of teaware is shown on the individual tea bag foil...produced by the in-house team at Newby” (Lewis Moberly, 2015, p6). Aneta expressed that this “*was also a way of [them] bringing a little bit of history of tea to the masses so everybody who buys a pack of tea, that pack not only contains a picture of a real antique teapot, that exists in our collection that has a great story behind it, but also it tells the story of that teapot*”.

This design satisfied the overall objective as “Waitrose accepted the range into 284 stores” (Lewis Moberly, 2015, p7) achieving “an average of 2,656” sales per month since their launch in late October 2014 (Lewis Moberly, 2015, p8). In addition, “since the redesign, sales vs previous levels have shot up, increasing nearly threefold (284%) online via Newby’s website” (Lewis Moberly, 2015, p7). These results suggest “the premium pack appearance supports its premium price” (Lewis Moberly, 2015, p9).

Purity Soft Drinks

Purity Soft Drinks operates within the Beverages industry (DBA, n.d.c) and, during my research, Jon Evans, the Marketing Director, explained that “*there’s only about 80 people in the whole company, [they have] got three in marketing, 15 in sales, and the rest would be finance, admin, and manufacturing*”. The company owns two brands, one of which is Juiceburst and when Jon joined he explained that we was “*given four months to completely relaunch the [Juiceburst] brand with a new bottle design, new label design, new formulation, new branding*” in sum they “*were broadly doing in four months what a big company would take at least twelve months to do*”. In addition, Jon described how Purity Soft Drinks “*wanted to increase capacity by about 50% and...reduce the costs of manufacturing by basically having [their] own bottle blowing on site which reduces the amount of transport and plastic shipping to the factory*” which meant they could “*design [their] own bottle rather than having to rely on others to design [it] so that was a pretty big investment*”.

Overall, whilst retaining “existing customers and retailers, [Purity Soft Drinks] needed to use the JuiceBurst pack design to build a brand that was memorable, engaging and distinct” (Williams Murray Hamm, 2015, p4) and create “*designs to convince big customers to stock [them]*” (Jon). During recruitment, Jon described how they spoke to three design consultancies and selected Williams Murray Hamm who were Jon’s “*recommendation because [he had] worked with them very briefly at Britvic but [he] liked their approach and particularly that they were a kind of a challenge brand agency*”.

The design was built upon a new “audience positioning and offer for the brand” (Williams Murray Hamm, 2015, p3). With regards to the new bottle, “a rounded, broad shouldered, more generous profile made JuiceBurst ‘bigger and more gluggable’. The deeper label offered more shelf presence and the space to tell its story” (Williams Murray Hamm, 2015, p8). Williams Murray Hamm “set out to convert the brand name [Juiceburst] from a stumbling block to an opportunity” (Williams Murray Hamm, 2015, p6) and thus “JuiceBurst would burst with goodness – literally... Images of fruit being dramatically detonated became the central motif of the design. These images were set off by a series of impudent typographic ‘outbursts’ that explained why each variant was superior to its competitors” (Williams Murray Hamm, 2015, p7).

This created “packaging that makes JuiceBurst a powerful brand on shelf with a clear and differentiated message” (Williams Murray Hamm, 2015, p3). As it “saw packaging as media – one overarching idea that would seamlessly connect the packaging to social media and digital content” (Williams Murray Hamm, 2015, p7). Jon described how “*the assets that Williams Murray Hamm [created] the fruits and the explosions*”, were used by Blippar, a company specialising in augmented reality, and turned “*into a game*”. This development of “digital content, accessed through the pack, [allowed] JuiceBurst to build deeper consumer engagement” (Williams Murray Hamm, 2015, p3).

The redesign, “has transformed the perception of JuiceBurst and allowed it to penetrate retailers that would previously have rejected it” (Williams Murray Hamm, 2015, p10) resulting in a distribution increase “from one national retailer to nine retailers” (Williams Murray Hamm, 2015, p9). In addition to the design changing the perceptions of buyers, it impacted consumers’ perceptions (Williams Murray Hamm, 2015) and “the new brand image had a huge influence in attracting the right talent” (Williams Murray Hamm, 2015, p11). Moreover, the “new JuiceBurst bottle was created to be blow moulded... [offering] a significant opportunity to lightweight the bottle, giving significant savings in production and transportation costs” (Williams Murray Hamm, 2015, p8). Furthermore, Juiceburst became the “UK’s fifth fastest growing beverage brand” (Williams Murray Hamm, 2015, p9) giving the “investors the confidence to approve the creation of ‘Skinny’ a completely new low sugar range already delivering 30% incremental sales in outlets” (Williams Murray Hamm, 2015, p2).

The Yard

The Yard operates as a Charity (DBA, n.d.c) supporting disabled children. During the research, Celine Sinclair, the Chief Executive, explained that they “*run parent and toddler groups, play sessions, rest-bite sessions, holiday play sessions and [they] also have quite a large training function, training around 600 other*

professionals a year". These services help the children "develop confidence, self-esteem and life skills, which can be transformational" (Tayburn, 2014, p4). Celine described how they currently have "the equivalent of 22 full-time staff, [they] have a total of 41 staff including sessional staff and then [they] have a very small part-time team in Dundee of six and [they] will soon have the same in Fife".

Celine explained that "one of the parents that [The Yard] support works for Tayburn design and every year Tayburn support a charity, so they offered to do a lot of design work for [The Yard] for free basically and as a result of that [they] started building a relationship". With regards to design, The Yard "required confidence and a robust reputation to match their stretching ambitions" (Tayburn, 2014, p2). The Yard "was growing and eager to help more people benefit from their service but they needed a little help to get their proposition across" (Tayburn, 2014, p4). In addition, they "wanted to move from a local charity niche to a centre of excellence for disabled children" (Tayburn, 2014, p3). Tayburn's mission then was to "bottle the existing fundamental ethos of The Yard and then translate it effectively to new sites and audiences" (Tayburn, 2014, p3).

The final design was a "brand identity that was distinctive and engaging enough to give the charity confidence" (Tayburn, 2014, p2) and "helped establish a strong reputation for their amazing organisation" (Tayburn, 2014, p2). This new voice was developed for three distinctive audience groups: stakeholders, service users and peer organisations (Tayburn, 2014). Celine felt that Tayburn "developed a really good brand for The Yard so [they] are really recognisable and [their] profile has gone through the roof really, compared to what it was". They have grown from being a "little known local provider to a nationally recognised centre of excellence" (Tayburn, 2014, p2) with almost double the amount of visits from their service users (Tayburn, 2014). Design made them "stand out, in what is really a busy marketplace because there is so many people clambering for funding" (Celine), which resulted in donations doubling (Tayburn, 2014). In addition, Celine explained how the design gave "weight to the value of communications for an organisation that probably hadn't realised the need for it, so to an extent they kind of professionalised what was being done".

Trend Control Systems Ltd.

Trend Control Systems Ltd. operates within the Electronic & Electrical Equipment industry (DBA, n.d.c) "producing intelligent hardware used to control and monitor the heating, ventilation and air conditioning in commercial buildings throughout the world" (Ratio Design Associates, 2015, p2). During my research, Graeme Rees, the Marketing Director, explained that Honeywell "acquired a group of businesses that Trend were part of eleven years ago" and that today they "employee about 350 people

maybe close to 400 people". Graeme describes that marketing within Trend Control Systems Ltd. "includes two elements, product management, who work an awful lot with research and development and of the new product business, and another half is all the promotional marketing, marketing communications, events etc." and that they are "about twelve strong roughly split evenly" across the two.

When Trend Control Systems Ltd. came across Ratio Design Associates, Graeme describes how they initially "set them a small task...almost like an exercise, see what they are like". Following this they "took it to the next level with now a number of projects actually that [they have] worked with [Ratio Design Associates] collaboratively on" (Graeme). The recent DBA Design Effectiveness Award winning project was initiated as Trend Control Systems Ltd. were launching their new "IQ4 programme ...[and] a fundamental aspect and keystone to this project was the industrial design of the new control hardware". (Ratio Design Associates, 2015, p3). Graeme describes how they wanted to "get a bit more [of a] family look in there and include the brand and everything so that you could just pick up a product and think 'yeah that's from the Trend table'". Therefore Ratio was tasked with "establishing the visual design guidelines and industrial design direction for the IQ4 product range" (Ratio Design Associates, 2015, p4).

"The IQ4 range of new hardware was designed by Ratio and has been developed by Trend engineers from the ground up. The products are now smaller, faster, safer, and more intelligent than ever before" (Ratio Design Associates, 2015, p2). With regards to the industrial design, "the snap together module housings...[improve] product assembly times by over 12% (Ratio Design Associates, 2015, p7). In addition, the design is "40% smaller for engineers and clients...[therefore] upgrade replacements to be made easily...[and there are] additional space savings, allowing for smaller, less expensive control cabinets to be installed" (Ratio Design Associates, 2015, p5). Furthermore, Ratio Design Associates "were also mindful in the engineering and sort of supply chain route, that the manufacture and assembly of the products was local" (Graeme), thus reducing product costs and environmental impact (Ratio Design Associates, 2015). With regards to the overall brand, "the core message of a 'trusted intelligence' was established with the creation of a common design language" (Ratio Design Associates, 2015, p5). This was rolled out through internal guidelines which "maintained a consistency amongst numerous specialist development teams involved across graphics, software, user interface and hardware design" (Ratio Design Associates, 2015, p5).

Overall, "the design work outlined in this submission (0.76% of the clients project budget), has already had a disproportionate influence throughout the company" (Ratio Design Associates, 2015, p10).

Graeme explained that *"there is always demand from a corporate perspective to sell more volume at a higher price that costs less...[and they] have been able to hit all three of those"*.

Young's Seafood

During my research, Yvonne Adam, the Marketing Director at Young's Seafood, explained that the organisation has *"approximately 2,000 employees across the country...[and] in the marketing team [they] are structured into a team of four in the frozen brand team and then [they] have a separate chilled marketing manager"*. Young's Seafood operates within the Food Producers industry (DBA, n.d.c), where although *"Young's was the brand leader...the frozen category had undergone a programme of cost cutting and value offering which had an impact on consumer perceptions of the Young's brand"* (Springetts Brand Design Consultants, 2015, p3). Therefore, *"Young's was lost at sea. The brand has become fragmented with certain sub-brands working well and some products with no real identity. They needed a strong masterbrand approach that placed Young's as the sea food experts"* (Springetts Brand Design Consultants, 2015, p4) and created *"a unified Young's brand design communicating Young's fish expertise credentials coherently and credibly to shoppers and consumers whilst providing clear differentiation between [their own products]"* (Springetts Brand Design Consultants, 2015, p4).

Yvonne explained that Springetts Brand Design Consultants were the strongest respondent to their brief, presumably because they *"had the benefit of a long term understanding of the brand"* as they have been working closely together for around 30 years. Therefore: *"Springetts have all of the brand archives and identities over the last 25-30 years which is at times really useful for us to be able to look back on where the brand has come from and have that knowledge"* (Yvonne).

The final design connected *"the Young's brand back to the shore [as Springetts Brand Design Consultants] created an iconic landscape of Young's home town Grimsby and created a warmer palette of blues to add an emotive layer to the scene"* (Springetts Brand Design Consultant, 2015, p5). This *"masterbrand shore line was applied to every range within the portfolio...The Young's landmark was increased to give more confidence and impact and allowed the product and sub-brands to connect"* (Springetts Brand Design Consultant, 2015, p6). The designs *"connected the sea back to the land and created a menu board feel to the communications capturing the moment of 'sitting at your favourite seaside restaurant'"* (Springetts Brand Design Consultant, 2015, p2). Yvonne describes how they have:

“had a very positive response from [their] customers, the retailers and that it does stand out so [they have] gone from all packaging looking the same in terms of generic sea and food shots, to Young’s having this very distinguished master brand rooted in Grimsby landscape has been very eye-catching and has been very popular with our customers”.

Additionally, Young’s Seafood have “replaced all the old signs with the new master brand design and actually what has happened is people [who work for young’s Seafood] feel very proud of the heritage of the Youngs brand in Grimsby”. Yvonne explained that the project is:

“an ongoing process because...[they] haven’t rolled out the master brand to the chilled range...[and they are] making continuous renovation but also twice a year [they] have big new product development programmes where [they] introduce new lines and obviously those new lines need design”.

Therefore, for Yvonne, “design is hugely important because it is the physical manifestation of the product so without the design the product can’t sit on shelves so it is a fundamentally, hugely important part of the marketing mix”.

4- Data Analysis

Due to the inductive approach and exploratory purpose of this research (Marshall & Rossman, 1999), a number of interrelated themes emerged. This section starts by discussing the overarching-theme of 'Design for Sustainable Competitive Advantage', before systematically exploring how the themes of 'Design within Strategy', 'Design within Resources', 'Design within Processes' and 'Stakeholder Management', along with their associated sub-themes, feed into this over-arching theme, see Figure 5. Both the empirical, and theoretical, data supporting these themes are drawn upon throughout the analysis in order to fulfil the explanatory purpose of this research (Marshall & Rossman, 1999) and increase credibility (Collins, 2010; Tracy, 2010) within the research.

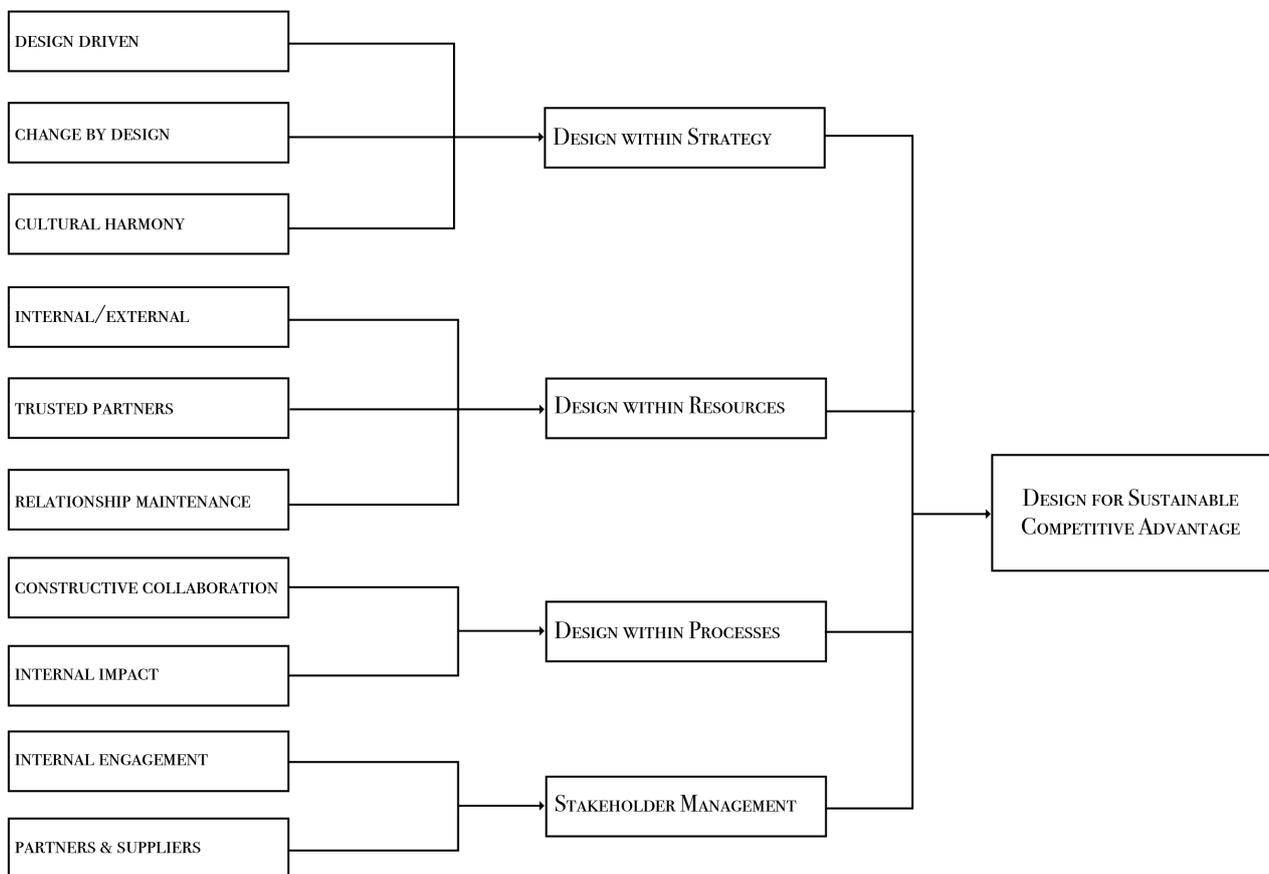


Figure 5: Themes.

4.1 Design for Sustainable Competitive Advantage

Organisations gain competitive advantage by strategically increasing the value of their offerings in ways which are unique to their industry (Barney, 1991). Borja de Mozota (1998) argues that increased value can be achieved through utilising design to increase value across an organisation's value chain. Therefore, many researchers (e.g. Borja de Mozota, 2003; Lockwood, 2004) have gathered evidence to support Kotler and Rath's (1984, p.16) claim that "design is a potent strategic tool that companies can use to gain a sustainable competitive advantage". My research further supports this claim, as it demonstrates how the participating organisations utilised design as a *differentiator*, *interpreter* or *transformer* (Borja de Mozota, 2006) in order to gain a sustainable competitive advantage.

The various DBA Design Effectiveness Award winning projects predominantly used design as a *differentiator* (Borja de Mozota, 2006) to impact the primary activities of the value chain (Borja de Mozota, 1998; Porter, 1985). This created product differentiation (Porter, 1980), allowing the organisation's offerings to "stand out from the crowd" (Kotler & Rath, 1984, p16). This differentiation was occasionally a result of design increasing the net value of the product (Grönroos & Ravald, 1996; Kaplan & Norton, 1992), as in the case of Trend Control Systems Ltd. where Graeme describes how design enabled the product to be "*physically smaller so that can save [their] partners money*" and they "*were able to manufacture it cheaper because of these efficiency improvements*". However, design was primarily used to provide differentiation through branding. This was most prominent within the participating organisations who competed in industries that predominantly use product differentiation strategies such as advertising (Porter, 1980; Smith, 1956) to attract buyers.

Newby Teas UK Ltd. operates within the Beverages industry (DBA, n.d.c), where Gwen explained "*people make a decision very quickly...they look at the visual and go ok do I want to interact with this product*" and therefore they used design "*to catch attention*" (Gwen). For them "*design helps [them] get people to try the product and then people will become fans...[as Newby Teas UK Ltd.]...have substance behind the design*" (Gwen). Similarly, Yvonne explained how Young's Seafood used design "*to create a more distinctive proposition from a design perspective for the brand on shelf so that consumers could recognise their expertise*" within the industry of Food Producers (DBA, n.d.c). Other organisations were competing in industries where, the *design touch*, coined by Kotler and Rath (1984), was not commonly utilised and thus differentiated these organisations. By utilising design The Yard, a Charity organisation (DBA, n.d.c), "*just stood out against the crowd when [they] were applying for funding*" (Celine) and Kirklees Council, a Public Sector organisation (DBA, n.d.c) found that utilising design made their

'Comoodle' project stand out from the crowd "because it's quite a busy space out there, there's people designing similar online solutions, a lot of them, fortunately for us, are quite ugly and quite clunky" (Duggs).

Many of the organisations were competing with large rivals who had the benefit of economies of scale (Porter, 1980). Research by Lee and Evans (2012) suggests that smaller companies cannot afford to take risks or invest in design in the same way as their larger rivals. However, Graham at Challs International Ltd. claimed that their design consultancies say that they are "entrepreneurial and sometimes take a risk with design...[and are prepared] to go out on a limb a little bit and dare to do things a little bit different". Graham added that they "need to do that, that's how [Challs International Ltd. have] been successful against bigger companies". Additionally, Donna explained that at Godrej UK :

"because [they] had such small budgets on media in comparison to...other major competitors in this industry [they] actually feel like one of the places that [they] really can win is to be really impactful on shelf and have really strong pack design because [they will] never be able to outspend [their] competitors on the tv budget say".

Therefore, the research shows that these organisations believed it was their investment in design as a *differentiator* (Borja de Mozota, 2006) that allowed them to compete with such competitors. However, it became evident that consequently, these projects all impacted the secondary activities of the value chain (Borja de Mozota, 1998; Porter, 1985) and the forces driving industry competition (Porter, 1980), thus demonstrating that utilising design as an *integrator* (Borja de Mozota, 2006) increased the resulting competitive advantage.

Firstly, many projects involved the development of brand guidelines, which captured the organisational culture and provided a coordination mechanism (Mintzberg, 1980) across offerings. Graeme explained that their project at Trend Control Systems Ltd. produced "a design language document or design language specification, a pretty weighty document that [Trend Control Systems Ltd] can hand to creative agencies and say 'look this is who we are'". This enabled design to have impact at a strategic level, evidenced by the design activities of 'Brand Strategy/ Management' and 'Brand Implementation' being depicted as either strategic activities or activities driving the business model (see Appendix 13). Additionally, the value of such design only increases with usage as these brand assets are shareable across the organisation (Porter, 1980) and once established these brands can serve as an incumbent advantage (Porter, 2008). These impacts often aligned to project objectives, which predominantly focussed on the *financial perspective* of Kaplan and Norton's 'Balanced Scorecard' (1992), although their *customer perspective* was, as depicted in existing research, beginning to gain significant attention

(Junginger, 2008). However, the research showed that design was impacting the remaining two sections of the 'Balanced Scorecard': *internal perspective* and *innovation and learning perspective* (Kaplan & Norton, 1992), as organisations described how design had impacted them internally through enabling recruitment and increasing employee engagement.

Furthermore, my research suggests that some of the organisations are adopting strategies which move beyond seeking competitive advantage and aim to develop value innovation (Kim & Mauborgne, 1997), thus providing the opportunity for design to be used as a *transformer* (Borja de Mozota, 2006). Vicky explained that at Better All Round Ltd. they used design to create a kitchen towel which is "*completely different in the kitchen towel space*" enabling them to "*position a very commoditised dull product as something that is stylish, contemporary, innovative, different and [can] actually make a difference to the category and therefore ultimately grow the category*". Whilst other organisations adopting this strategy discussed using design to package and present these value innovation offerings (Kim & Mauborgne, 1997) rather than during the development of the offering itself.

Celine explained that The Yard is "*one of only a few, if [not] the only organisation [they] know that has a non-exclusion policy*" and therefore is arguably implementing a value curve which is unique within the industry (Kim & Mauborgne, 1997). Within this position Kim and Mauborgne (1997) suggest expanding rather than continuing to innovate, which is the strategy The Yard are adopting through opening new centres across Scotland. Additionally, Edward explained that CollectPlus understood that "*the logistics industry is not necessarily consumer focussed or as customer focussed as it could be*". Thus, instead of taking the industry standard as given (Kim & Mauborgne, 1997) their organisation was "*built with the customer as the first item on the agenda for meetings as the primary focus of the business*". The fact that organisations often do not describe themselves as using design when developing these offerings may be misleading, as my research evidenced that many design activities are being conducted by internal resources (see Appendix 13).

In order to maintain the outlined competitive advantage obtained through design, organisations must seek to secure a sustainable competitive advantage by prohibiting competitors from replicating their activities (Barney, 1991). One way of achieving this, which is reflected within my research, is through social complexity (Barney, 1991). Design is embedded throughout the participating organisations (Dawton, 2011) using various mechanisms (Schein, 1990) and is often used as strategic driving force (see Appendix 13). This level of commitment from the participating organisations alluded to design being regarded as not only a core competence (Prahalad & Hamel, 1990), impacting their organisation's offerings, but a dynamic capability driving the organisation (Rosenweig, 2012). As each

organisation's internal and external human resources utilise design in a co-ordinated fashion across the value chain (Prahalad & Hamel, 1990), the organisation's competitive advantage becomes sustainable as imitability decreases as a result of increased social complexity (Barney, 1991). Therefore, flowing into this overarching theme of design for sustainable competitive advantage, are themes depicting how design is embedded within the strategy, resources and processes of an organisation.

4.1.1 Design within Strategy

All of the participating organisations appeared to be using design as a driving force, which then penetrated their organisational culture. Due to this strategic position, design both delivered and initiated organisational change. Cultural harmony, established between the organisations and the design consultancy they worked with, enabled this change process. This section will discuss these findings in more detail through the sub-themes of: 'Design Driven', 'Change by Design' and 'Cultural Harmony'.

4.1.1.1 Design Driven

My research shows that design, or at least certain design disciplines, are used at a strategic level and some are actually driving the business model (see Appendix 13). For Edward, "service design is business model, because our business is the service" at CollectPlus. Meanwhile, for Celine, "it's all about communication...that's the key to the success" as at The Yard "excellence is a given in terms of quality and delivery of service...[so] thereafter it's just about communicating that". Whilst Gwen believed design:

"does everything, it's really a way to express what [Newby Teas UK Ltd. are] about really beyond you know the marketing campaigns...[they are] a luxury company so it's all about design and how [Newby Teas UK Ltd.] portray [themselves]...without design [they] would not be a business really".

Lockwood (2004, p35) depicts design as a business driver through the example of British Airways, who utilised design "as a catalyst for culture change within the organization", by considering design throughout the development of their new headquarters. This use of design is mirrored in one of the participating organisations, Challs International Ltd., as Graham states that "design is central in the business, it is in the heart of this business" and exemplifies this by explaining how they have worked with Elmwood to apply design to the development of their new factory building "in terms of some of the aesthetics and things like that, how [they] want to use that building and how [they] want to get the flow and develop the culture of the business". Graham describes this as "a different aspect of [design] but it is

very much design and it's been at the heart of this building, so when it's complete it should reflect much more of our personality and it'll make it's own statement''.

For some of the participating organisations, design had been used to drive the business model from the beginning. One example is CollectPlus, as Edward explained *“the organisation was built and run with, you know, literally built with the customer as the first item on the agenda for meetings, as the primary focus of the business”*. For others, design became a strategic focus following an internal or external shift, such as growth in the case of The Yard, where design is *“very much part of core business now”* (Celine) as they have *“got a strategy that is about increasing sustainability and about changing [their] funding model which means that [they] need to do all of these [design activities] at the upper level”* (Celine). Overall, the strategic use of design was generally due to executive leadership (Lockwood, 2004), which supported (Song, Nam & Chung, 2010) and resourced design (Lee & Evans, 2012; Song, Nam & Chung, 2010) within the organisation. This was apparent within Godrej UK where Donna explained *“from a very top down position [pack design] is something that is considered of great value, we often talk about the importance of pack design”*.

This design leadership (Acklin, 2010; Borja de Mozota, 2003; Borja de Mozota, 2006; Lockwood, 2004; Jevnaker, 2000) was arguably a result of executives possessing what Song, Nam and Chung (2010) refer to as *design awareness*. This was often gained through previous employment within a design-related sector, evidenced by Celine from The Yard who came *“from a communications background...so [she] knew that communications was key to making the organisation successful”*. Additionally, Graham from Challs International Ltd. stated *“design has always been on my agenda my whole career”*. However, this awareness was apparently also gained through experience. Graham further elaborated that his experience with the Design Council *“opened [his] eyes to the breadth and power of design at a much higher level than [he] had experienced before and working with much higher calibre design agencies than [he] might have done before”*. Haug (2012) recommends that there should be more design-orientated leaders within organisations that are from backgrounds unrelated to design and my research suggests that this is achievable through experience and education. These design-orientated leaders were then, as Schein (1990) suggests, able to utilise their executive status to embed their belief at a strategic level, resulting in a design driven organisation. This supports the existing research, which argues that support from executives is directly correlated to the success of design within an organisation (Dumas & Mintzberg, 1989; Jevnaker, 2000).

At this strategic level, my research revealed a strong overlap between design and marketing, as the design activity of marketing was largely described as strategic and in some cases described as driving

the business model (see Appendix 12 and Appendix 13). This was expressed through Donna, from Godrej UK, commenting that “*brand strategy certainly plays a role in the whole organisation*”. Moreover, Jon stated that “*getting the propositioning right is probably the most important thing when [Purity Soft Drinks] buy a business because that affects what is going to create long term value*”. This ambiguity is reflected within literature as illustrated through the similarities between Borden’s (1948) *marketing mix* and Kotler and Rath’s (1984) *design mix*. Furthermore, Lee and Evans (2012) depict the confusion between design and marketing as a barrier to developing a design driven organisation. The solution to this confusion divides researchers, as some argue that design needs to clearly define itself and position itself above marketing within the organisation (Dumas & Mintzberg, 1989; Lee & Evans, 2012), whilst others suggest the development of mutual understanding (Kotler & Rath, 1984) between the two disciplines. The latter would arguably create the most successful result, as both marketing and design are two key ingredients within the *business mix* and therefore need to be co-ordinated in order to provide the best results.

4.1.1.2 Change by Design

Due to the aforementioned use of design at a strategic level, design was often used to aid what Alvesson and Sveningsson (2015) refer to as *macro level change*. Aneta explained that Newby Teas UK Ltd. were expanding from operating within a business to business capacity, to selling their products directly to consumers via retailers. Gwen elaborated that due to this shift “*packaging became as significant a thing [as the tea] because that is what sells your product*”. In addition, Duggs explained that their project at Kirklees Council was “*part of a narrative if you like within the authority*” introducing the need to “*massively change the way [they] do things*” due to the budget cuts their industry was facing. Moreover, Celine described that due to strategic growth within The Yard they “*suddenly have that need to be better known and [they] can't do that on the ground [they] need something like a website*”.

However, the designed outcomes and the design process themselves occasionally created what Alvesson and Sveningsson (2015) refer to as *micro level change* within the organisation. As Newby Teas UK Ltd expanded into the consumer market they hired “*a customer support manager... to be the face of the company for the just ordinary consumers, somebody who buys the tea and has a question*” (Aneta). Whilst within The Yard, Celine depicts how “*through demonstrating the impact of having high quality communications material really convinced the board for the need and the value of having a decent communications budget and function*”. This also reflects Lockwood’s (2004) suggestion that design becomes embedded in culture once business impact is experienced. This relationship between design and change is reflected in existing research (Lockwood, 2004; Junginger, 2008), which argues that organisations require change, and change requires design.

With regards to how participating organisations implemented these changes, Edward discussed how their project outcomes did not receive any obvious resistance within CollectPlus, explaining that “everyone saw it as a very positive thing but there is a bit of a journey to bring people on to make it happen”. This idea of a journey is also reflected in Duggs experience at Kirklees Council as he describes that:

“disruption is seen generally by innovators as a positive because it is through that disruption that you get new learning and new things shake out, the trouble with the disruption is it actually can be quite painful or unhelpful when it’s actually taking place so [they have] got to try and convince colleagues”.

This resonates with Lockwood’s (2004) conclusion that due to design’s inherent connection to organisational change, design leaders are required in order to help alleviate the strain experienced within the organisation during such changes.

In addition, participants often discussed how the change process reflected the culture of the organisation, often eluding to a *process approach* which encouraged collaboration (Sveningsson, Alvehus & Alvesson, 2012). Donna reflected on how change is managed stating “it is very open, [Godrej UK] are very flexible”. Whilst, Celine described how, at The Yard, they “never impose, never drop things down on people and say this is what’s happening [they] say ‘we’ve had an idea, what do you think? How can we make it better?’...so it’s collaborative and consultative”. Furthermore, the change is then conducted in a way that fits with The Yard’s organisational culture, for example “they had a fun day when [they] were talking about membership with like 200 people” (Celine). Therefore, my research supports Junginger’s (2015) argument that change and design should be managed in a way that fits with an organisation’s purpose and culture.

4.1.1.3 Cultural Harmony

My research shows that one way of achieving a design driven culture is through education and induction. Graham explained that he brought the UK Design Council into Challs International Ltd. to “do programmes, actually getting the whole company to think about design and how it can affect the business”. Additionally, Vicky described how the factory manager at Better All Round Ltd. “who is very very hardworking and committed, has made sure that the team around him understand the importance [of design]”. Another way of spreading culture is through the production of artefacts (Schein, 1990), such as design guidelines (Dumas & Mintzberg, 1989). Vicky at Better All Round Ltd. discussed the use of “various QA sheets and principles and, you know, photographs of what’s acceptable and what’s not

acceptable” in order to make sure that the customers “*have a good experience from start to finish*”. Furthermore, my research suggests that experience with design aids this process, as design activities were being conducted by both external and internal staff at various levels (see Appendix 13), portraying the notion that design was pervasive within these organisations. As design gains traction within an organisation, it can further permeate through the artefacts and values and assumptions, impacting the organisational culture (Schein, 1990). Edward, at CollectPlus, described that:

“by having the brand structured in the way that [they] have it, with the offices designed in the way that [they] have them and the values that [they] have as a business, it is not possible to separate the two, so design is always considered in everything...so it ends up being pervasive but in a subtle and...supportive way”.

Whilst this design driven culture may have been a result of, or enhanced by, the processes and outcomes of the design projects, my research suggests that the organisational cultures within the participating organisations already aligned with the design consultancies on certain values, such as: autonomy, agility, and risk-taking. The idea of autonomy was a common value between The Yard and Tayburn as Celine describes how Tayburn were “*about allowing individuals to have creative autonomy and freedom...and that’s what [The Yard] do*”. With regards to agility, Duggs described how he found himself working in a department of Kirklees Council “*with people who were agile and creative*”. This agility arguably enables organisation’s crucial ability to adapt to change (Prahalad & Hamel, 1990) which, as previously mentioned, is often linked to design. Finally, design is commonly associated with taking risks (Grönroos & Ravald, 1996; Kolko, 2015) and some of the participating organisations described how their cultures embraced this. At Challs International Ltd, Graham described that “*within reason we don’t have a fear of failure, I mean failure will happen it’s part of the process*”. Additionally, for Newby Teas UK Ltd, Gwen explained that their “*vision is different, [they] have to take risks and [they] want [their] partners to take risks with [them]*”. One explanation for these overlapping cultural values, could be the size of the organisations and the design consultancies they worked with.

Design consultancies tend to be smaller (Bruce & Docherty, 1993) and, as previously mentioned, many of the participating organisations compared themselves to larger companies. Graham explained that:

“design agencies tell [Challs Internal Ltd.] that [they] are prepared to do things that a bigger agency wouldn’t do...[they are] sometimes prepared to go out on a limb a little bit and dare to do things a little bit different and [they] need to do that, that’s how [they have] been successful against bigger companies”.

Additionally, Vicky explained that as there are *“only about 20 people in the factory so very quickly [the staff will] pick up on the values and on what’s important”* at Better All Round Ltd. Furthermore, Donna suggested that at Godrej UK *“because [they] are smaller and [they] do really value the investment in design”*. It could be argued that these similarities enabled the development of relationships (Mannix & Neale, 2005) between the client organisation and the design consultancy, allowing for design to be successfully utilised.

However, despite existing cultural alignments, many research participants discussed how the design consultancies made efforts to understand and reflect the cultures of the client organisations. Celine described how Tayburn spent *“time finding out about the culture of the organisation so that they could adequately reflect that”* enabling them to understand *“that it wasn’t just about what [The Yard] deliver, it’s about how they deliver it”*. Furthermore, Graeme explained that through the ongoing work with Ratio Design Associates he *“got to know [them] and they’ve got to know more importantly the brand and, you know, they’re on the same wavelength, thinking wise”* as his team at Trend Control Systems Ltd. Moreover, Edward discussed how cultural harmony *“makes everything else easier...there’s an efficiency to finding people and working with people who fit with [CollectPlus] culturally, now that doesn’t mean that you get...people who always say yes”*. Existing research suggests (e.g. Liedtka & Mintzberg, 2006; Lee & Evans, 2012), differing cultures can often be a barrier to implementing design, therefore Buchner, West and Zaccai (2000) believe this mutual understanding contributes to the value of design. Thus, arguably enhancing the relationship between the client-consultant.

This ability for client organisations and design consultancies to develop mutual understanding of each others organisational cultures reflects the notion of multiculturalism (Fitzsimmons, Miska & Stahl, 2011). The ability for designers to embody the organisational cultures of their various clients can put them in a powerful position, as it gives them the opportunity to understand and express how design aligns with the client organisation (Buchner, West & Zaccai, 2000; Liedtka & Mintzberg, 2006). Considering the project manager within the client organisation, they too could be considered multicultural, as Olson, Slater and Cooper (2000) suggest they are often used to act as liaison between the non-designers and designers.

The organisational cultures within the participating organisations may themselves have created a sustainable competitive advantage if based on unique values (Barney, 1991). However, the DBA Design Effectiveness Award winning projects illustrate how design can be used to further enhance these existing cultures through consolidation and communication. In addition, my research shows that design

can become part of the organisational culture itself, enabling design to become a core competence (Jevnaker & Bruce, 1998).

4.1.2 Design within Resources

My research shows that participating organisations are utilising both internal and external resources for delivering design. These external resources became trusted partners as they developed long-term relationships with the client organisations. This mutually beneficial relationship is maintained through various formal and informal activities. This section will discuss these findings in more detail through the sub-themes of: 'Internal/External', 'Trusted Partners' and 'Relationship Maintenance'.

4.1.2.1 Internal / External

The participating organisations had all worked with an external design consultancy during the DBA Design Effectiveness Award winning projects. This strategy of partnering in order to utilise design to gain competitive advantage contradicts Prahalad and Hamel's (1990, p.84) belief that outsourcing "contributes little to the people-embodied skills that are needed to sustain product leadership". However, my research demonstrates that in addition to these partnerships, the participating organisations were also using internal resources to conduct many design activities (see Appendix 13). This supports research conducted by Jevnaker and Bruce (1998) which also found that organisations used combinations of internal and external resources to deliver design.

Some of the research participants highlighted that their organisations had internal design teams who were carrying out design activities. When explaining who was involved in design within Kirklees Council, Duggs described how he sits "*in an open plan office and the guys that sit opposite [him] are [their] own comms and marketing guys and [their] own web design guys*" and that they "*occasionally buy stuff in from external agencies...but...it's fairly unusual for [them] to do that, most of the stuff [they] do in-house*". Additionally, at Purity Soft Drinks, Jon revealed that they have "*invested quite a lot actually in [their] own in-house ability*". Within these scenarios where internal design resource existed, external design resource provided both complementary capabilities and extra capacity. In the case of CollectPlus, Edward explained that "*most of the stuff that happens in the in-house team is on the website design so...they have all of [their] brand guidelines and they then replicate the guidelines and the steer from [the DBA Design Effectiveness Award winning] project back into the website*". Whilst Donna from Godrej UK expressed that "*a complete restage of that brand would have just been too much for the internal team to do on top of their day job*" and that within their roles they are "*doing many things across*

different marketing disciplines” whilst Ergo’s “core competence is that they’re brand strategists so they did have a deeper level of understanding than [Godrej UK’s] internal teams”.

In addition, my research shows that within some of the participating organisations, the internal design resource is often directly involved within projects which draw upon external design resource, illustrated by Edward who explained that internal *“expertise informs what the agencies are brought in to do”* at CollectPlus. Whilst for other participating organisations, the direct involvement of internal design resource varies depending on the project. Duggs expressed that they did not utilise the internal design team at Kirklees Council for this project *“because [they] were trying not to be too councilly”* and therefore *“thought it would be helpful if [they] basically went out to another partner to get another type of freshness really”*. Similarly, Aneta explained that although the Newby Teas UK Ltd. *“in-house designers were doing great work, they were not doing something completely different and [they] needed a fresh eye, somebody from the outside of the company to tell [them] this is not working and let’s do something else”*. Jevnaker and Bruce (1998) discuss that whilst design consultancies bring the benefits of freshness, this needs to be integrated within the organisations thus, the engagement of internal design resource can be crucial.

This meeting of internal and external design-minds can cause tensions (Bethge & Faust, 2011; Jevnaker & Bruce, 1998) and this was anticipated within some of the participating organisations. Graeme describes how he had anticipated conflicts as they were effectively telling the internal resource at Trend Control Systems Ltd.:

“you’re a great mechanical design engineer but you can’t design something that looks really nice...and that’s a bit delicate...it’s perceived obviously as a criticism and it’s not really meant to be...we want something that looks nice as well as is mechanically sound and compliant so our desire was this sort of meeting of minds [by bringing Ratio Design Associates on board]”.

In order to resolve these tensions, the participating organisations demonstrated inclusion and transparency. Within Kirklees Council, Duggs outlined how the Head of Communications was asked for his opinion throughout the project as *“although [Dugg’s team] wanna put a little bit of distance between the council and the project, ultimately the contract was going to be held by the council so [the internal design resource] had to be satisfied it wasn’t going to damage [their] brand or [their] identity”*. Meanwhile at Trend Control Systems Ltd. they *“primed Ratio Design Associates with the whole scenario...[and] Ratio were sympathetic to what [they] were doing but also sympathetic to the guys who*

used to do this but were still involved” Graeme further stated that he believed the “*individuals worked well together...they could see how they complemented each other*”.

Junginger’s research (2015) suggests that design activities exist throughout an organisation due to the fact that organisations fundamentally deliver products and services, and are therefore influenced by design. Whilst my research supports this research, showing that many design activities are being conducted by internal resources (see Appendix 13), it also reveals that most of the participating organisations do not have large internal design teams. Therefore, my research supports Dumas and Mintzberg’s (1989) suggestion that many design activities within an organisation are often carried out by, or involve, internal resource outside of the departments associated with design. Dumas and Mintzberg (1989) refer to such internal resource as *silent designers* and illustrate this concept using the example of a fine restaurant in France, describing how an incredible service is delivered not by a designer but by many employees utilising design.

This concept was demonstrated by Edward who revealed that in addition to the internal design team at CollectPlus they “*have a couple of other functions within the business... [such as] the customer services team, who would have an input into [design]...the guys in the network management area get involved in design as well, so it's quite pervasive through the organisation*”. Moreover, this concept of *silent designers* aligns to Gummesson’s (1991) concept of the *part-time marketer*, further demonstrating the crossover between the disciplines of marketing and design mentioned previously. Therefore, building upon Gummesson’s (1991) conclusions, it can be argued that any internal design department or partnership with a design consultancy, which was more prominent in my research, could be seen as supplementary support for the existing design system within the organisation, which is arguably conducting design thinking (Jevnaker, 2000; Kolko, 2015).

Furthermore, research suggests (Duman & Mintzberg, 1989; Grönroos, 1994) that the existence of functional departments, such as an internal design department, inhibits related activities within other departments, thus reducing its driving force. Therefore, it could be suggested that in order for design to reach the stage of becoming integral across the organisation (Junginger, 2009), it may be more beneficial for organisations to utilise an external design partner rather than developing a large internal design department. As this arguably puts enough distance between the full-time designers and the *silent designers* to encourage, rather than discourage, the design driven culture evident in the participating organisations.

4.1.2.2 Trusted Partners

My research indicates that recommendations from trusted sources played a significant role within the recruitment of design consultancies. Donna at Godrej UK describes how they discovered Ergo through “*word of mouth*” as it was through a recommendation from someone they “*had previously worked with, an independent freelance designer*” who had “*previously worked with Ergo*”. Meanwhile, NewbyTeas UK received their recommendation through a buyer. Aneta explained that when Waitrose choose not to stock their tea due to the packaging, their Chairman said “*well if you think that our packaging is no good for your customer you tell us where should we go*” and thus “*Waitrose recommended the agency that does...the Waitrose brand label which is Lewis Morbley...because they understand [the Waitrose] consumer*”. This type of practice appears to be common within the industry (Borja de Mozota, 2003; Ingols, 1996) and could arguably provide the baseline for trust which is required for any successful collaboration (Bethge & Faust, 2011; Drucker, 1999; Maude, 2011; Ouchi, 1979).

For some clients, the DBA Design Effectiveness Award winning projects represented their first engagement with the consultancies involved, such as: Kirklees Council, Godrej UK, and Newby Teas UK Ltd. Whilst, for others it was building upon prior engagements, evidenced by Better All Round Ltd. who, Vicky explained, had worked with Acumen Design Associates “*back in '99 on a project at Accenture*” where Vicky and the CEO previously worked. Therefore, when they required a design consultancy they approached Acumen Design Associates directly “*because [they] knew them...liked them [and] trusted them, so [they] basically took it as a proposition to [Acumen Design Associates] to help [them] design it*” (Vicky). Meanwhile, for a few it was an on-going, long-term relationship, such as at Young’s Seafood, where Yvonne explained that “*Springetts have been a design partner for many, many years...probably close to 30 years*”. Despite the varying levels of existing relationships, all projects used this notion of partnership to describe their relationship with the design consultancy. Jon, from Purity Soft Drinks, explained that “*Williams Murray Hamm won the pitch process then they partnered with us*” and Vicky described how Better All Round Ltd. “*work very, very closely with [Acumen Design Associates] a true partnership*”.

These partnerships evidently provided the design consultancies with the obvious benefit of security (Bruce & Docherty, 1993) through repeat business, presumably due to previous satisfaction (Grönroos & Ravald, 1996). For Tayburn, The Yard “*went on to do more commercial work with them*” (Celine), whilst for The Engine Room “*there’s two other jobs they’ve had since*” from Kirklees Council (Duggs). Additionally, Edward explained that within CollectPlus when a new project “*relates to work...using the design fundamentals that 400 helped [them] put in place [they] do tend to use [400 Communications] as a favoured partner*”. A benefit which is perhaps less obvious for the design consultancies, is the

increased and often more strategic design activities they get responsibility for through these relationships. Graeme described that Ratio Design Associates, during their relationship, have “*helped [Trend Control Systems Ltd.] a lot over that time with a breadth of different things*”, meanwhile Graham recalls that:

“when [Challs International Ltd.] did the original first big design iteration with Elmwood, which helped [them] springboard the business, there were things that [they] talked about...which at that time [Challs International Ltd.] felt was a step too far... [however] since that first iteration [Elmwood] have come back with at least three further iterations over the last 12/13 years”.

Existing research suggests that the knowledge and understanding built up through relationships is what drives this shift towards more strategic activities (Daniels, 2000; Jevnaker & Bruce, 1998), or what Paton and Dorst (2011) refer to as *innovative projects*, where the consultancy is perceived as a collaborator. However, as in the research of Jevnaker and Bruce (1998), the participating organisations described the partnerships as mutually beneficial.

For the participating organisations, benefits of a relationship with a design consultancy included a design perspective within the organisation. Vicky, at Better All Round Ltd., believed that Acumen Design Associates “*have good insight and knowledge, and bring a different flavour and perspective from the ones that [they] have*”, which made the conversations from her “*perspective and a marketing point of view very, very round and very helpful*”. Vicky added that Better All Round Ltd. are “*constantly being questioned and challenged by Acumen on everything [they] do which is absolutely great*”. The Yard, also reflected on this additional perspective stating that they “*learnt loads from [Tayburn] loads and loads and loads*” (Celine). The ability for these clients to explore and utilise these differing perspectives is arguably due to the aforementioned cultural harmony which provides the foundation for understanding, which Daniels (2000) argues is required for such constructive conflict. In addition to new perspectives, continuity was a benefit experienced by the participating organisations. Graeme from Trend Control Systems Ltd. believed that repeat engagements were “*certainly beneficial in the consistency [they] get from Ratio*”. This is further exemplified by Newby Teas UK Ltd. who chose to continue working with Lewis Morbley as they “*wanted the continuity of the packaging*” (Aneta). Bruce and Docherty (1993, p.419) discuss that this benefit of continuity was why Olivetti worked with designers on a long-term and even occasionally, a “*life-long basis*”.

Going through the *norming, forming, storming* and *performing* stages of team development (Maude, 2011) to establish these long-term relationships is suggested to result in design consultancies developing a deeper understanding of the client organisation's needs (Jevnaker & Bruce, 1998; Watt, Russell & Haslum, 2000). However, this process could arguably build up switching costs for the client organisations (Porter, 1980; Porter, 2008). Although, these costs are presumably offset by decreased relationship costs (Grönroos, 1994), as Ingols (1996) argues that relationships allow for more time to increasingly be spent on projects rather than process. This was evidenced by Edward, from CollectPlus, who stated that 400 Communications “*know the different elements of [their] business which makes everything else easier cause they have all the previous knowledge and that’s retained and not lost*”. Moreover, physiological costs associated with bringing in an unknown supplier are reduced (Grönroos & Ravald, 1996) as the partnerships seemingly provided trust and continuity, whilst at the same time a familiar freshness. This reduction of costs is suggested to be key to delivering value (Grönroos & Ravald, 1996), and in turn maintaining relationships.

4.1.2.3 Relationship Maintenance

Previous research has shown that long-term relationships were more common in Scandinavia than the UK (Bruce & Docherty, 1993; Jevnaker & Bruce, 1998). However, my research highlights that these are now strongly advocated in the UK as well. Graham reflected that:

“apart from a lot of money, [Challs International Ltd. are] putting some very important assets on the table...so [they] have to trust [the design consultancy] to...take responsibility for that...and that then comes down to having relationships, ongoing relationships”.

In order to maintain these long-term relationships, research suggests that organisations must display commitment (Ingols, 1996; Watt, Russell & Haslum, 2000). The research participants discussed various activities which aided this process.

For a number of organisations, relationships were managed through formal communication processes. Young’s Seafood often used “*half yearly performance reviews with Springetts to give candid feedback*” (Yvonne), Whilst, Better All Round Ltd. conducted regular meetings with Acumen Design Associates, as Vicky explained, they “*meet with [Acumen Design Associates], at a minimum, once a fortnight but [are often] in their offices every week*”. In addition, these communication processes were used to manage multiple relationships. Edward discussed how CollectPlus “*make sure [their] agencies work in a collaborative way*” through setting up “*a weekly call interface between the agencies so they can*

share what they're working on and how they're working'. Yvonne also engaged in such an activity stating that they had:

"[a monthly] all agency group forum ... where all of the external agencies so advertising, digital [and] media [meet] to discuss how the business is performing and for each of the individual agencies to share what work they've been doing and to get the feedback from the other experts around the room".

Formal communication processes were also utilised to maintain relationships between internal design resources. Newby Teas UK Ltd. "created an intranet system where everyone, from every office, can see what is happening" (Aneta). This type of internal relationship management was seen as important, as demonstrated by Donna who explained that within Godrej UK the different category teams "present to each other all the time on about how [they are] doing, brand updates, new launches, the marketing plan" and that she believed this activity "is crucial to the bigger success of the business, that level of communication between teams". This reflects Gummesson's (1987) suggestion of considering not only external but also internal customers. The benefits of doing so are evidenced in previous research, depicting the increased quality outputs from teams who share information (Eisenhardt, Kahwajy & Bourgoeis III, 1997; Ingols, 1996) and engage with feedback activities (Maude, 2011).

Another way of formally maintaining relationships, which a couple of participating organisations mentioned, was to utilise the partner design consultancy as an expert within other projects. As previously mentioned, Challs International Ltd have engaged Elmwood during the redevelopment of their new factory. Whilst Vicky explained that at Better All Round Ltd. they "have worked with other packaging agencies and design agencies, and when [they] meet them [they] take one of the Directors from Acumen along because [they] value their opinion greatly". This type of activity really demonstrates the value these clients place on the aforementioned design perspective and this respect is key for these relationships (Jevnaker & Bruce, 1998). Despite the existence of formal methods for maintaining relationships, research suggests that these are not enough as many client-consultant relationships are built upon personal chemistry (Bruce & Docherty, 1993; Ingols, 1996), as Donna, from Godrej UK, demonstrated by explaining that they:

"wanted to meet the people who [they] would be working with, [they] wanted to know what their business philosophy was... building this level of trust with people [they] feel [they] know on a personal level is very important to Godrej more so than any other company [she has] worked with".

Therefore, informal, social activities, are depicted as being key contributors to productive partnerships (Bruce & Docherty, 1993; Daniels, 2000; Mannix & Neale, 2005; Watt, Russell & Haslum, 2000).

These informal activities were mentioned by a few of the research participants, such as Celine who revealed that The Yard *"still hold [their] board meetings in Tayburn's board room, so it's quite an ongoing relationship that came out of that and it is a really good link for the organisation"*. Moreover, Donna discussed how they *"do a lot of going out for dinner and almost [have] quite a personal relationship with some of the people in [their] agencies, to the point that one or two of them are friends outside of the business relationship"*. Awards were also discussed as an activity for informally maintaining relationships. Newby Teas UK Ltd. explained that *"there was a gap of probably about two years"* before their new project with Lewis Moberly but during this time they had *"communications on various occasions about how this collection is doing, so one was the DBA Award and one was the Pentawards"*. Whilst Graham explained that Challs International Ltd. and Elmwood have *"won awards and [they'll] all party together, [they] know the owner of the business quite well, as well as the senior team, you know, [they have] worked with [Elmwood] for many years...it is a very close relationship"*.

Graham's latter point on relationships between senior staff, was also expressed by other participating organisations. Donna expressed that Godrej UK tend to work with *"small agencies where [they] deal almost directly with the owner-manager...that is important"*. Similarly Celine described that she felt it was a big *"commitment to corporate social responsibility that [Tayburn] put someone at director level in to manage [the projects]"*. The importance of this was potentially due to the existence of similarities between staff (Mannix & Neale, 2005), as often those involved from within the client organisations were also at a senior level themselves. However, relationship management should be considered beyond this senior level and across the array of relationships that exist at various organisational levels within such a partnership (Gummesson, 1987). Within such client-consultant relationships, the professionals are often the ones developing the relationships (Gummesson, 1991) despite the existence of any account or relationship managers. This direct relationship with the professionals was appreciated amongst the participating organisations, as Graham discussed that *"often when [they] go to an agency [they will] see the account director or manager but [they have] also have had direct contact with the actual designers themselves"* at Elmwood. This supports Watt, Russell and Haslum's (2000) research which suggests that client satisfaction comes from not only building relationships with account managers but also with the designers.

The relationships outlined, involving both internal and external design resources, are often built over numerous interactions, with additional maintenance between these interactions (Gummesson, 1987;

Grönroos & Ravald, 1996; Jevnaker & Bruce, 1998). Therefore, relationship management should be central to the strategy (Gummesson, 1987) of both client organisations and design consultancies. These strategies should involve relationship management activities which establish an understanding of what each party values from the relationship, which will differ from relationship to relationship (Grönroos, 1994; Grönroos & Ravald, 1996), and trust (Bethge & Faust, 2011; Drucker, 1999; Maude, 2011; Ouchi, 1979) in order to create collaborative partnerships. Consequently, these partnerships will build social complexity (Barney, 1991) around design within the client organisations thus enabling sustainable competitive advantage.

4.1.3 Design within Processes

The research participants described how project teams, comprised of internal and external resources, worked collaboratively during the initiation, creation and implementation stages of the DBA Design Effectiveness Award winning projects, through dynamic leadership. This process resulted in both the design process and the design outcomes positively impacting the organisations. This section will discuss these findings in more detail through the sub-themes of: 'Constructive Collaboration' and 'Internal Impact'.

4.1.3.1 Constructive Collaboration

Diverse teams are widely acknowledged in research for developing creative outputs (e.g Fagerberg, 2005; Fitzsimmons, Miska, Stahl, 2011; Kets De Vries, 2006; Mannix & Neale, 2005; Maude, 2011; Miles & Watkins, 2007) and these teams were, at the least, culturally diverse on an operational level (Mannix & Neale, 2005; Maude, 2011). Whilst the literature frequently discusses the conflict created by such diversity (Daniels, 2000; Eisenhardt, Kahwajy & Bourgeois III, 1997; Mannix & Neale, 2005; Miles & Watkins, 2007; Watt, Russell & Haslum, 2000) the research participants struggled to provide examples of conflict, other than the tensions between internal and external design resources discussed previously. Therefore, collaboration was extremely productive during the design process.

Though some of the activities during the DBA Design Effectiveness Award winning projects were conducted independently, as evidenced by Trend Control Systems Ltd. where the internal project team conducted the customer workshops themselves "*with a lot of material that Ratio provided...so [they] collated all of the feedback from the customers...[therefore] it was a continual sort of circle back with Ratio [providing them with] the next round of feedback*" (Graeme). The projects were mainly conducted in a collaborative fashion where, as mentioned previously, various internal and external resources

worked together as a team. This collaborative teamwork was evident right from the beginning at the briefing stage.

Generally, the client organisations had put business objectives for the project in place however, the “softer side of things” (Graeme, Trend Control Systems Ltd.) or the “design objectives” (Donna, Godrej UK) were part of a negotiation process. Graeme recalled that Trend Control Systems Ltd. “had a number of briefings with Ratio so there wasn’t an awful lot written down, it was more a sort of several meetings of minds and sketches and white boarding and just to sort of load the guys up with [their] thoughts and thinking”. Meanwhile, at CollectPlus, Edward explained that they “will issue a brief to [400 Communications] and they will typically present [CollectPlus] with options for how they would approach it” and challenge CollectPlus “in terms of the brief so... ‘have you thought about doing it this way or approaching it with this in mind’ and [CollectPlus] are very open to that, [they] welcome that”. Moreover, Duggs reflected that during this collaborative stage The Engine Room spent “a lot of time actually trying to get a real feel for what it is [Kirklees Council are] trying to achieve” which ultimately “helped [them] continue to refine what [their] real purpose is, pitch is, offer is, core message is, and all that type of stuff.” This supports Schein’s (1990) argument for combining insider knowledge and outsider perspectives in order for both parties to challenge assumptions and gain a better understanding. Thus developing the aforementioned cultural harmony.

Mulhern and Lathrop (2003) suggest that many relationships fail to achieve this shared understanding despite having vast amounts of shared information, as without the dialogue referred to by Schein (1990) assumptions remain. It is the development of this shared understanding which research defines as the purpose of the briefing process and resulting brief (Paton & Dorst, 2011; Ryd, 2004). Therefore, it could be argued that the briefing process must not only contain informational but also social and personal resources (Cross, Rebele & Grant, 2016) in order to create the experience that develops the shared understanding (Mulhern & Lathrop, 2003; Paton & Dorst, 2011), evident in my research. Olson, Slater and Cooper (2000) state that the responsibility for such collaborative activity lies within the hands of the design manager rather than the general manager. However, my research suggests that within some organisations, especially smaller ones, the same person is taking on both of these roles.

During the design process itself, the participating organisations described how this collaborative teamwork became even more prominent. Within the DBA Design Effectiveness Award winning project at Godrej UK, Donna recalls that “every day [they] were talking, calling, passing back information...for probably eight or nine months, it was a constant two way conversation [with Ergo]”. Whilst at Purity Soft Drinks, Jon explained that Williams Murray Hamm “came to the research with

[him, and he] worked with them on some early concepts so [they] really worked very, extremely closely in that respect'. Moreover, Celine describes how Tayburn:

"would always run like a workshop with staff, you know, not just staff from management teams but staff who work directly with children and then they just kind of bat about ideas and then [The Yard] would always bring staff with [them] to some kind of ongoing design meetings and they could feedback, so yeah, [the staff] were very involved actually, right the way along, so that worked really, really well".

For the projects where decision makers were external to the project teams, collaboration took the form of transparency and inclusion. Representations of the design process (Eckert, et al., 2010) were used to bring those stakeholders on the design journey with the project team. This was demonstrated by Aneta, who described how Lewis Moberly "didn't just show [the Chairman of Newby Teas UK Ltd.] the design, they explained the process and why they created the design and how it would stand out against the competitors. It gave him a much bigger vision" which meant that "he could understand their thought process" and it "would make sense, so it was much easier to approve things".

At the stage of implementation, collaboration between the design consultancy and the client occasionally continued as demonstrated by Jon, who explained that he got William Murray Hamm's "technical person involved in coming to the factory and helping too...so there was quite a lot of technical kind of cooperation as well" between the agency and Purity Soft Drinks. Furthermore, Vicky described how Acumen Design Associates "were really, really closely involved and working on the detail and seeing it all through" including visiting Better All Round Ltd.'s suppliers, therefore they "were doing things hand in hand" (Vicky). However, implementation was largely conducted through collaboration with additional internal or external resources. Often this process was enabled by the output of brand guidelines, which provided a coordination mechanism (Mintzberg, 1980).

With regards to utilising internal resources for implementation, Jon explained that "what Williams Murray Hamm do is the templates, and then what [Purity Soft Drinks] do in-house is that [they] adapt the templates to the customer specific advertising". Similarly, Duggs, from Kirklees Council, described how he "can take that style guide and speak to the [their] comms guys who are over the other side and say, I need postcards in 6 designs but they need to work with this style guide". Whilst for Trend Control Systems Ltd., Graeme explained that at this stage their:

“design guys now [are] gonna make it work and turn [the design project outputs] into a, you know, a proper design that the toolmaker can go away and start making more tools from. So there was an awful lot of handover and exchange of information, a good number of tweaks and tuning to the design”.

When utilising external suppliers in the implementation process, Donna described how they *“use the brand guidelines as [their] bible, when [Godrej UK] were then briefing other agencies”*. This stage occasionally involved the design consultancies, as Yvonne explained that within Young’s Seafood *“whilst [implementation] would be [their] ultimate responsibility, [they] would work in a collaborative fashion with Springetts to make sure that we get their expertise, commenting on [whether] the execution [is] in line with their vision”*. Similarly, Edward recalled *“at that point in time [CollectPlus] had no design function in-house so [implementation] would all have been managed by external suppliers, so the marketing team coordinated that using [400 Communications] to help and support, and answer the more technical questions”*.

Despite this handover process, existing within the majority of the projects explored, my research highlights that the participating organisations occasionally used the design consultancies for the entire process. Graeme explained that for some projects, Ratio Design Associates have *“done like a full turnkey solution, for others they’ve taken to a certain point in the design process which [Trend Control Systems Ltd. have] then taken on with [their] own mechanical design folks in house...others [they have] left to them to do entirely”*. Similarly, Aneta explained that Newby Teas UK *“are doing another project with Lewis Morbley now and in this particular case [they] decided to go with them 100%, so from the beginning to the end”*.

Considering collaboration throughout the DBA Design Effectiveness Award winning projects, my research suggests that bringing the client into the design process as a co-producer (Grönroos, 1984; Gummesson, 1991), positively increased their perception of the project (Grönroos, 1984) and allowed the teams to work together in a dynamic process (Jenvaker, 2000; Ingols, 1996; Zaccai, 1991). This process involved dynamic leadership (Sveningsson, Alvehus & Alvesson, 2012), with the design agency generally taking the lead during the design process and the client organisation largely taking responsibility during the implementation of the design outputs.

This shift to provide the clients with not only the noun design, but the verb design within projects aligns to relationship marketing (Gummesson, 1987; Vargo & Lusch, 2004) and thus, arguably enables the formation of long-term relationships. However, Cross, Rebele and Grant (2016) question the value

of such collaboration, as they argue that too much collaboration can prevent staff from completing their own work, thus reducing their performance and job-satisfaction. Although, other researchers suggest that continuous collaboration reduces diversity related conflict (Mannix & Neale, 2005) and increases creativity (Watt, Russell & Haslum, 2000). Additionally, the insights and experiences gained through collaboration are often utilised within the organisation beyond the project (Mulhern & Lathrop, 2003).

Overall, my research highlights that when constructive collaboration occurs, it results in the team members developing shared understanding (Paton & Dorst, 2011; Watt, Russell & Haslum, 2000) through shared experiences (Mulhern & Lathrop, 2003). Thus creating further commonalities (Mulhern & Lathrop, 2003) and commitment to the project (Daniels, 2000; Watt, Russell & Haslum, 2000), arguably resulting in higher engagement internally.

4.1.3.2 Internal Impact

In addition to the aforementioned financial and customer-related impacts (Kaplan & Norton, 1992), positive impacts on employee engagement were experienced as the design outputs were often situated within both an external and internal market. Within CollectPlus *“the whole of the brand strategy is brought to life across the whole of the workplace”* (Edward). In addition, Yvonne, at Young’s Seafood, explained that with regards to *“the signage around Grimsby and around the building and the factories”*, *“people can recognise it as being real and authentic but also they are proud of the fact that they work for Young’s and happen to be based in Grimsby”*. Yvonne continued to share that employees in the factory had expressed that the outputs are *“so much better than what [they] had before, they maybe can’t articulate why it is but they like it and that’s enough”* as it makes her feel proud in her own work. In addition, these design outputs apparently created a new culture within Newby Teas UK Ltd. as Aneta explained that the office had:

“no excitement going on inside, there was nothing cooking and nothing happening...and the Lewis Moberly project gave the whole company a new spin because everybody is excited, even those who are not involved in the marketing are all excited...and it helped to lift the mood in the company and lift the spirit of the company everywhere round the world where we sell”.

Whilst within CollectPlus, the organisational culture *“is probably something that design has amplified rather than enabled”* however, *“the culture of the business has only been made stronger with the design around the building and in the business itself”* (Edward). In addition to positively impacting existing staff,

the design outputs, in some instances, aided recruitment. Celine reflected that what The Yard “*don’t place enough emphasis on in terms of communication, is the impact of being seen as a service that’s exceptional in terms of your impact on recruitment, so when [they] go and advertise a job, people clamor to come and work for [them] so [they] always get the best people*”. Similarly, Jon explained that people saw Purity Soft Drinks “*as a much more dynamic company so yeah, that has basically allowed [them] to attract a higher calibre of sales person because they feel more confident in what they’re selling and more excited by the journey [Purity Soft Drinks] on*”. Moreover, within Challs International Ltd. (Elmwood, 2015), Kirklees Council (The Engine Room, 2015) and Purity Soft Drinks (Williams Murray Hamm, 2015) the projects also created new employment opportunities.

Grönroos (1984) argues that both the *technical quality* of a service (the output) and the *functional quality* (the process of getting the output) are equally valid. My research supports this as although all participants discussed the impacts of the design outputs, some mentioned that the design process had also made an impact. Similar to the design outputs, the design process often enhanced employee engagement through the involvement of internal stakeholders. Celine felt that the “*fact that [staff at The Yard were] involved in the process of designing something and that their opinions are valued...they were very engaged in the whole process and that translates into employee engagement, there’s no doubt [The Yard] know that but [they] understand that on reflection*”.

As staff are often considered as suppliers (Porter, 1980) who enable the implementation of organisational strategy (Barney, 1991), this type of internal impact is extremely important. The participating organisations generally had internal targets, as evidenced by Celine who outlined that The Yard are “*target driven internally as an organisation*” and those targets are “*very clear so it’s about growth, it’s about staff*”. However these were not part of the brief given to the design consultancies and therefore an additional benefit.

4.1.4 Stakeholder Management

My research indicates that in addition to the decision maker, there were a number of internal stakeholders that were engaged during the DBA Design Effectiveness Award winning projects. Moreover, each of the participating organisations had an external network of partners and suppliers that they drew upon during different stages of the project. This section will discuss these findings in more detail through the sub-themes of: ‘Internal Engagement’ and ‘Partners and Suppliers’.

4.1.4.1 Internal Engagement

One of the key stakeholders within any project is the decision maker. Song, Nam and Chung (2010), argue that such stakeholders must take an active role within the design activities in order to embed design. This was evident at The Yard, where Celine explained that their *“board of directors have a lot to do with research, trend forecasting, corporate identity, even digital strategy to an extent, definitely PR, anything that is non-operational and...affects the business drivers would go via the board of directors”*. Furthermore, Graham explained that those directly involved in the projects were decisions makers, as due to *“a very flat structure, [they have] got a short decision making process and people are empowered to make decisions”* at Challs International Ltd. Similarly, Edward explained that once you have budget signed off within CollectPlus *“the autonomy to make the decisions is left with the individual who's project it is because that gives [them] more responsibility, more ownership and [they] can then build that sort of more collaborative approach”*.

However, my research also suggests that mechanisms of measurement and control (Schein, 1990) enabled design to be embedded within organisations where decision makers did not take an active role in projects, thus contrasting Song, Nam and Chung's research (2010). Jon demonstrated this through explaining that within Purity Soft Drinks *“the question [he has] been challenged mostly on is how effective designs are”*. When projects did require parties external to the project teams to make decisions, again their organisational culture supported this activity. Donna believed that Godrej UK *“run like a small nimble business in that respect [they] run more more like a small open-door type company”*. Furthermore, at CollectPlus *“there's a very nice open culture to all of those different elements, so getting that type of stuff is not combative or competitive it's much more collaborative”* (Edward). Finally, Celine explained that at The Yard they *“have to work to some kind of timetable so there's not a huge amount of time for committees”*. This type of decision process often involved consultation with those directly involved in the projects, as illustrated by Newby Teas UK Ltd. where the Chairman *“gives his final visions in 'I like it' or 'I don't like it' but he doesn't get involved in the actual process”* however, during the decision making process *“it was a group discussion...it was consultative”* (Aneta). Therefore, all decision making was conducted in a collaborative sense and perceived as fair by those involved (Eisenhardt, Kahwajy & Bourgeois III, 1997).

In addition to decision makers, my research highlights that internal staff from across various departments within the participating organisations were involved at various stages of the DBA Design Effectiveness Award winning projects. In a couple, this began right at the start during the briefing stage. This was the case at Young's Seafood where *“the brief was a collective of internal and external other agency teams and...[they] created a...sub-team of interested parties to be the response to the*

brief" (Yvonne). For the majority of research participants, this internal involvement predominantly began during the design process, involving internal staff from across departments within the core project team or as wider project stakeholders.

With regards to cross-departmental projects teams, Yvonne describes that *"when Springetts were selected [Young's Seafood] were then able [to create a] kind of [internal] project team to be able to deliver the work from concept, through to origination"*. Furthermore, Graeme explained that those involved in the project at Trend Control Systems Ltd. were *"the external agency that [they] used, as well as [their] own internal R&D team and the marketing team so it was a sort of collaborative effort amongst the three of [them]"* which is *"in fact more common recently [as] historically the engineering team were probably more dominant...but it's been coordinated much more nowadays"*. Finally Graham explained that when Challs International Ltd. were *"looking at really redefining...the brand [they] actually put a multi-department team in that included finance, production, marketing, sales and technical"*. Expanding upon this, Celine explained that for projects at The Yard *"the key people would always be [Celine] and Emma...who would do the kind of liaison"*, then they *"hand picked [the internal staff involved] and...it rotated"*. Thus reflecting Cross, Rebele and Grant's (2016) recommendation, to monitor and distribute collaboration in order for its impact to remain positive.

For the projects that engaged internal staff as wider project stakeholders, these often reflected what Gummesson (1987) refers to as *internal customers* as they were utilised to implement the design outputs of the design process, therefore engagement was important. Donna, at Godrej UK, *"didn't want to keep [the project] as something marketing did for nine months and then ta-da, there you go, it's done"*. Therefore, within Godrej UK they included *"specifically sales but also other members of the team along the way and that did have a positive impact on everyone"* (Donna). Donna further added that she felt the input from the sales director at Godrej UK made sure they *"were considering everything he needed considered"* and therefore he was *"kept in the loop"*. Moreover, Edward believed he had *"to be incredibly mindful of who else [at CollectPlus] is impacted by what [they are] doing, and go and talk to them and get their engagement from it, to make sure they are happy with whatever impact it is going to have on their work and their team"*. Similarly, Yvonne wanted to give *"the relevant teams [at Young's Seafood] the opportunity to give their feedback rather than presenting things as a done deal"*.

This inclusive collaboration reflects existing research which encourages organisations to consider how their internal departments interact with one another (Acklin, 2010; Gummesson, 1991; Mannix & Neale, 2005; Olson, Slater & Cooper, 2000). Moreover, this engagement of internal staff depicts that

design has reached a level of infusion (Dumas & Mintzberg, 1989) within the participating organisations, easing the internalisation and implementation of the outputs from the design process.

4.1.4.2 Partners and Suppliers

In addition to having internal resources involved in each project, my research alludes to participating organisations having a network of external resources which they frequently draw upon during projects. Vicky commented that at Better All Round Ltd. they have *“got a social media agency, a media agency, a packaging design person and then [they have] also got a marketing lady”*. Similarly, Edward explained that at CollectPlus:

“for different projects [they] use different agencies for different things but...there's no duplication in what [they] do so there's obviously design agency, PR, there's an advertising agency that [they] use, there's a media agency, so there's various aspects of the marketing spectrum which are covered”.

Edward further explained that if the competences of the consultancies they work with at CollectPlus overlap *“there is a bit of policing that goes on to try and give a bit of a steer and be a good client in a way but largely they will sort it out themselves”*. Moreover, Donna explained that Godrej UK *“have one digital agency who works across all [their] brands...[they are] very close to them”*.

These networks of external partners were often a mix of national and local consultancies which varied in size. Yvonne explained that Young's Seafood *“tend to operate with one lead agency and then a local agency that can execute small design changes”* and Graham describes how Challs International Ltd. *“work with one or two other agencies [and] have got a small local agency for small stuff”*. Moreover, Donna explained that smaller organisations are optimum for Godrej UK, therefore they *“try to work with smaller agencies and that's the same with our digital agency, with our PR agency”* and *“our research agency”* because they *“feel like when [they are] both at that similar size and mentality [they are] both equally important to each other”*. Relating back to the importance of similarities (Mannix & Neale, 2005) discussed earlier.

This network of long-term relationships has been evidenced within other research (Bruce & Docherty, 1993; Jevnaker, 2000) and displays what Bruce and Docherty (1993) refer to as a family approach. However, my research suggests that in addition to this network of external design partners, the participating organisations drew upon an even wider network of external resource. The overall

external network divided into what has been termed *partners* and *suppliers* within this research, see Figure 6.

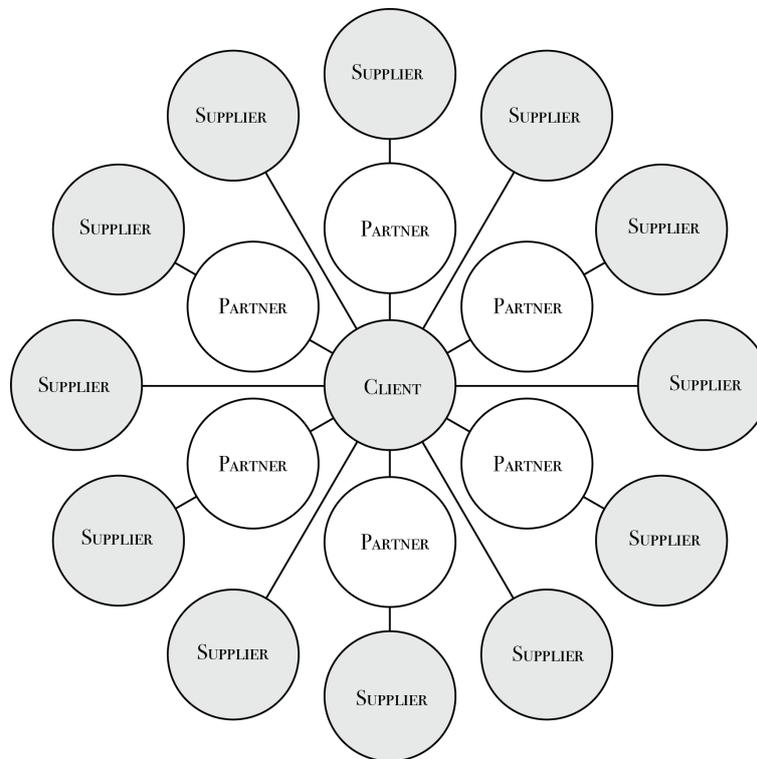


Figure 6: External Stakeholders.

During my research, various definitions for *partners* and *suppliers* were discussed. Celine reflected that “the difference is just phenomenal, so when [The Yard are] working with an external supplier rather than an external partner [they are] just not on the same page”. In addition, Celine explained that “if it’s a quality product that has longevity, [The Yard] will use a partner” as “they’re people that understand [their] business that [The Yard have] got a relationship with”. Whereas a supplier, they “would call last minute” (Celine). Emma, from The Yard, added to this that she felt they “have to manage [suppliers] more”. Furthermore, Gwen felt that the partners Newby Teas UK Ltd. engage with “have more creative input...they work with [Newby Teas UK Ltd.] to deliver [their] vision, the suppliers, they just do what [they] tell them to do”.

This difference in roles between the partners and suppliers during design projects is further supported by the outputs of the research process (see Appendix 13). These outputs show that the differing relationships were linked with varying design activities, with partners predominantly engaging in design activities which had a strategic impact. Whilst suppliers predominantly engaged in design

activities which had an operational impact. This is further evidenced by their involvement during the DBA Design Effectiveness Award winning projects.

As previously mentioned by Yvonne, within Young's Seafood the external partners were involved in developing the brief. External involvement at this stage was also the case at Kirklees Council, in a sense, as after being shortlisted for the Mayor's Challenge, Duggs described that they got "*a rack of support and [worked] with others to try and develop and refine [their] idea*" which they then asked The Engine Room to work on. As with the involvement of internal stakeholders, the involvement of external partners predominantly began during the design process. During the project at CollectPlus, Edward described how they used 400 Communications "*in combination with a brand strategist role so [they] had...to sort of guide the overall project*" and that project team of CollectPlus, 400 Communications and the brand strategist went "*the whole way through the project, [and] the leadership changed through the process*" between the parties, as and when required. Thus depicting dynamic leadership (Sveningsson, Alvehus & Alvesson, 2012). Meanwhile, Donna, from Godrej UK, explained that with their internal staff and Ergo created "*the core strategic team, and then everything else [they] used from there was [their] partners so...[Ergo] used [their] research agency*". Furthermore, Jon explained that Purity Soft Drinks:

"worked with Blippar who would do the augmented reality platform...so [they] had Blippar involved really through the whole design phase and [had] them guide [the internal staff and the design agency] on how to actually do the design so that it could then be Blippable".

Following the design process, suppliers became increasingly important in implementing the outputs of the design process conducted with the partners. At Godrej UK, this meant that "*once the repositioning had been done with Ergo, [they] took it back in-house and then briefed different agencies [themselves]*" (Donna). Whilst the majority of the external resources involved in the DBA Design Effectiveness Award winning projects were recruited by the client organisations, there was also evidence of design consultancies bringing in or recommending these external resources, see Figure 6. This was evidenced at Better All Round Ltd. where the packaging designer "*was an individual that Acumen brought in and that they'd worked with previously and they recommended*" (Vicky).

My research suggests that external partners were involved as collaborators in *innovative projects* (Paton & Dorst, 2011), as discussed earlier. Therefore, as a result of multiple interactions, reflecting a relationship marketing approach (Grönroos, 1994; Vargo & Lusch, 2004) by both parties, long-term

relationships developed. Whilst suppliers were often contracted for *deliver projects* (Paton & Dorst, 2011) and kept at arm's length (Bruce & Docherty, 1993). Therefore, the participating organisations were arguably more likely to conduct *one-off purchases* (Bruce & Docherty, 1993) with suppliers due to their relationship being based upon a transaction marketing approach (Grönroos, 1994), by one or both parties, preventing the development of a long-term relationship.

5 - Conclusion

In conclusion, by exploring the research question: *how do organisations successfully use design as an ingredient within their business mix?*, my research found that the participating organisations are managing the stakeholders involved in their design activities, which penetrate the organisation's strategy, resources and processes to enable a sustainable competitive advantage, see Figure 7.

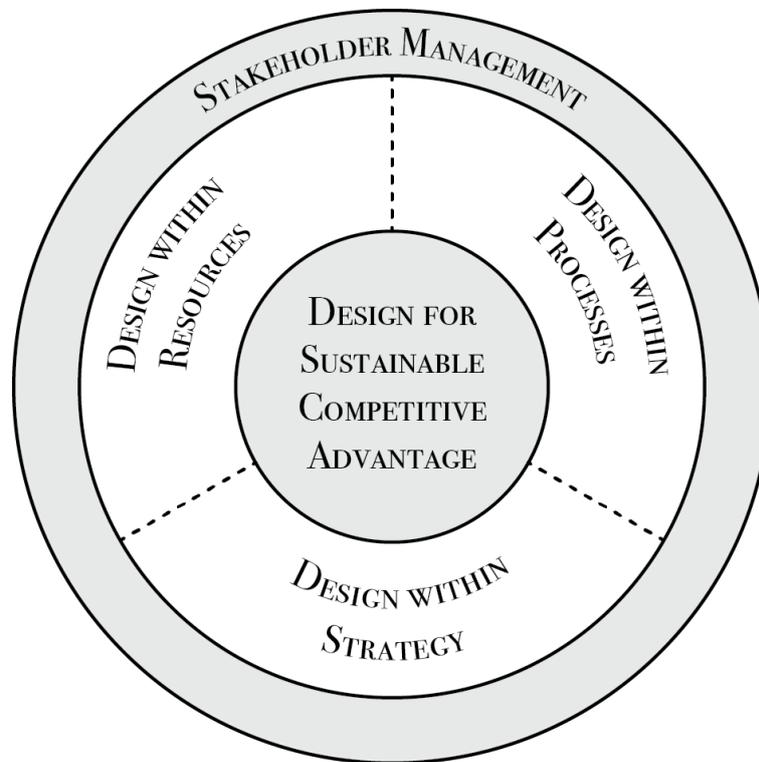


Figure 7: Research Conclusion.

The discussion within this section will summarise the main conclusions drawn from the data analysis. Following this, practical implications of the research and suggestions for further research will be outlined.

5.1 Discussion

My research shows that the need for designed outputs in order to deliver strategy is predominantly driving the initiation of these design projects. Through developing the design outputs, design consultancies are engaging the client organisations in the design process. Involving the clients within this process establishes a strong relationship between the two parties. Therefore, these design consultancies were depicted as partners, who the client had a long-term relationship with. This suggests that relationship management should be seen as strategically significant within these two parties.

Furthermore, my research alludes to an array of relationships within each DBA Design Effectiveness Award winning project, due to the various stakeholders and internal and external resources involved in each project. Moreover, this highlighted that the organisations are drawing upon design resources from both within and outside of the organisation, however, some of those conducting design activities internally exist outside of the departments associated with design. Due to the diverse teams of internal staff and external partners and suppliers within the projects, this process increases internal engagement with design across the organisation and aids coordination. This is reflected in the way design is embedded within these organisations and often used as a strategic driving force. Therefore, building upon Gummesson (1991), it could be argued that design management is replaced by design-orientated company management.

Junginger (2009) argues that within design projects, the organisation's offering should remain the focal point and that when design is used to integrate an organisation's offerings visually, it often does not impact the organisation. My research suggests otherwise, as the DBA Design Effectiveness Award winning projects largely focussed on the branding aspect of product differentiation and this design discipline was seen by the research participants as driving the business model of their organisations, whilst evidently creating organisational impact that exceeded the objectives of the project. Although, the majority of these projects rarely impacted the offering itself. A few organisations: Better All Round Ltd., CollectPlus, Kirklees Council and Trend Control Systems Ltd. referred to design as playing a role within the development of the offerings themselves. These organisations used both internal and external resources in order to conduct these design activities. When carefully considered, the offerings themselves can provide competitive advantage through reducing costs for the organisation or for buyers, the latter decreasing dependency on low price points (Porter, 2008). However, arguably neither the product or its presentation should be seen independently from each other, instead the holistic experience should be considered. In order to achieve this, design arguably needs to be involved across the "three platforms on which value innovation can take place: product, service, and delivery" (Kim & Mauborgne, 1997, p109). Therefore, it could be suggested that if design was considered fundamental to all aspects of the offering, this would enable design to move beyond providing product differentiation to providing organisational differentiation.

5.2 Practical Implications

Kaplan and Norton (1992) developed the balanced scorecard which aligns measurements around strategy. Subsequently, if design is being seen as a core competence delivering strategy, this platform could provide a more holistic way of measuring design, as suggested by Borja de Mozota (2006). Borja

de Mozota, (2006) states that the 'Balanced Scorecard' enables the impact of the four powers of design on organisations to be measured fully. Utilising this model could increase the perceived value of design, as the participating organisations were often experiencing impact from their DBA Design Effectiveness Award winning design projects beyond their objectives, however as these were not expected, they were often not measured in full. Perhaps the DBA could consider building some of these additional impact measurements into the judging criteria of their DBA Design Effectiveness Awards.

In addition, the participating organisations discussed collaboration between their external resources therefore, the design industry itself could consider ways in which it can constructively work together in order to utilise the breadth of design. In turn, this could encourage more design disciplines to shift from being considered only as operationally impactful to strategically impactful. Furthermore, the DBA Design Effectiveness Awards could consider rewarding or reflecting the collaboration of the various internal and external resources within design projects as evidenced by this research.

5.3 Further Research

Due to the limitations of this research, further research could be conducted to build upon the insights within this research. This could involve exploring these projects as they occur in order to fully understand the process (Alvesson & Sveningsson, 2015), as this research was only able to explore these projects upon reflection. Moreover, further research could involve further exploration into the sub-themes identified, for example, 'Relationship Maintenance' or 'Change by Design'.

Building on the need for research around the value of relationships expressed by Grönroos & Ravald (1996), this research suggests that further research is required into the various relationships that exist within the stakeholder network involved in design projects. As this research only had the opportunity to focus on the relationship between the organisation and the design consultancy associated with the DBA Design Effectiveness Award winning projects. With regards to change, this research revealed that design played a role within both the delivery and initiation of change, and alluded to the extent of this change being dependant on the design discipline. Thus suggesting further research into the connection between design and change, as this was not within the scope of this research.

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Appendix

Appendix 1 - Stage 1 Research: Topic Guide for Interviews

(Questions in italics were added during the research process)

Organisation

- Overview of organisation
 - Purpose
 - No. of staff
 - *What is your role?*
- Design
 - Who is involved in design within the organisation

Process

- Initiation
 - Why was this project started
 - Who started this project
- Design Consultancy
 - How were they recruited
- Brief
 - Who created the brief?
 - How did the brief change during the project?
- Design Process
 - Who from your organisation was involved in the design process?
 - How were they involved?
- Implementation
 - Describe the implementation of the design work?
 - Who was involved?
- Success
 - *What made this project successful?*
 - *Who created the success criteria?*
- What now?
 - Are there any aspects of the design work which are ongoing?
 - How are they being managed?

Relationship

- How did you become aware of the design consultancy?
- What design projects had you conducted with this design consultancy before?
- In what way is the design consultancy still involved in the company?

Design

- What role does design play within your organisation?
- How does design impact your organisation, what results do you see?

Appendix 2 - Stage 1 Research: Excerpts from Interview Transcriptions

Interview - Graeme Rees - Trend Control Systems Ltd - 4/4/16

Success criteria

Well we wanted I mean you can imagine there's any number of financial metrics in a corporation erm the return on investment and expected sales and forecasted sales and so on but I think the things that are less well you know they're obvious to us internally obviously but the other things that were an added bonus as well as meeting the design spec obviously the givens were the electrical standards the erm sort of ease of manufacture of the component parts and so on were kind of given but they were still successes none the less the bonuses came really with the erm efficiencies within our manufacturing plants so when we've brought these components in the assembly times were greatly reduced erm you know our own efficiencies around manufacturing the products were erm not a surprise because it was a desire from the outset but I think but combined with the external success and the external sort of applause of the products to have that at a lower cost and an easier you know easier to manufacture was just a bonus it was just like sounds a bit corny but every which way we looked at the thing it worked well and better than its predecessor.

Oh it's raised without doubt it's raised the bar you know that's now again in the corporate world that's it you know you're only as good as you're last month as a salesman and as a product design guy you you're only as good as the last one you did so everything needs to improve on there and iQ4 set the bar quite high.

Interview - Duggs Carre - Kirklees Council - 11/4/16

Impact of Design

I think I'm trying to think what they I could just say you know they gave us a thing we gave them some money and you know that was the end of it we stuck their badge on our thing and that's all that happened certainly I wouldn't underestimate the impact I mean I've actually spoken to the people who made the decision and know that the fact the way it was branded and presented did make it stand out from the pack so that was definitely it sort of worked one of the results I've got a job out of it so it's changed my whole life I've got a promotion out of it I've got a job for three years which is more than most people so personally there's few positives out of that but that's about our winning but the winning is as much due to their efforts as well erm I do think they've sort of made us the way they work and they've done this for every meeting I've been involved with them they spend a lot of time sort of kicking around the concepts and sort of brainstorming it talking around it writing it up erm asking you know probing really proving us all the time about is it this or is it that and is it this type of thing and do you want that type of thing so because they run this effectively facilitated workshop which they did for the first branding exercise they've done it again for this erm style guide exercise they've done and also when they worked on the Strategy lab so they weren't just we sent them an email and they knocked up some stuff and sent it back and asked us you know which one do you like best their way of working which I guess is probably similar to a lot of other people anyway is you know that they spend a lot of time actually erm kicking it around in the room really and trying for them to get a real feel for what it is we're trying to achieve and I think that that process was erm has helped us continue to refine what our real purpose is and what our pitch is and what our offer is and what our core message is and all that type of stuff.

Appendix 3 - Stage 1 Analysis: Excerpts from Interview Analysis

Interview - Jon Evans - Juiceburst - 11/4/16

Design expanding within the organisation

It wasn't actually for quite a long time that was so the relaunch was three and a half years ago and probably the extra staff joined about a year ago erm because we basically I mean we only had four sales people and me back then we've now got 15 plus two marketing people but the board has only given us money to invest in people once we've earned it **so the challenge that they gave us was you know grow to justify the prospect first and then you can then invest some of that in growing your team** erm which is probably chicken and egg isn't it you know cause usually you'd invest first but we've had to work very hard to grow the business to where it is now to be able to justify the extra resource into the.

Interview - Donna Rankin - Godrej UK - 06/04/16

Briefing

In this instance we didn't do any of the strategy ourselves we took all of that out to brief so we basically said we bought this new brand we want to completely reposition it our aspirations for it are X we need an agency that can come in and do that strategy work for us so **in this case we didn't do any strategy I mean we did it all with Ergo at the point we briefed them we didn't have an idea for them to execute we were saying to them you need to come back to us with all that repositioning work and sometimes when we have smaller brands and less budgets we do that strategy work ourselves but in this case we asked an agency to do it right from the very beginning.**

Appendix 4 - Stage 1 Analysis: Prioritisation of Themes

Design is in the DNA - The importance of design is recognised throughout the company

Competitive advantage - design was used as a way of gaining competitive advantage

Narrow marketing mix - many design aspects to the project but only one being celebrated
- lead agency and smaller execution agencies sometimes

Collaboration - they two organisations became a team working on the design

Partnerships developed - organisations see the companies as their design partners

Culture Harmony - there was cultural fit between the client and the consultancy

Staged Handover - Both parties still involved but emphasis switches from design consultancy to in-house

Gatekeepers engaged - those involved in the implementation were involved in the design process

Organisational Change - design caused internal changes that had to be managed

Outside Interests - design agency are engaged in the company out-with the design project

External over Internal - employees were positively impacted by design though this was not a success criteria

Employee Engagement - the design consultancy involved member of staff outside the contact point

Aligned Enthusiasm - the design consultancy bought into the product

Big enough for design - big enough to use in-house or big enough to use external

Exposed rather than seeking - Introduced to design by others/design company - triggers?

Case misalignment - Case study discussed aspects which were not directly resulted from the project

Trust over Time - Companies won't take a risk initially but they will later

Value for money - design consultancy being seen as not costing much, providing good value

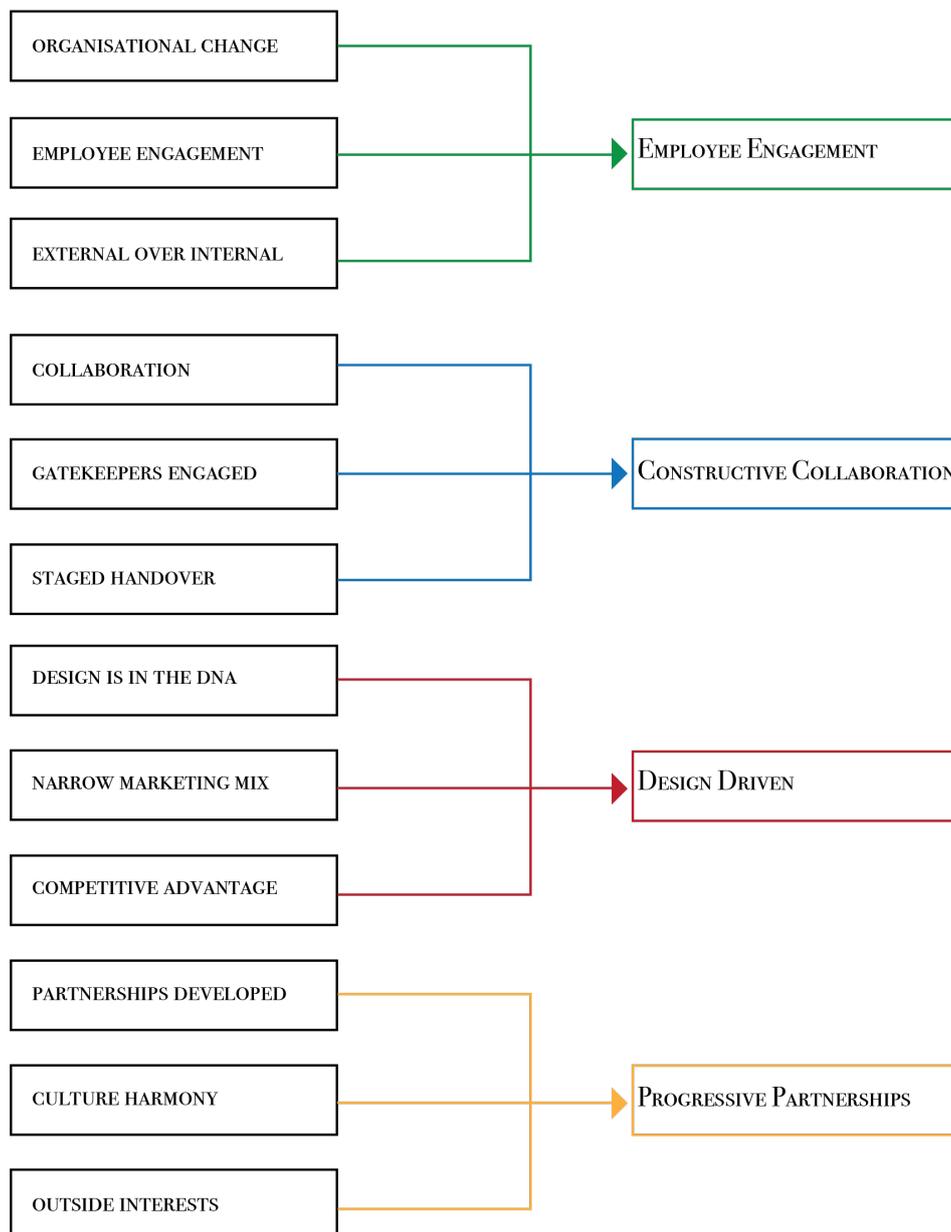
Project Management - Project Team Developed in client organisation

Hard to measure - on it's own without other impacts

Competitive Incentives- competitions to engage and encourage

Decision making - those involved are empowered to make decisions

Appendix 5 - Stage 1 Analysis: Synthesis of Themes



Appendix 6 - Stage 1 Analysis: Excerpts from Interview Thematisation

Interview - Celine Sinclair - The Yard - 24/3/16

Design within the organisation

I think where design did have, quite quite a big erm big role to play for quite a number of reasons, **I think it had a few impacts that we didn't understand**, firstly it made us stand out, to, in what is really a busy marketplace because there is so many people clambering for funding so **it definitely made us stand out**, they developed a really good brand for the yard so we are really recognisable and our profile has gone through the roof really compared to what it was so **in certain profile communications we punch way above our weight for our size** erm and that's partly because they have made us really different it is, it is a really strong brand people know who we are, secondly the quality of communications made us stand out and thirdly the erm people looked, kind of came to expect and you know kind of looked forward to getting the annual report cause it was and it was always really different **they just kind of reflected just how different the culture was within the organisation cause it was quite an eclectic team and quite a dynamic organisation so they did that really well** and the other thing that I think they did quite well which had a really big impact was that **they allowed staff, because staff could see what they actually did and what they were achieving in print and on our website it allowed them to see that, almost attach a value, which was a really high quality value to what they actually did so it was very good for staff morale**. So and I think that, we, it was a bit of a, it's a bit of a balancing act I suppose as **we needed to be really careful not to over design things** because, especially in the world of charities, you know if you're designing and **people don't like that cause they feel like there's been too much investment in it** so I think on the whole they got, certainly at the start of the journey for the reports that we won erm awards for erm then they really got that balance right I think that perhaps some of the lateral reports were a little over designed but that was a learning curve for us.

Interview - Yvonne Adam - Young's Seafood - 31/3/16

Continuous involvement with Springettes

Well **Springettes involvement I guess ends as far as physical work at the point where the artwork is signed off and approved and handed over to be executed and implemented** but then how we would work with Springettes is we would then provide them erm with a set of proofs so that they could also comment on is this is the colour as you imagined it is the finish working is there are there any comments before we go to print so **whilst that would be our ultimate responsibility we would work in a collaborative fashion with Springettes to make sure that we get their expertise commenting on is the execution in line with their vision.**

Relationship Maintenance

We work with erm a **we have an all agency group forum so we have a monthly meeting where all of the eh the external agencies so advertising digital media we all meet once a month to discuss how the business is performing and for each of the individual agencies to share what work they've been doing and erm to get the feedback from the other experts around the room** and we would **also have half yearly performance reviews with Springettes where we would we would give candid feedback** on each other in terms of did the did we get things on time did we get the feedback in a constructive way you know how do we did we think things were delivered on time were things delivered on budget how did we manage the invoicing are all departments happy.

Constructive Collaboration

Relevant employees within the client organisation formed a team with the agency to collaborate on the final outcome with responsibility alternating during the process.

Design Driven

The importance of design was recognised throughout the client organisation and often used to create a competitive advantage.

Employee Engagement

Success criteria were predominantly based on external factors (e.g. sales, awareness) however the client organisation often experienced internal impact (e.g. employee engagement) and occasionally organisational changes (e.g. suppliers, culture, environment).

Progressive Partnerships

Client organisationals often chose agencies based on cultural fit and formed partnerships with them, which resulted in trust and increased involvement.

Appendix 8 - Stage 2 Research: Workshop Exercise

<p>Business model design plays a role in all aspects of the business</p>			
<p>Strategy design used across offerings and within organisation</p>			
<p>Operations design used for specific offerings</p>			
	<p>In-House</p>	<p>External Partner</p>	<p>External Supplier</p>

Appendix 9 - Stage 2 Research: Agenda for Workshops

Initial Agenda

Time	Activity / Questions	Materials
5 minutes	Introduction Sign Consent Forms Questions	Consent Forms
20 minutes	Organisational Map <ul style="list-style-type: none"> • What design do you engage with? (select from the pile) • Place these on the matrix • Why is/isn't design a strategic consideration? • Could it drive the business model? • Organisational Chart • Mark those with the following colours: <ul style="list-style-type: none"> • Green - Involved in the project team • Orange - Consulted on the project • Red - Involved in the implementation • Blue - decision makers 	Cards with design disciplines taken from DBA website Printed matrix depicting those involved (internal/partner/agency) and impact (operations/strategy/business model) Pens
40 minutes	Journey Map of Process <ul style="list-style-type: none"> • Write key activities that took place • Who was involved and their role • Decision Making • Positive / Negative - why • Write the inputs/outputs to these activities 	Printed journey maps depicting before, during and after the design project split into activities, roles, decisions, experience Post-its
15 minutes	Presentation of Themes <ul style="list-style-type: none"> • Constructive Collaboration <ul style="list-style-type: none"> • How were conflicts or resistance managed? • Design Driven <ul style="list-style-type: none"> • How does design give your company a competitive advantage? • Employee Engagement <ul style="list-style-type: none"> • How is design used to create internal impact? • Progressive Partnerships <ul style="list-style-type: none"> • What is the culture within your organisation? How does the agency complement this? 	Printed themes
5 minutes	Academia and Practice <ul style="list-style-type: none"> • How do you use academic research now? 	
5 minutes	Questions	
Total = 90 minutes	Close	

Revised Agenda following first workshop

Time	Activity / Questions	Materials
5 minutes	<p>Introduction</p> <p>Sign Consent Forms</p> <p>Questions</p>	Consent Forms
40 minutes	<p>Organisational Map</p> <ul style="list-style-type: none"> • What design do you engage with? (select from the pile) • Place these on the matrix • Who is involved in the activities within the internal segments? • Why is/isn't design a strategic consideration? • Could it drive the business model? 	<p>Cards with design disciplines taken from DBA website</p> <p>Printed matrix depicting those involved (internal/partner/agency) and impact (operations/strategy/business model)</p> <p>Pens</p>
15 minutes	<p>Presentation of Themes</p> <ul style="list-style-type: none"> • Constructive Collaboration <ul style="list-style-type: none"> • How were conflicts or resistance managed? • Design Driven <ul style="list-style-type: none"> • How does design give your company a competitive advantage? • Employee Engagement <ul style="list-style-type: none"> • How is design used to create internal impact? • Progressive Partnerships <ul style="list-style-type: none"> • What is the culture within your organisation? How does the agency complement this? 	Printed themes
20 minutes	<p>Journey Map of Process</p> <ul style="list-style-type: none"> • Write key activities that took place • Who was involved and their role • Decision Making 	<p>Printed journey maps depicting before, during and after the design project split into activities, roles, decisions, experience</p> <p>Post-its</p>
5 minutes	<p>Academia and Practice</p> <ul style="list-style-type: none"> • How do you use academic research now? 	
5 minutes	Questions	
Total = 90 minutes	Close	

Appendix 10 - Stage 2 Research: Excerpts from Workshop Transcriptions

Workshop 1 - Celine Sinclair/Emma Bone - The Yard - 18/04/16

Design card sorting exercise

- Advertising - *I do them they're awful*
 - Trade shows - yeah we do tons
 - User insight - I don't know what that means
 - Interior design - *that would be lovely wouldn't it*
 - Internal Comms - we do do internal comms
 - Do we do research - yeah we do it in house
 - Live events - oh yes
-
- Corporate identity - we do do a bit of it externally but only with a partner. *Maybe corporate identity is part of the business model, yeah could well be so would brand implementation, move them up.*
 - Naming - don't know what that is, the yard were very much involved in that it's definitely been about it's all aspects of the business, definitely more external.
 - Research - it's done by me and the board of directors and it's definitely up here impacting all aspects of the business
 - Internal Comms - it's pretty operational, it's not really strategic
 - *I wondered if PR kinda drives the no every aspects of the business is about making children's lives better, it can't be above things like social media. Do you think we're just a PR machine? No I think PR does drive the fundraising and negative PR is quite an important part of charity management I guess it, I mean it has positioned us as the centre for excellence, I would be happy for it to go higher up, we do do a lot of PR*
 - Graphics for promotional material - All aspects of the business. It drives people to the business, it drives funders I would say it drives everything that's the kind of stuff, actually you do most of it well. *Guess it's both we do that definitely with a partner and not a supplier although we have*

Theme 2 - Design Driven

100% (In what way does it give your company the competitive advantage?) We just stood out against the crowd when we were applying for funding and I mean we're talked about *and it reflects what the organisation is about it's playful it's creative it's interesting and that's it reflects the brand totally on message and I don't think and that's because Tayburn has always understood the organisation.* They just got it 100% right didn't they *they did.*

Theme 3 - Employee Engagement

Yeah I would say that erm I mean success criteria is not based on external factors so much well it's a mix here success criteria for us is about outcomes positive outcomes for children and young people that is the success the organisation only does one thing that is support families so we have no other mission we're not about making money we're not about making products we're not about anything we're about making families better and stringer and happier so that's our success criteria so (Do you have any internal criteria?) Yeah yeah yeah I mean I have 15 targets we're target driven internally as an organisation so erm yeah and they're very clear so it's about growth it's about staff retention so our staff retention is really high it's about levels of sickness we've got 23 days sick out of a team of 60 so that's like I dunno 10 times better than most organisations (Were any of these targets given to Tayburn as a criteria?) No but they would be now we were too small then so I guess that it's only the past two years that we've really become an organisation in fact it is two years exactly since we have are robust enough to be an organisation that has a strong

Appendix 11 - Stage 2 Research: Examples of Workshop Outputs

Design Activities the organisations engaged with:

Key to Design Disciplines:

- Service/Wayfinding
- Packaging
- Interior
- Exhibitions
- Branding
- Digital
- Graphic
- Internal
- Product
- Other

Business model design plays a role in all aspects of the business	Corporate Identity Brand Implementation Digital Strategy Research / Trend Forecasting	Corporate Identity Brand Implementation Naming Websites Graphic - Promotional Literature	Websites
Strategy design used across offerings and within organisation	Live Events Brand Strategy / Management Search Engine Optimisation (SEO) Internal Communications PR Copywriting / Editorial	Signage Brand Strategy / Management Annual Reports Photography Illustration Copywriting / Editorial Marketing	Search Engine Optimisation (SEO)
Operations design used for specific offerings	Information Design Conference / Trade Shows Email Marketing Social Media Advertising Photography		Live Events Signage Photography
	In-House	External Partner	External Supplier

Design Activities Not Engaged With:

Service Design	Interior - Corporate / Office	Interior - Restaurant / Hotel	Video/Image Editing & Manipulation	Human Factors
Wayfinding & Environmental Graphics	Interior - Domestic	Interior - Retail	Books & Literature	Industrial Product Design
New Product Development	Interior - Exhibition / Museum	Interior - Urban	Graphic - Technical Literature	Model Making
On Pack Promotions	Interior - Health	Display - Exhibitions	Consumer Product Design	Prototyping
Structural - packaging	Interior - Leisure	Multimedia	Ethnography	User Insight
				Animation

Design Activities the organisations engaged with:

Key to Design Disciplines:

- Service/Wayfinding
- Packaging
- Interior
- Exhibitions
- Branding
- Digital
- Graphic
- Internal
- Product
- Other

Business model design plays a role in all aspects of the business	Service Design New Product Development Interior - Corporate / Office Brand Implementation Brand Strategy / Management Corporate Identity Websites Prototyping User Insight Consumer Product Design Research / Trend Forecasting Marketing	Interior - Corporate / Office Search Engine Optimisation (SEO) Consumer Product Design Research / Trend Forecasting Marketing	
Strategy design used across offerings and within organisation	Information Design Conference / Trade Shows Naming Digital Strategy Email Marketing Social Media Internal Communications Human Factors Advertising Copywriting / Editorial PR	Signage Brand Implementation Digital Strategy Multimedia Ethnography Animation Advertising Copywriting / Editorial Photography	Conference / Trade Shows Display - Exhibitions Illustration
Operations design used for specific offerings	Display - Exhibitions Live Events Graphic - Technical Literature Annual Reports Multimedia	Wayfinding & Environmental Graphics Interior - Urban Interior - Retail Interior - Exhibition / Museum Graphic - Promotional Literature Video/Image Editing & Manipulation	Graphic - Technical Literature Structural - packaging
	In-House	External Partner	External Supplier

Design Activities Not Engaged With:

On Pack Promotions	Interior - Health	Books & Literature
Interior - Domestic	Interior - Leisure	Industrial Product Design
	Interior - Restaurant / Hotel	Model Making

Appendix 12 - Stage 2 Analysis: Individual Workshop Outputs Analysed

Design Activities the organisations engaged with:

Key to Design Disciplines:

- Service/Wayfinding
- Packaging
- Interior
- Exhibitions
- Branding
- Digital
- Graphic
- Internal
- Product
- Other

Business model design plays a role in all aspects of the business	Corporate Identity Brand Implementation Digital Strategy Research / Trend Forecasting	Corporate Identity Brand Implementation Naming Websites Graphic - Promotional Literature	Websites
Strategy design used across offerings and within organisation	Live Events Brand Strategy / Management Search Engine Optimisation (SEO) Internal Communications PR Copywriting / Editorial	Signage Brand Strategy / Management Annual Reports Photography Illustration Copywriting / Editorial Marketing	Search Engine Optimisation (SEO)
Operations design used for specific offerings	Information Design Conference / Trade Shows Email Marketing Social Media Advertising Photography		Live Events Signage Photography
	In-House	External Partner	External Supplier

Design Activities Not Engaged With:

Service Design	Interior - Corporate / Office	Interior - Restaurant / Hotel	Video/Image Editing & Manipulation	Human Factors
Wayfinding & Environmental Graphics	Interior - Domestic	Interior - Retail	Books & Literature	Industrial Product Design
New Product Development	Interior - Exhibition / Museum	Interior - Urban	Graphic - Technical Literature	Model Making
On Pack Promotions	Interior - Health	Display - Exhibitions	Consumer Product Design	Prototyping
Structural - packaging	Interior - Leisure	Multimedia	Ethnography	User Insight
				Animation

Design Activities the organisations engaged with:

Key to Design Disciplines:

- Service/Wayfinding
- Packaging
- Interior
- Exhibitions
- Branding
- Digital
- Graphic
- Internal
- Product
- Other

Business model design plays a role in all aspects of the business	Corporate Identity Marketing		
Strategy design used across offerings and within organisation	New Product Development Brand Strategy / Management Digital Strategy Social Media Internal Communications Consumer Product Design User Insight Photography Advertising Research / Trend Forecasting Copywriting / Editorial	Interior - Exhibition / Museum Digital Strategy Social Media Consumer Product Design Photography PR	
Operations design used for specific offerings	Service Design Information Design Structural - packaging Live Events Conference / Trade Shows Brand Implementation Naming Video/Image Editing & Manipulation Email Marketing Search Engine Optimisation (SEO) Books & Literature Graphic - Promotional Literature Prototyping Model Making Illustration	Interior - Retail	Signage Structural - packaging Display - Exhibitions Video/Image Editing & Manipulation Multimedia Websites Research / Trend Forecasting Animation Illustration
	In-House	External Partner	External Supplier

Design Activities Not Engaged With:

Wayfinding & Environmental Graphics	Interior - Health	Annual Reports
On Pack Promotions	Interior - Leisure	Graphic - Technical Literature
Interior - Corporate / Office	Interior - Restaurant / Hotel	Ethnography
Interior - Domestic	Interior - Urban	Human Factors
		Industrial Product Design

Appendix 13 - Stage 2 Analysis: Collective Workshop Outputs Analysed

Business model design plays a role in all aspects of the business	5.75	2.75	0.5
Strategy design used across offerings and within organisation	8.75	6.5	1.25
Operations design used for specific offerings	6.25	5	4
	In-House	External Partner	External Supplier

Average number of design activities across the framework.

	Operational	Strategic	Business Model	Internal	External Partner	External Supplier	Shared Int/Ext	Shared Ext/Ext
Service/Wayfinding	3	2	1	3	2	2	0	1
Packaging	2	2	1	3	1	2	2	0
Interior	3	1	1	2	2	0	1	0
Exhibitions	4	3	0	4	0	4	3	0
Branding	2	4	4	4	3	1	4	0
Digital	4	4	2	4	4	2	4	1
Graphic	2	1	2	3	2	1	1	0
Internal	0	3	1	4	0	0	0	0
Product	1	3	1	3	2	1	3	0
Other	3	4	4	4	4	4	3	1

Prevalence of design disciplines across the framework.

Appendix 14 - Stage 2 Analysis: Excerpts from Workshop Analysis

Workshop 1 - Celine Sinclair/Emma Bone - The Yard - 18/04/16

In-house design activity

(Who's involved in the in house activities) Emma, *just me, no you are everybody the thing is because **the social media the digital side of it is right across the organisation so everybody kind of gets involved in that side of it.*** So in terms of writing, **you could split it up in terms of skills** so copywriting it's Emma and me things like corporate identity, brand implementation, corporate identity tends to be me and Emma, social media I'm not involved in at all Emma kind of manages it and the team drive it all of the team including play staff yeah it's right across advertising is Emma so the people that are involved are the senior managers, head of fundraising, head of operations and the chief exec Emma who runs the Comms department and then fundraisers and some play staff are involved in social media and some of the board of directors. So **board of directors have a lot to do with research, trend forecasting, corporate identity, even digital strategy to an extent definitely PR anything that is non-operational and involves forecasting and business planning the board will have an input, can have an input anything that effects the business drivers it would go via the board of directors.**

Decision Making

(How did decision making work and who were making decision throughout the process?) Emma and me *you and me* **it was only the two of us I mean we have to work to some kind of timetable so there's not huge amount of time for committees** and Emma knows eh you know knows what needs my approval and what doesn't cause we've worked together for a really long time *and it gets the job done* and most things don't need my approval unless it was something that would have long term impact I guess eh *you're right* so yeah decision makers were me and Emma (you were both involved in the projects so there was no delay as a result of external decision makers?) no problems with that but **I think interestingly that will be more difficult as the organisation gets bigger maybe cause this year's annual report I won't be involved in yeah you will cause it'll be the communications manager you'll still get your look on it** but I won't get to write it I won't have time anymore *you'll get your say on it* I won't get to choose the agency who works on it either but you need to be dogmatic about it you have to decide what you can do when you're when things get bigger you have to let go of things in order to be effective so yeah always me and Emma.

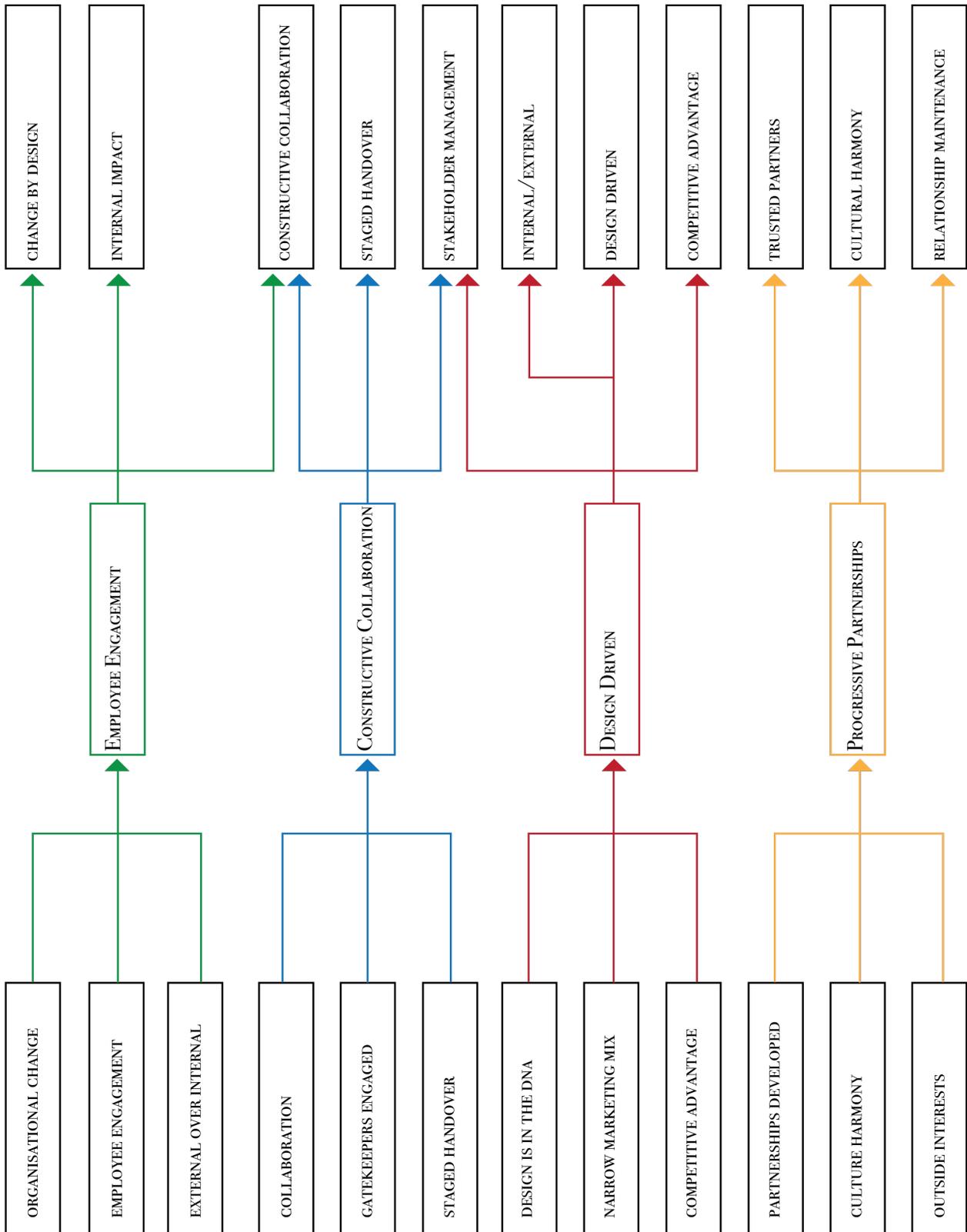
Appendix 15 - Stage 2 Analysis: Excerpts from Workshop Thematisation

Workshop 1 - Celine Sinclair/Emma Bone - The Yard - 18/04/16

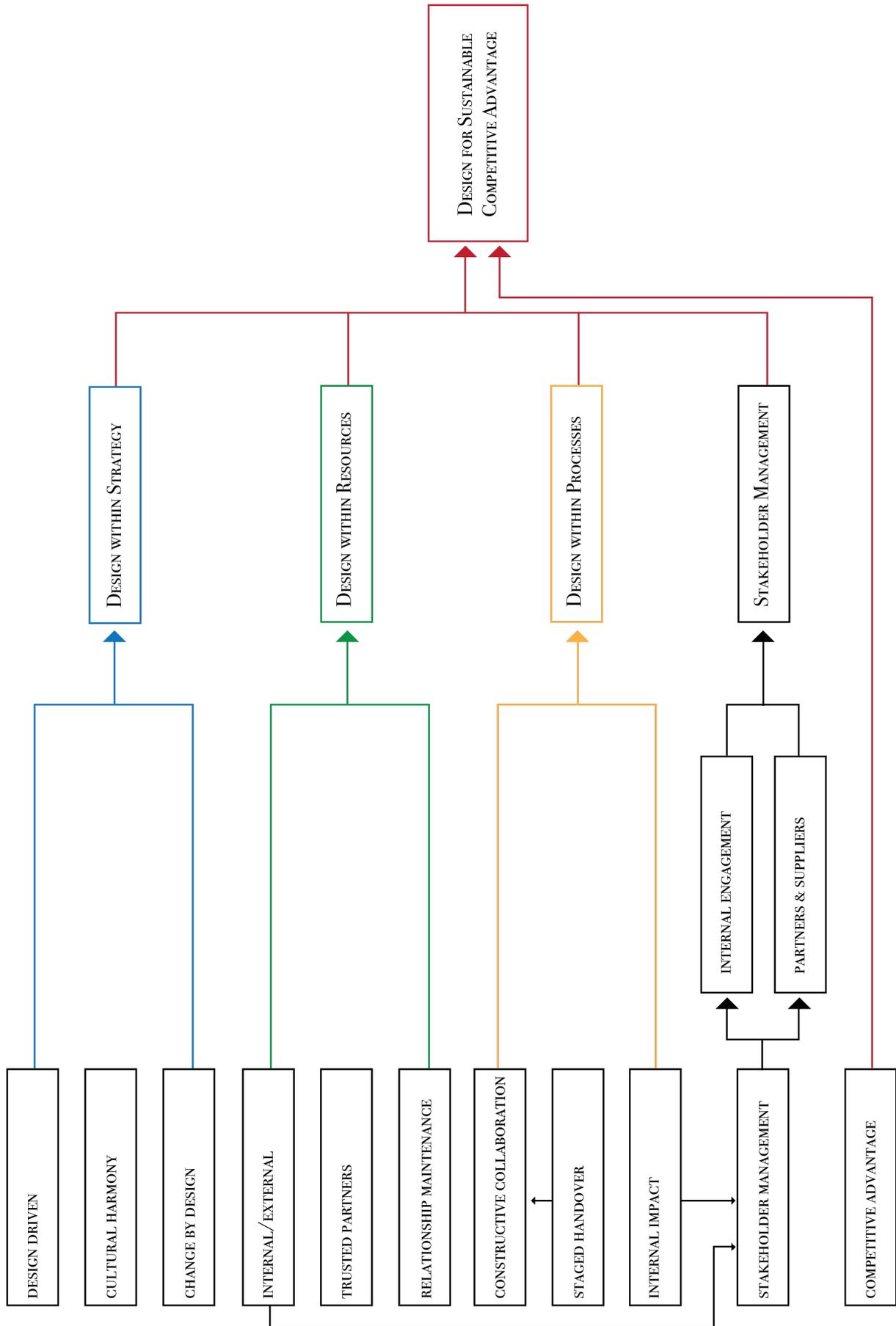
Design Driving Business

(Business driving activities, have these activities always been drivers) no, **very recent it's probably because the organisation has grown and we suddenly have that need to be better known and we can't do that on the ground we need something like a website.** So we've moved from being **a local to a national organisation** so that's one of the reasons, **we've also got a strategy that is about increasing sustainability and changing our funding model which means that we need to do all of these things at the upper level and we've got massive growth** we grow about 30-35% a year so 10 years ago we were tiny with only X staff and now we have XX and a turnover of 1 million so **there's a big growth strategy in there and because of that everything has to be top level in terms of communications.** (Was design always considered at this top level?) Definitely not when we realised that **it was successful through Tayburn I suppose** so what's really interesting for us is that we moved from having I mean we're fairly strategic in the way that we grow I mean we plan everything and evaluate and reflect and then plan forward so we grew if different departments and the first department that we grew four years ago was fundraising we grew **once we put in place people resourced it with people we realised that we needed to resource communications internally** as well so we brought on Emma and now, Emma is an agency but has worked for us consistently for three years and they don't just do us they do other people, that complicates you doesn't it, Emma being in house has proved to the board of directors well not proved cause they've been saying it that **it's a much bigger function for an organisation of this number of staff this number of sites and this turnover than an agency can supply so we've brought it in house** so we've just interviewed and we're putting in a communications manager and we'll have a complete communications function just like we did with fundraising where we put in one person and she now has a team of three, **with communications that's likely to grow as a function so we now have an internal manager coming in in June and they'll have their own budget and they'll buy in a bit of external work from an agency as well.**

Appendix 16 - Stage 2 Analysis: Expansion of Themes



Appendix 17 - Stage 2 Analysis: Synthesis of Themes



Appendix 18 - Overview of Research Participants

Research Participants							
Organisation	Location	Employee	Job Title	Design Consultancy	Project Launch	Award Year	Award
Better All Round Ltd.	London, England	Vicky Mitchell	Marketing Director	Acumen Design Associates	2013	2016	Silver
Challs International Ltd.	Suffolk, England	Graham Burchell	Director	Elmwood	2013	2016	Gold
CollectPlus	London, England	Edward Willis	Head of Customer Marketing and Insight	400 Communications	2013	2016	Silver
Godrej UK	London, England	Donna Rankin	Senior Brand Manager	Ergo	2014	2016	Silver
Kirklees Council	Yorkshire, England	Duggs Carre	Comoodle Project Manager	The Engine Room	2014	2016	Bronze
Newby Teas UK Ltd.	London, England	Aneta Aslakhanova	Global Marketing Director	Lewis Moberly	2014	2016	Silver
		Gwen Hustwit	General Manager - Creative & Marketing				
Purity Soft Drinks	West Midlands, England	Jon Evans	Marketing Director	Williams Murray Hamm	2013	2016	Gold
The Yard	Edinburgh, Scotland	Celine Sinclair	Chief Executive	The Yard	2013	2015	Silver
		Emma Bone	Communications & Marketing				
Trend Control Systems Ltd.	South East, England	Graeme Rees	Marketing Director	Ratio Design Associates	2012	2016	Silver
Young's Seafood	East Midlands, England	Yvonne Adam	Marketing Director	Springetts Brand Design Consultants	/	2016	Bronze

Appendix 19 - Research Participant Information Sheet



Thank you for showing an interest in my masters thesis, which, in collaboration with the Design Business Association, looks at the 'business mix' within successful design projects.

The Purpose:

My thesis aims to explore the organisational structures and processes which surround successful design projects. This exploration of the relationship between business and design aligns with the purpose of the Design Business Association, and their Design Effectiveness Awards provides a perfect platform for exploring this topic. Therefore I am delighted that they have agreed to collaborate with me on my thesis. The main body of the study will be 5 - 10 case studies of Design Effectiveness Award Winners.

The Process:

My intention is to run an initial 30 minute telephone interview with the project leader followed by a 90 minute interview/workshop with some of those involved in the award winning projects during mid-late April. Between these interactions it would be great if any existing documentation on your organisation or the award winning design project could be shared, such as:

- Organisational Structure - documentation depicting the staff within the organisation
- Design process - documentation used within the organisation during the design process
- Design Brief - documentation outlining the initial brief given to the design consultancy
- Handover documents - documentation provided by the design consultancy on project completion
- Internal communication - documentation communicating the design project to the wider organisation
- Any other documentation you feel is relevant.

The timings and number of those involved is flexible depending on your schedule. The key themes to be explored in these will include: where design exists within the organisational structure of the company and the workflow for engaging, running and implementing a design project within the organisation. All research will be recorded for analysis purposes. This will be clarified at the beginning of each interaction and a consent form will be completed. Participation is voluntary and you have the right to withdraw from the project at any time.

The Outputs:

I want this research to be beneficial for all parties involved, therefore, the outputs of the research will be shared with you. These will consist of a visual outcome from each interview/workshop, providing an overview of your design project and a published research report containing insights into best practice for clients when conducting design projects. Both of these can be used by your company in any way you wish and within these outputs you would have the possibility to remain anonymous, should you prefer.

About me:

Since graduating from the Product Design course at The Glasgow School of Art in 2010, I have worked for both in-house and consultancy teams within a variety of organisations. I have used design thinking and service design methods to help the organisations, or their public and private sector clients, achieve their objectives. I am now supplementing my design education with a Masters in Management at Lund University, which is providing me with a theoretical background that complements my work experience.

If you have any further questions please do not hesitate to get in touch.

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Appendix 20 - Research Participant Consent Form



LUND UNIVERSITY
School of Economics and Management



Please review the below statements:

- I have received and understood information regarding this research project.
- I have had an opportunity to ask Christina Lindeberg questions about my participation.
- I understand that I am under no obligation to take part in this study.
- I understand that I have the right to withdraw from this study at any stage without giving any reason.

If you agree with the above statements and agree to participate in this research project, please confirm below:

Name of participant: _____

Signature of participant: _____

Signature of researcher: _____

Date: _____

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