A GUIDING IDEA TOOL

Exploiting the full potential of Guiding Ideas to inspire and coordinate all brandbuilders in Brand Experience design.

Strategic Product Design

MASTER THESIS MARA JANSSEN

SEP 2021

SELMORE

TUDelft

PREFACE

AUTHOR

Mara Janssen

MASTER THESIS

Msc. Strategic Product Design
Faculty of Industrial Design Engineering
Delft University of Technology

IN COLLABORATION WITH

Selmore creative agency, Amsterdam

GRADUATION COMMITTEE

Chair | Dr. Hultink, H.J.
Faculty of Industrial Design Engineering | TU Delft
Department MCR

Mentor | Dr. Bakker-Wu, S.
Faculty of Industrial Design Engineering | TU Delft
Department MCR

Company mentor | Froeling, A.
Managing Director | Selmore

SEP, 2021

Dear reader,
I am delighted to present my graduation project.

I didn't think I would have finished my Master's degree this September. I had planned to take it easy. But when Selmore offered me a job and asked me to graduate asap, I changed my plan and speeded up everything. And voila, five months later, I have my Master's degree in the pocket.

Looking back at the past months, I am proud to present to you my final work, which I could not have completed without the support of several people.

First and foremost, I would like to thank Selmore for providing me with this opportunity. Thank you, Anja, for helping to shape a project that fits my love for the world of branding. Thank you for helping me with my writing and for your endless support throughout the project. It almost didn't feel like I was writing a thesis. It felt like I was already part of the Selmore family. And thank you to all the people who participated in the interviews and the quick chats.

In particular, I am very grateful for my supervisory team, who continuously supported me during the process. Although we did not see each other in person during the project, I have always felt that I could count on your presence whenever I needed it.

Thank you, Erik-Jan, for being so critical yet clear. Despite my swearing during qualitative data analysis, it was all worth it. The conclusions were brought to a higher level which I am thankful for. Thank you, Sijia, for your interest and belief in my project. Your enthusiasm was encouraging and even contagious.

I would also like to thank my entire supervisor team for their feedback during my green light. This feedback has driven me the strength to find the writer in me even though I hated writing. Thank you for pushing me and reaching my full potential. But by now you know me a little, and you know that I ate many 'bijdehandjes'. Therefore, you should not be surprised that I am giving you a $80^{(+-10\%)}$ pages long beautiful report :) .

Lastly, I would like to express my gratitude towards the people close to me. I want to thank my family for always having a full fridge to raid. Thanks, Jesse, for nodding when I threw all my thoughts at you. Thanks, Bente, for your honest and critical feedback combined with words of encouragement. Thanks, Elvira, for helping me find the dot bar on my keyboard. Just for you, one last time, a sentence without a dot

Thanks, everyone. You helped me get the most out of this project and made me proud of myself and grateful for the people I have surrounded myself with.

Enjoy reading!
Mara Janssen
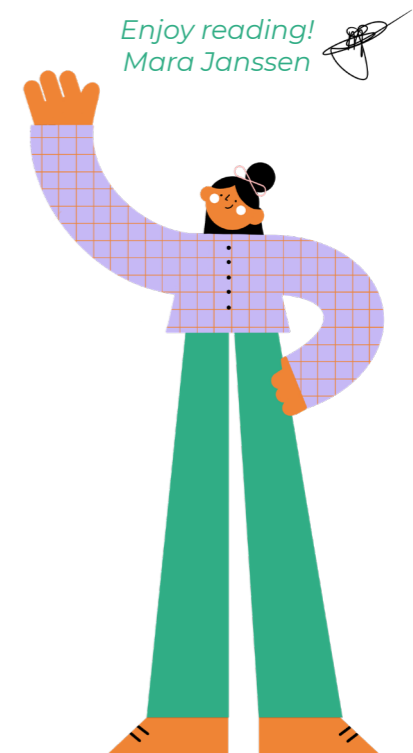
EXECUTIVE SUMMARY

BRAND EXPERIENCE DESIGN
Consumers no longer buy products. They buy brands. The power of a brand lies in what consumers have "learned, felt, seen, and heard about the brand as a result of their experiences through interaction with brand's touchpoints "(Keller, 2013, p. 69)). The designing of these experiences is called Brand Experience Design.

Brands have become one of the organizations' most valuable assets. This entails that storytelling has become more important. It helps ensuring a brand has a single and consistent proposition. However, when a brand does not live up to its story, the story is nothing more than empty words to persuade a consumer. Therefore, it will not only be essential to tell a consistent story but also to prove it.

To achieve this, brands have to think from a central idea and translate it into its different touchpoints. Think about central ideas like Nike's *Just do it* or Coolblue's *Alles voor een glimlach*. While these are successful examples that organizations look up to, they don't organize themselves to do the same. So the question is how to help these organizations think more from such central idea?

SELMORE & GUIDING IDEAS
This project is executed in collaboration with creative agency Selmore. Selmore believes they have the answer to this question: Guiding Ideas. Guiding Ideas are meant to spark inspiration and give guidance to the brand builders during brand experience design. It is a guiding principle and forms the basis of the design process of brand touchpoints (Calabretta et al., 2019). Selmore uses creativity to help brands grow with Guiding Ideas.

Guiding Ideas can potentially function as brand ideas for organizations that help translate the brand's story into the different touchpoints. Selmore believes in this potential, but the reality is still different. Selmore experiences that Guiding Ideas are not used correctly and therefore do not reach their full potential. In line with this observation, the purpose of this thesis was to research:

HOW TO EXPLOIT THE UNEXPLOITED POTENTIAL OF A GUIDING IDEA?

In other words, the aim is to investigate how to create a warm bath for Guiding Ideas that, at the same time, can contribute to better usage of Guiding Ideas.

DISCOVER
Within the research phase of this project, the context of Guiding Ideas was analyzed. I've looked into 1) the Guiding Idea itself, 2) Selmore, and 3) the client. These three search areas were used as a basis for the qualitative research. Four Guiding Idea cases were selected to analyze in more detail during the rest of the research phase to understand the method of Guiding Ideas. Internal and external interviews were held to get an understanding from both Selmore and the clients. It became clear that Selmore already had certain assumptions about the context and that the clients' perspective of the context was not yet to be unknown. These interviews provide many new insights.

DEFINE
With all the gathered information, four case timelines were made. These case timelines resulted in case-specific conclusions that reveal both plus points as minuses. By coding the interviews, categorizing and defining the relationships between the code groups, a general model for Guiding Ideas use was developed. This model, which is an iteration of multiple integrative diagrams, gives insight into how a Guiding Idea is used in general. Together with the case timeline analysis, the general model serves as a conclusion of the qualitative research and indicates the opportunities for Selmore to learn and improve.

DESIGN
The design phase further explores the solution space and researches how Selmore can turn this ambition of a Guiding Idea meeting its full potential into reality. By using a research-through-design method, three approaches were presented. These approaches help to create a warm bath for Guiding Ideas. In consultation with Selmore, it was decided to give advice for two of these approaches. A solution is designed for the third approach, which highlights the importance of building a good fundament for a Guiding Idea to sprout in.

DELIVER
The result of this thesis includes a tool for Selmore that helps them gaining better insights into their clients' values and needs, to eventually use those insights for a more tailored Guiding Idea traject that aims for better use of the Guiding Idea by all brand builders. The tool is an accessible and fun first encounter with Selmore that will warm the clients up for the Guiding Idea traject that is yet to come. The tool helps get to know the client, uncover their values and needs, and unlock desired skills. Guiding Ideas are about growing as a brand, and this tool will help grow the proper fundament for it. The tool's outcomes can spark conversations, which is essential for the follow-up sessions in which core aspects of the Guiding Idea use are discussed. Based on the validation, it is concluded that the tool can contribute to Selmore's ambition to exploit the Guiding Idea to its full potential. The tool is ready to create a warm bath for Guiding Ideas.

TABLE OF CONTENT

GLOSSARY
To make this report more accessible, the abbreviations and terms used in this report are described in the glossary on the right.

BE = Brand Experience

TP = Touchpoint

GI = Guiding Idea

LP = Leading Principle

Marcom = Marketing communication

01

INTRODUCING THE PROJECT

This first chapter gives an introduction to the project, the company, the Guiding Idea and the project aim. Furthermore, it explains the project approach as well as the structure of the report.

CONTEXT OF THE PROJECT

BRAND EXPERIENCE DESIGN

The context of this project lies in the field of Brand Experience Design. Consumers form their brand experience through interaction with the brand's touchpoints. When these interactions are appropriately designed, they can support the brand in creating favorable and meaningful brand experiences. The designing of these experiences is called Brand Experience Design.

Consumers no longer buy products. They buy brands. It has become challenging to find rational arguments for choosing one product over another. Consequently, only the brand can offer a set of meanings that differentiate one offer from another (Montaña et al., 2007). As brands have become one of the organizations' most valuable assets, storytelling becomes more important to help ensure a brand has a single and consistent proposition.

However, it will not only be essential to tell a consistent story about your brand but also to prove that story. Otherwise, the story is nothing more than empty words to persuade a consumer. The translation of the brand story into the design of different touchpoint has become more crucial.

Several literature suggest, the role of 'a central idea' in BE design. That central idea is an essential step in the design process of brand touchpoints (Calabretta et al., 2019). Despite this centrality, the potential of such central idea is not well understood (Endrissat, et al., 2016).

The study of Endrissat et al. (2016) highlights the importance of an 'object' to coordinate and facilitate creative freedom in the cross-disiplinairy projects and processes, like BE design. The centrality of such object, like a moodboard, can be seen in figure 1.
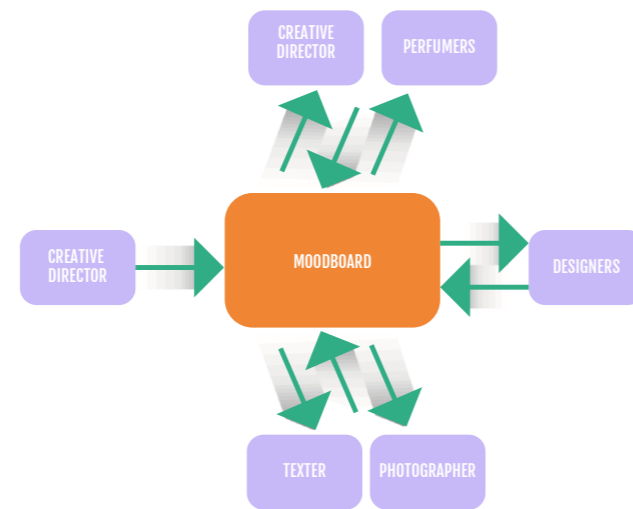
▲ Fig. 1 Own version of the role of the mood board in the perfume development process (Endrissat, et al., 2016).

Additionally, the research of Calabretta et al. (2019) suggests that BE is brought to life through the use of a leading principle (LP) as such central idea, that ensures consistency across the design of various touchpoints (TP).

The role of a central idea in BE design can be seen around us. Nike and Coolblue are, for example, quite known for them. These organizations use a central idea and translate it into every experience a customer has with the brands. While Nike and Coolblue always popup as role models for organizations, they don't organize themselves to do the same.

SELMORE & GUIDING IDEAS
This project is executed in collaboration with Selmore. Selmore is an independent creative agency of inventors and makers, founded in 2005. They use creativity to help brands grow by developing Guiding Ideas for them. Guiding Ideas function as such central idea as mentioned in the previous section (Fig. 2). Guiding Ideas are meant to spark inspiration, connect, and guide the brand builders during brand experience design.

▲ Fig. 2 Visual of the centrality of a Guiding Idea in BE-design.

Selmore creates the Guiding Ideas for their clients and participates in this BE-design process as brand builders by developing the brand's communication. Selmore often works for a more extended period with clients since the Guiding Idea is there to help build a brand over time in a consistent way.

A Guiding Idea deepens the brand's meaning by inspiring new brand experiences. A Guiding Idea can, in that potential, be the central brand idea that helps to translate and prove the brand story in all the brand touchpoints.

PROJECT AIM
Selmore believes in this potential, yet the reality is still different. Selmore experiences that Guiding Ideas are not used properly. They use the following analogy to illustrate this problem:

' *A Guiding Idea is like giving a box of colors to someone who can not draw'*
- Selmore

In line with this observation, the purpose of this thesis is to research:

HOW TO EXPLOIT THE UNEXPLOITED POTENTIAL OF A GUIDING IDEA?

To be able to answer this question, the biggest challenge of this thesis is to bridge the gap between the Guiding Idea and how it is used in practice.

In other words, it was aimed to investigate how to create a warm bath for Guiding Ideas to contribute to better usages of the Guiding Ideas.

PROJECT APPROACH

The set-up of the project is based on the Double Diamond model (British Design Council, 2019), which divides the design process into two phases: first, research, followed by design.
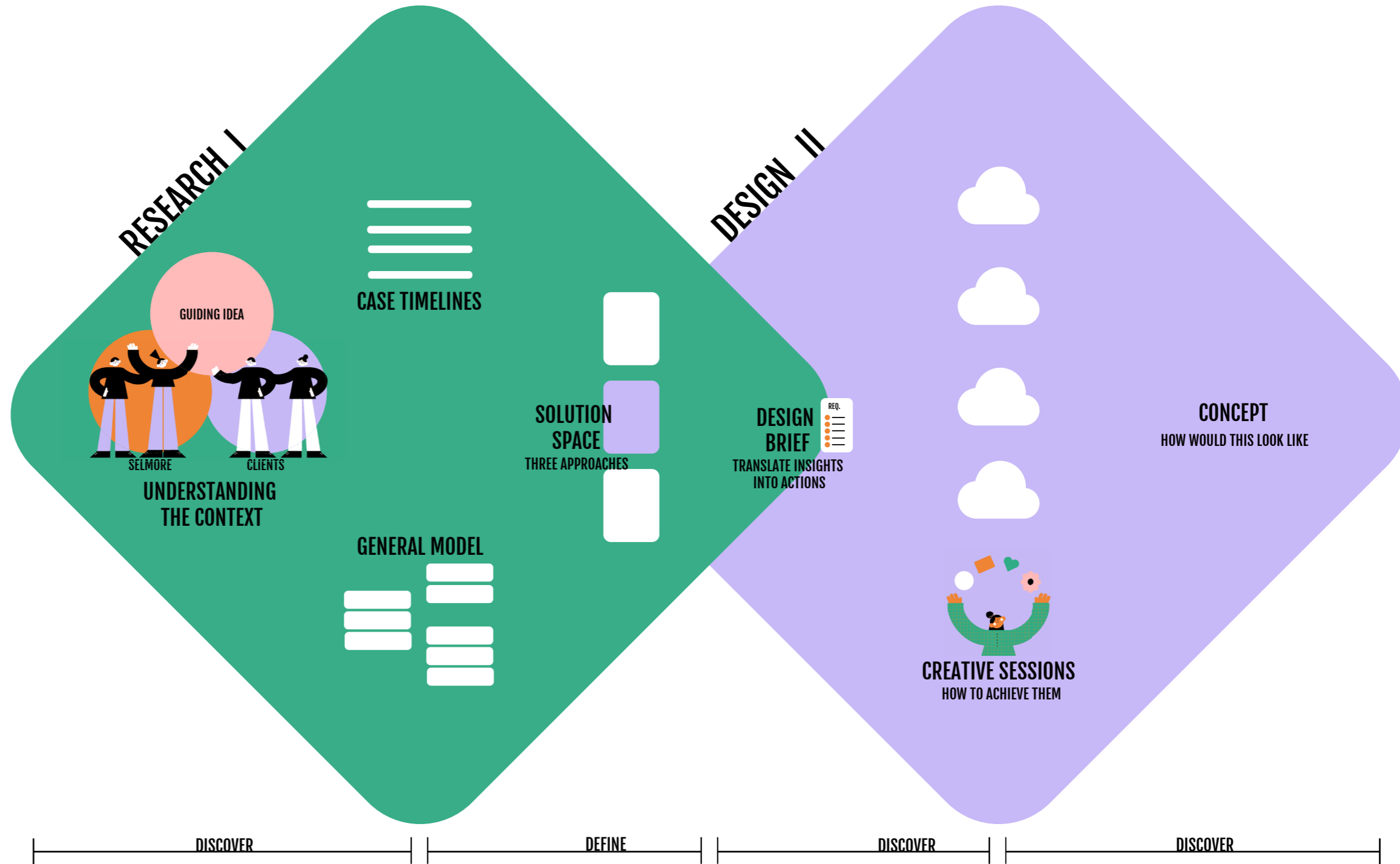
PART I - RESEARCH

"If I had an hour to solve a problem I'd spend 55 minutes thinking about the problem and 5 minutes thinking about solutions."
- Albert Einstein

The goal of the research phase is to uncover the right problem to solve. In this phase, the context of the Guiding Idea will be analyzed. To understand the context, I need to understand Guiding Idea's, Selmore & the clients. These three search areas were used as a basis for the qualitative research of this thesis.

The outcome of the analysis defines the scope of the research. Through qualitative research, timelines of four guiding ideas and a general model will be made. These outcomes lead to the key insights of the research phase. Based on these insights, the solution space will be defined.

PART II - DESIGN

The goal of the research phase is to solve the problem right. Based on the insights from the research phase, a design brief is created. This design brief serves as a guide during the generation of ideas. Creative sessions will be used to explore how to achieve the design brief. From that point on, I will funnel back to one concept. The concept will be designed, prototyped and tested. Finally, recommendations will be formulated on how the concept could be further developed in the future.

RESEARCH I

GUIDING IDEA

SELMORE   CLIENTS

UNDERSTANDING THE CONTEXT

CASE TIMELINES

SOLUTION SPACE
THREE APPROACHES

GENERAL MODEL

DESIGN II

DESIGN BRIEF
TRANSLATE INSIGHTS INTO ACTIONS

CONCEPT
HOW WOULD THIS LOOK LIKE

CREATIVE SESSIONS
HOW TO ACHIEVE THEM

DISCOVER   DEFINE   DISCOVER   DISCOVER

▲ Fig. 3 Visual overview of the project approach, divided into two parts: research and design

REPORT STRUCTURE

The double diamond method is divided into four distinct phases: discover, define, develop, and deliver. To ensure that the outcomes of this process are documented in an understandable and readable way, the insights generated during this project are structured according to these four phases.

DISCOVER
The first phase is about discovering the context of the project. This analysis is divided into the 3 search areas:

UNDERSTANDING GUIDING IDEA'S
Desk research, where the goal is to gain an understanding of the product.

UNDERSTANDING SELMORE
Internal interviews, where the goal is to gain an understanding of the company.

UNDERSTANDING THE CLIENTS
External interviews, where the goal is to gain an understanding of clients.

To get a broad understanding of the context, without analyzing every Guiding Idea that is ever made, four cases are selected to be analysed in more detail.

DEFINE
The define phase is about converging all unstructured research findings from the discover phase into valuable insights. For this project, this means the data is used to create four case timelines to get case-specific insights. Additionally, the qualitative data from the internal and external interviews are also analyzed to create a general model for the use of Guiding Ideas. These insights are converged into the solutions space, which consists of three approaches that can contribute to the project's aim. For one of the approaches, a design brief is written.

DEVELOP
The third phase describes the development of the tool. During this phase, a research-through-design method was taken to explore the design brief and possible outcomes. In line with the design brief, the concept was designed, prototyped, and tested.

DELIVER
In the last phase, the final concept is delivered. The concept is introduced by explaining its purpose, characteristics, context and by listing its values. Finally, the concept is further described by showing a blueprint and a scenario of the tool, explaining how the tool contributes to the project aim. The project is concluded by evaluating the design and stating last recommendations.

Figure 4 presents the report chapters linked to these four phases of discovery, defining, delivering, and developing.

01 | Introducing the project

02 | Understanding the context

03 | Analyzing all findings

4.0 | Defining the brief

5.0 | Developing the tool

7.0 | Delivering the tool

8.0 | Concluding the project

DISCOVER

DEFINE

DEVELOP

DELIVER
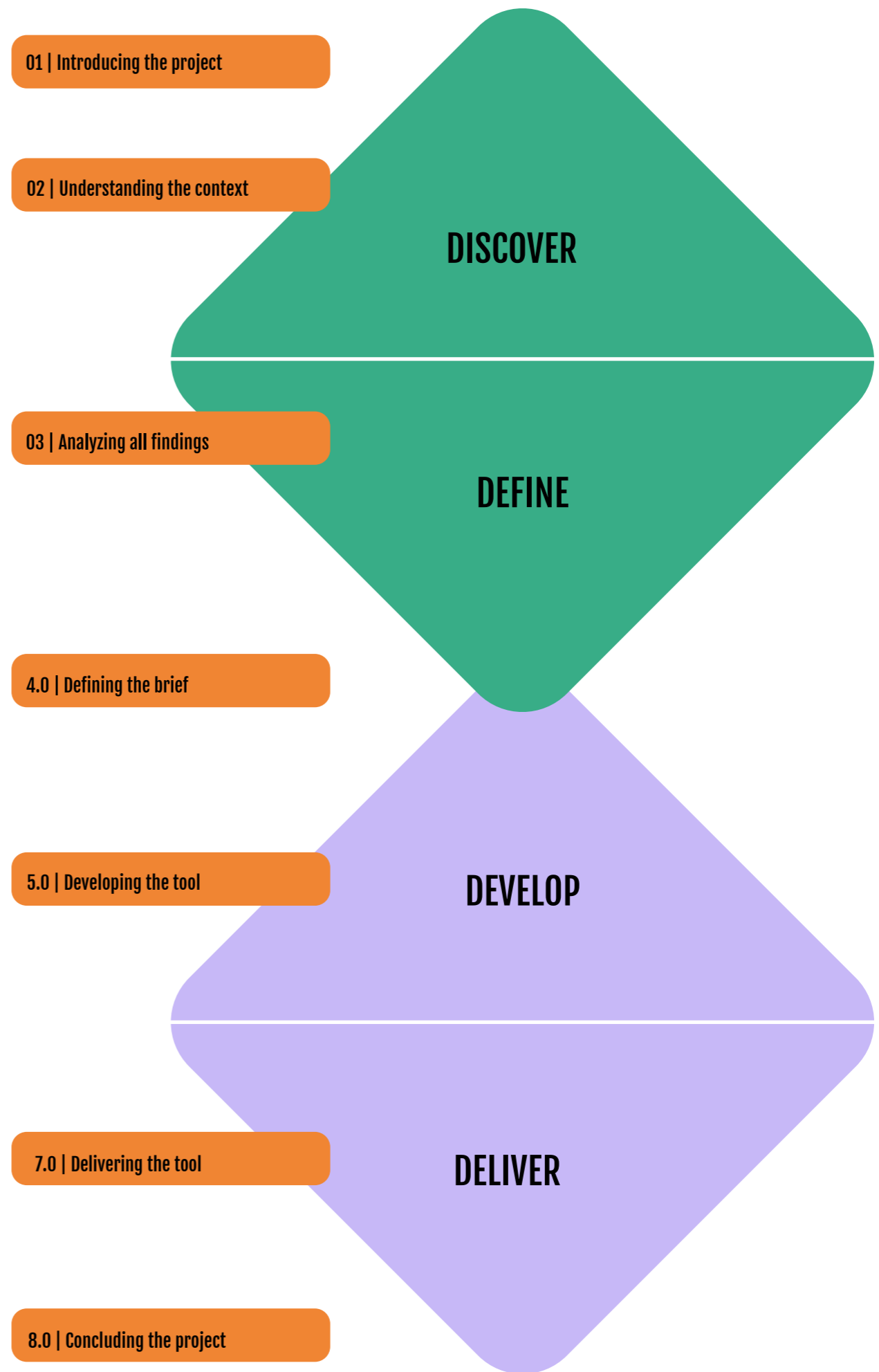
▲ Fig. 4 Structure of the report according to the Double Diamond

02

UNDERSTANDING THE CONTEXT

To scope the project and get a clear understanding of the problem, this part is focused on exploring the context. The goal of this initial exploration is to get an understanding of Guiding Ideas, Selmore, and the clients.

UNDERSTANDING GUIDING IDEAS

UNDERSTANDING GUIDING IDEAS

Guiding Ideas are born and raised at Selmore. This explains that understanding and using them is in Selmore's second nature. However, the Guiding Idea principle still has snags and is not perfect yet.

This paragraph analysis the Guiding Idea as a product. What is a Guiding Idea? What is the shape of a Guiding Idea? How is it formulated? And how is it used? In the first weeks of the project, numerous informal interviews with employees were conducted, and extensive desk research was carried out to answer these questions.
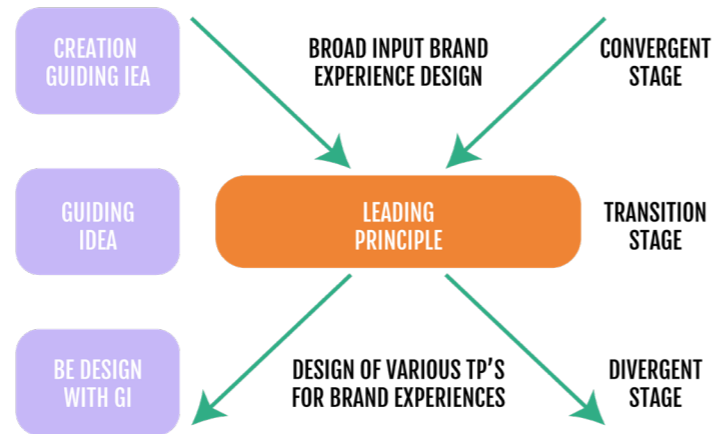
WHAT IS A GUIDING IDEA?

The world around us is changing rapidly. With the technological revolution, the opportunities for brands have grown. The playing field is getting bigger, but not clearer. That is why it is a good idea to have a compass for guidance. Selmore calls this compass a Guiding Idea. Such a Guiding Idea starts from the DNA of the brand. A Guiding Idea must be a fine-tuning of what is already true about the brand, and it should be a starting point for more.

If you compare the Guiding Idea with the leading principle from the study of Calabretta et al. (2019), the Guiding Idea principle works similarly. Figure 6 demonstrates the leading principle next to the Guiding Idea principle. In that figure, you can see that the convergent stage is about bringing all information to one central idea. Calabretta et al. (2019) calls that transition stage the leading principle. In this context, that is the Guiding Idea. The divergent stage then is the application of that central idea on the Brand experience design. This application of the idea is the so-called: divergent stage.

A GUIDING IDEA IS AN INSPIRATIONAL SENTENCE THAT CAPTURES EVERYTHING THAT A BRAND IS

A GUIDING IDEA IS USED AS CENTRAL IDEA WHEN DESIGNING NEW BRAND EXPERIENCES

▲ Fig. 5 Defenition Guiding Idea

CREATION GUIDING IEA

GUIDING IDEA

BE DESIGN WITH GI

BROAD INPUT BRAND EXPERIENCE DESIGN — CONVERGENT STAGE

LEADING PRINCIPLE — TRANSITION STAGE

DESIGN OF VARIOUS TP'S FOR BRAND EXPERIENCES — DIVERGENT STAGE

▲ Fig. 6 Own visual comparing Guiding Ideas with Leading princples (Calabreta et al., 2019)

ASN
zo maakt geld gelukkig

ŠKODA
Zaterdag

KNGF
opent werelden

KLENE
hoe komen ze drop?

LOL
L.O.L.

SEAT
Beat the expected

VAN GOGH
Van Gogh leeft

▲ Fig. 7 A few Guiding Ideas Selmore created
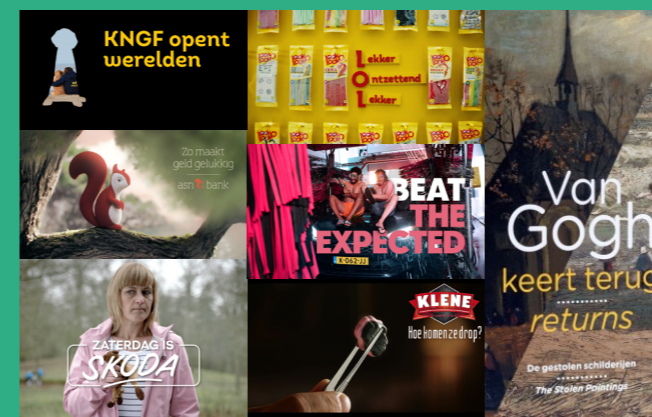
▲ Fig. 8 A few Guiding Ideas in action

SHAPE OF A GUIDING IDEA

A Guiding Idea is an inspirational sentence that captures everything that a brand is in an original way. Guiding Ideas do not have a fixed shape or form. This can be seen in figures 5 and 6, where several Guiding Ideas Selmore are shown.

One of Selmore's showpieces is ASN, which has the Guiding Ideas 'zo maakt geld gelukkig'. This example shows a Guiding Idea can be a sentence that says it all. This Guiding Idea does not need more explanation and is used as the pay-off sentence in communication.

While Škoda, is different in that aspect. Skoda's Guiding Idea is just a word, 'Zaterdag'. Even though 'Zaterdag' is not a sentence, it is still a Guiding Idea central for Skoda. It just needs more explanation.

The Guiding Idea of Van Gogh is 'Van Gogh leeft' also shows another shape. This Guiding Idea is not the pay-off sentence and is not used in any communication. This Guiding Idea is used as an overarching idea to bring all internal projects together.

3 GUIDING PRINCIPLES

A brand strategy cannot stand on its own. Selmore therefore created three Guiding Principles that constantly reinforce each other and are the basis of the Guiding Idea (Fig. 9). A Guiding Idea:

• **...sells** a unique added value that stems from the intrinsic strength to the most relevant target group. This is about finding and selling the values of the organization to the right people.

• **...steers** activities from the intrinsic strength of the organization. This is about steering into the right and desired direction to create a domain.

• **...inspires** the organization and market about the possibilities when those unique forces are scaled. This is about inspiring the organization within that created domain.
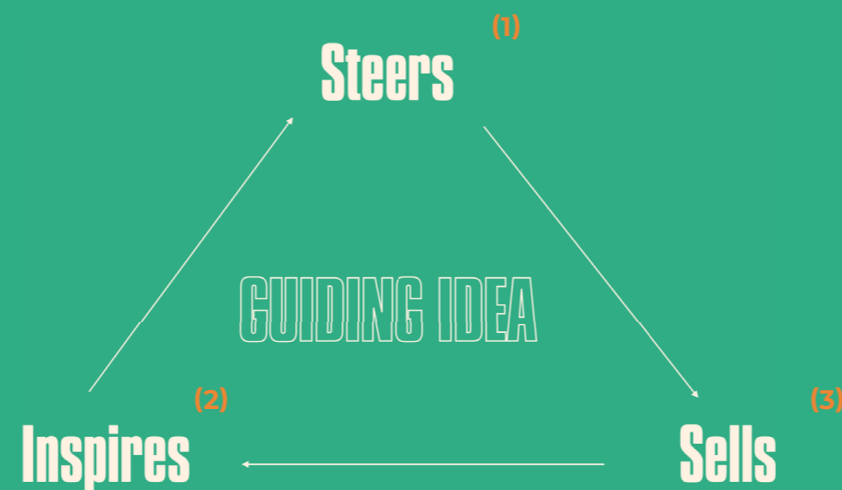
HOW IS A GUIDING IDEA FORMULATED?

The formulation of the Guiding Idea is explained by asking questions to the brand related to the principles. (Fig. 10&11)

· *What is your role?*
  To be able to steer, we need to know who you are.
· *What is your unique offer?*
  To be able to sell, we need to know what added value you offer your target group.
· *What is your wildest dream?*
  To inspire, we need to know where you want to go.

During on of the first sessions Selmore has with the clients, they try to answer these questions together since the answers have to come from the brand. Figure 12 demonstrates how this works for ASN.

HOW DOES A GUIDING IDEA WORK?

This three guiding principle piramide format is the unchanging heart of the Guiding Idea. But combined with other goals, the outcome changes. The Guiding Idea can be applied on for example, innovation goals, business goals, communication goals, HR goals, etc.

Steers (1)

GUIDING IDEA

Inspires (2)   **Sells** (3)

▲ Fig. 9 The Guiding Idea principles

Your role (1)

GUIDING IDEA

Wildest dream (2)   **Unique offer** (3)
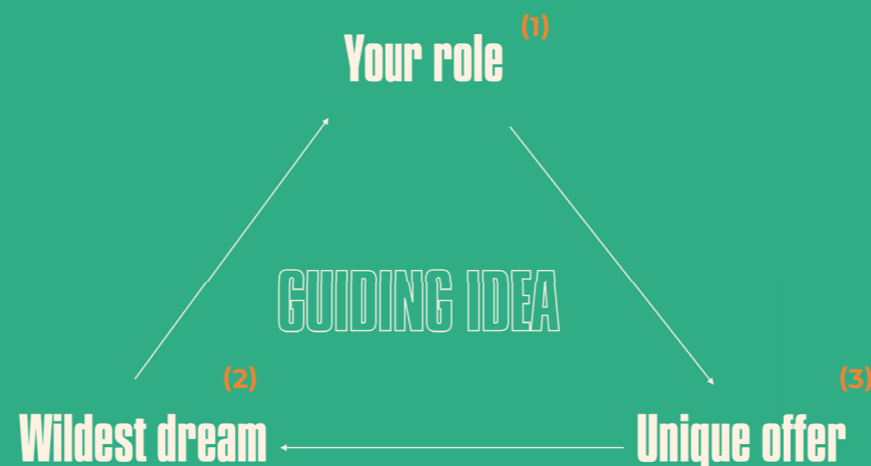
▲ Fig. 10 Formulation Guiding Idea 1/2

What do we do differently? (1)
Category description + unique addition to category

GUIDING IDEA

Description of long-term goal: (2)
If business continues to grow, how can added value be scaled?

What do we offer? (3)
Unique added value + specific target group
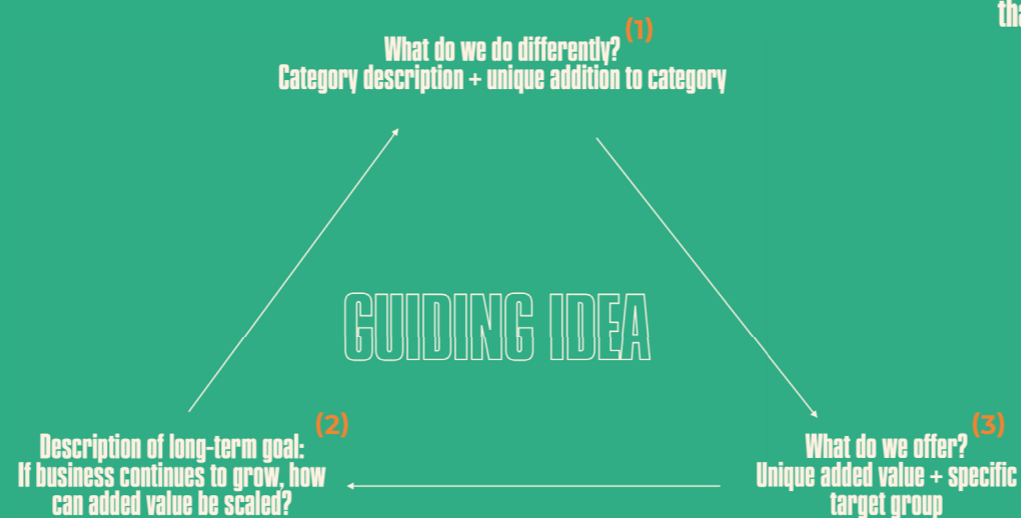
▲ Fig. 11 Formulation Guiding Idea 2/2

Private bank that does not have financial, but social goals as pillars: biodiversity, climate and human rights

ASN
Zo maakt geld gelukkig

The more customers we have, the more impact we can make on our three pillars. The greater the amount of money that can be used for great things.

Financial products for anyone looking for ways to make the world more beautiful/sustainable

▲ Fig. 12 The Guiding Idea principles applied on ASN

CONCLUSION

If you look at the Guiding Idea, as if it is a product, you can divide it into separate aspects of the Guiding Idea(Fig. 13).

| GI CREATION | GI CONTENT | GI SHAPE | GI USE |

▲ Fig. 13 Aspects of a Guiding Idea

The current Guiding Idea format is mostly focused on what a Guiding Idea is, why you need a Guiding Idea as a brand, and how the Guiding Idea is formulated. It lacks structure on how to use a Guiding Idea in practice.

Understanding the GI is probably already challenging for some clients, and applying it might even be more challenging. For Selmore, using the GI is easy because it is their second nature. With all their experience, they are the Guiding idea masters. The last step of applying the Guiding Idea to multiple goals and different aspects of an organization is not as easy as 1+1. This might even be the most challenging part of the Guiding Idea principle, and it is exactly there that Guiding Ideas come to life. The field of the Guiding idea application will be an essential field to research.

Currently, Selmore is looking into improving and creating more structure in the Guiding Idea format themselves. They do this for a couple of reasons:
- To get more structure in their way of working, since now it is like re-inventing the wheel every time they make a new Guiding Idea.
- To be able to sell the Guiding Idea better to future clients. If you know exactly what you sell, you sell more.
- To get better, more structured Guiding Ideas in the end.

The fact that Selmore is looking at giving their way of working with Guiding Ideas more method is a good step since the Guiding Idea principle definitely is not a finished product yet.

In the past few years, Selmore has been able to create many Guiding Ideas. Four Guiding Ideas are selected to analyze in more detail. This selection is made to get a broad understanding of Guiding Idea usages while not studying all of the Guiding Ideas ever created.

Since the aim of this project is to bridge the gap between Guiding Ideas and putting them to practice, the case selection is based on the following parameter:
How the Guiding Idea is used by the client.
This is based on what could be seen from the 'outside'. This parameter will help in gaining knowledge in the actual application of Guiding Ideas.

To get an overview of the entire Guiding Idea process, up to and including the use of the Guiding Ideas, four case timelines will eventually be created. These will provide in-depth insights into the successes and flaws during the Guiding Idea trajects of the selected cases. Based on those insights, case-specific conclusions can be made. The data will also be analyzed with a qualitative review to draw general conclusions.

The four cases will also serve as selection criteria for the internal and external interviews.

ASN, ZO MAAKT GELD GELUKKIG
They have been working with Selmore for quite a long time now.
Based on the new propositions, they seem to work with the Guiding Idea properly.

KLENE, HOE KOMEN ZE DROP?
They have been working with Selmore for quite a long time now.
Based on the most recent product development, they seem to not work with the Guiding Idea properly.

KNGF, OPENT WERELDEN
They have been working with Selmore for a short time now.
They should have started working with the Guiding Idea, but that is not visible yet.

VAN GOGH, VAN GOGH LEEFT
They have been working with Selmore in the past.
Based on their most recent campaign, they still seem to be working with the Guiding Idea.

▲ Fig. 14 The four selected Guiding Ideas

CHAPTER 2.3
UNDERSTANDING SELMORE

Since Selmore is the Guiding Idea expert, they have a lot of knowledge about the context of Guiding Ideas. At the same time, they also have several assumptions about it that have to be questioned.

INTERVIEW APPROACH
To create an in-depth understanding of the Selmore side of the context, qualitative research is the most effective method (Myers, 2009).

The interviews lasted one hour and were semi- structured to be able to go in-depth on certain topics. The semi-structured interviews were personal, and there was room for informal conversations in order to dig deeper and get more honest responses (Birks & Mills, 2015). The complete interview guide can be found in Appendix C. The interviews were video recorded and transcribed, making it possible to structure and analyze the raw data in chapter 3 carefully.

The topics discussed in the interview are the following:
· Guiding Ideas in general.
· The process of creating Guiding Ideas.
· The way of working with Guiding Ideas.
· Their perspective on how the clients should use the Guiding Ideas.

These topics were used as guidance during the semi-structured interviews.

PARTICIPANT SELECTION
For this research, I wanted to speak to someone:
· Who recently joined the company
· Who has been working at Selmore for a long time
· From the creative direction
· From the strategy department

Besides those sample criteria, I made sure I spoke to at least one employee of every case selected in chapter 2.2 . I interviewed until the information saturation point was reached (Faulkner & Trotter, 2017). This was after seven interviews.

ASSUMPTIONS
From the internal interviews, it appeared that Selmore has assumptions about the context and the problem. Design disciplines such as strategic design can offer alternative solutions that question the assumptions that subtend the actual problem (Calabretta & Gemser, 2017). This can result in a reframing of the challenge and ultimately point towards unexpected solutions. Therefore, it was decided to collect these assumptions and group them into clusters. These detected assumptions are made into questions that give guidance in the external research with the clients (appendix D). An overview of these clusters is presented in figure 15.

GI CREATION
Assumption: GI Creation is an art that we can not explain in words. You can only learn it from practice and experience.

TACIT KNOWLEDGE
Selmore sells GI's, but what is a GI, and how do we make it? That is a question that is very hard to answer, even for Selmore themselves. How the GI is created appears to be hard to explain in words. Such skills and knowledge can be called: tacit knowledge. Tacit knowledge is intangible knowledge acquired from experience and insight (Leonard & Sensiper, 1998). You will recognize it in people with competence and expertise.

If you can not explain in words how you create GI's, how can you teach others that 'trick'? This sharing and learning of the tacit knowledge are now mostly done with an example, so-called show your work (Bozarth (2014). To learn the ' trick,' new creatives at Selmore look at previous work and try to see how the 'trick' is done

BACKWARDS ENGINERING
Even tho describing the process of creating a GI is hard. Still, one thing stood out. They can explain this 'art of creating a guiding idea' by calling it backwards engineering. Creatives mostly think about what kind of campaigns they would create and then work back to what GI suits that.

GI CONTENT
Assumption: A guiding idea is created from the brand's core and is therefore always easy to embrace for the brand.

OUWE WIJN NIEUWE ZAK
When trying to understand better what a guiding idea is for a brand, it appeared that a guiding idea is mostly the things that are already in the brand. But then said differently. It is assumed that because a guiding idea stays close to what the brand already is or believes in, it makes it easy for the organization to understand and embrace.

GI SHAPE
Assumption: Every Guiding idea needs a specifically tailored deliverables set.

NO STANDARD SET OF DELIVERABLES
There is no consistency in the shape of a guiding idea. Everybody calls a lot of different deliverables, which is different for every project. Since they assume that every case needs its specially tailored deliverable set, they try to reinvent the wheel during every project, which is not efficiently working.

GI USE
Assumption: A Guiding Idea is easy to understand. Clients just can't apply it in the right way.

EASY TO SNAP
All GI's are easy to understand, according to Selmore. But do clients really get what a guiding idea is? What should it do? How should they use it? Or are clients just very enthusiastic at the final presentation and don't know what to do after? There is little aftercare after this moment, and Selmore has no idea how the clients receive it in their organization.

TACIT KNOWLEDGE
As mentioned before, the creation of GI's is hard to explain in words. The same goes for the use of GI'S. But if you can not explain how you work with a GI, how can you learn it to new employees and clients? Also, examples are the most used stimuli when presenting the guiding idea to clients. But the study of Sio et al. (2015) suggests that giving examples stimulates fixation, which could be the cause of clients using the guiding idea too literally.

◄ Fig. 15 Selmore's assumption about the context

UNDERSTANDING THE CLIENT

UNDERSTANDING CLIENTS

The external interviews with the clients bring exciting information to the light. Understanding the clients' side of the context is crucial to bridge the gap between Guiding Ideas and putting it to practice.

INTERVIEW APPROACH
In-depth external interviews with the clients are done to understand the deeper meaning of their actions, reasons, and experiences. As mentioned in the previous paragraph, during these interviews, the assumptions of Selmore are tested. This helps in finding the actual problem to solve (Calabretta et al., 2016) and eventually bridge the gap between the Guiding Idea and putting it to practice.

Even though the research had to be conducted entirely digitally (making this approach more challenging), adjustments were made to obtain an in-depth understanding of the clients' experiences. This was done in a generative way. Also, for the external semi-structured interviews, an interview guide is used (appendix C). The interviews were video recorded and transcribed, making it possible to carefully structure and analyze the raw data in chapter 3.

The topics discussed in the interview are the following:
· Guiding Ideas in general.
· Their Guiding Idea.
· Their experience of working with Selmore.
· Their experience of working with Guiding Ideas.
· Their way of working with Guiding Ideas.

PARTICIPANT SELECTION
To get the full picture of 'others working with the Guiding Idea', the decision is made to speak to both clients, as clients of clients,

The clients are selected based on the four cases from chapter 2.2.

This is done to receive general information about how the clients use the Guiding Ideas. Additionally, case-specific information to fill in the case timelines is uncovered.

For every case, at least two people are contacted. Since it appeared hard to arrange meetings with the clients, the client from Škoda is also interviewed to have enough external input for the research. In the end, I spoke to nine clients.

BRANDS OR ORGANIZATIONS
During the interviews, it appeared that Selmore and clients have different meanings attached to the word 'brand'.

SELMORE   "BRANDS" = ORGANIZATIONS

CLIENTS   "BRANDS" ≠ ORGANIZATIONS
               "BRANDS" = MARCOM

For Selmore the 'brand' is equal to the organization as a whole. This is not the case for clients. For clients 'brand' does not mean the entire organization. It is associated with Marcom.

GUIDING IDEA

SELMORE

CLIENTS
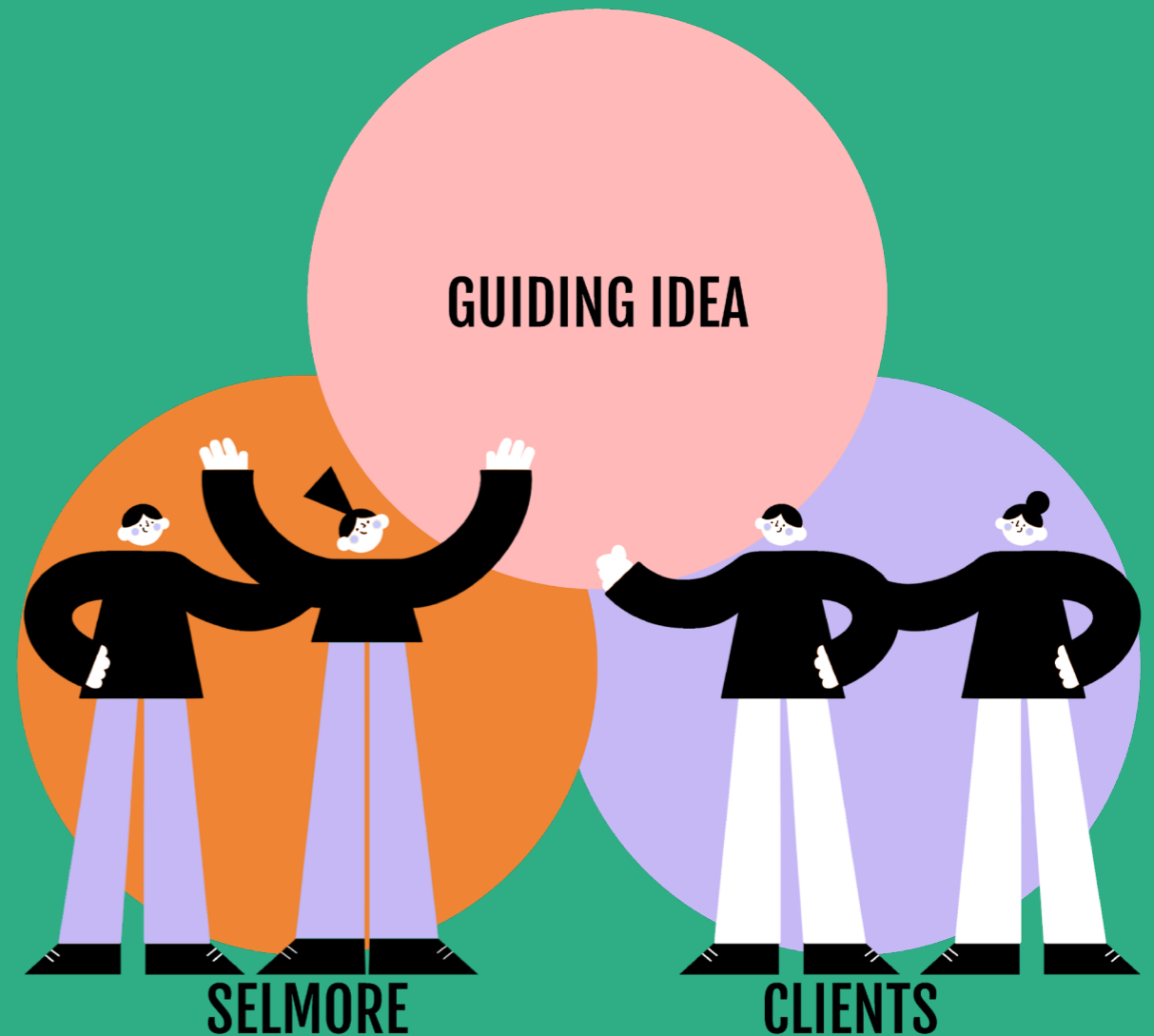
▲ Fig.16 Understanding of the context by understanding the three search areas

03

ANALYSING THE RESEARCH

This chapter is about converging all of the unstructured research findings into valuable insights. For this project, this means the data is used to create four case timelines to get case-specific insights. Additionally, the qualitative data from the internal and external interviews are analyzed to create a general model for the use of Guiding Ideas.

FOUR GUIDING IDEAS

Analyzing the four Guiding Idea cases shows that not everything is as it looks. Even when it seems like the Guiding Idea is used correctly, there is more behind it to uncover.

The four selected cases were analyzed to provide an in-depth insight into the successes and flaws during the Guiding Idea trajects. The timelines have been created based on the internal and external interviews and therefore give a balanced view of the Guiding Idea traject. The case timelines can be found in appendix F.

This paragraph contains the summary of the findings, together with a visual of the key takeaways per case (Fig. 17). A more extensive version supported with proof quotes can be seen in appendix G.

GENERAL SUMMARY
As the reason why clients come to Selmore differs, the Guiding Idea's usage is also different. The clients who want a communication idea expect a communication idea and use it with that purpose. Selmore is simply seen as a Marcom agency.

The clients who see the bigger potential and use a Guiding Idea more as brand idea have a significant role in that themselves. They either came for something bigger than communication or acknowledged that a Guiding Idea was actually exactly what they were looking for.

Different expectations of the clients are an influencing factor on the Guiding Idea's functioning. This can be seen with Klene and Van Gogh. Klene came for a communication idea, so they just use it as

a communication idea. Van Gogh, came for a communication translation of their positioning. They also wanted more internal coherence in the company, which resulted in Van Gogh also using the Guiding Idea more for that purpose.
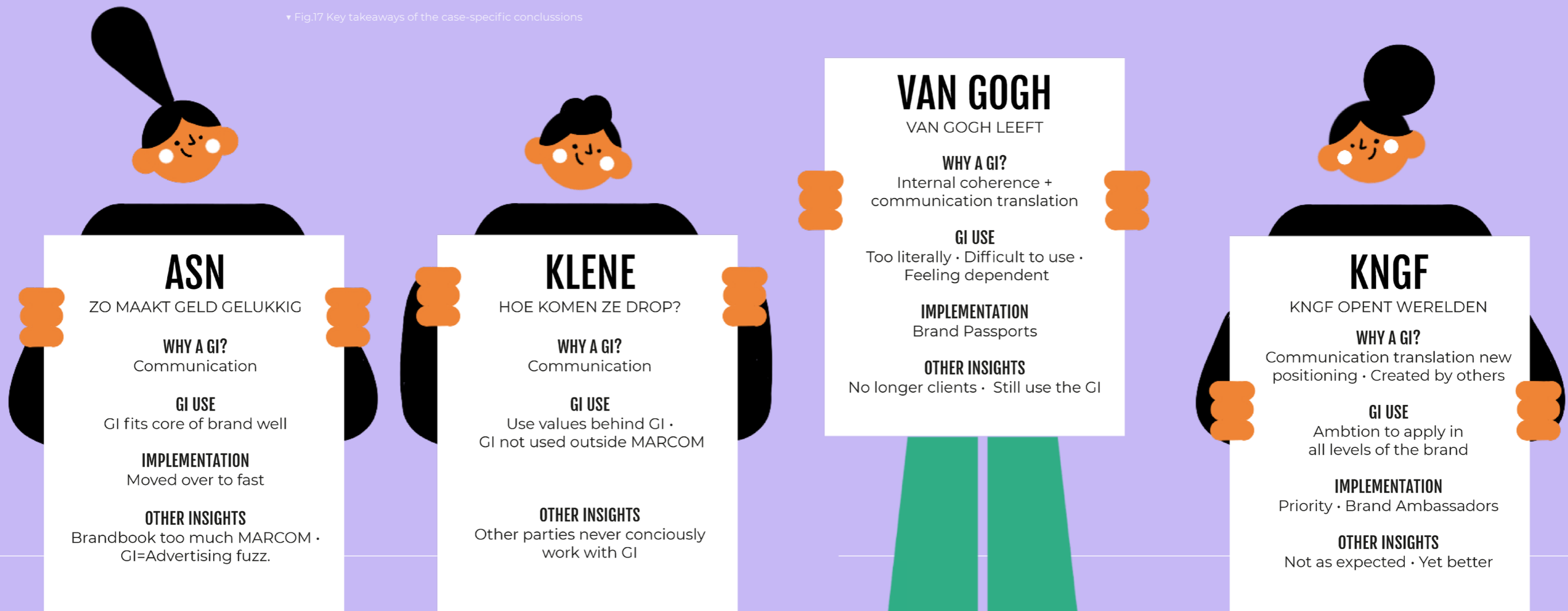
At first glance, ASN seems to have mastered the Guiding Idea. Even for them, the Guiding Idea remains primarily a communication application. Through the long collaboration, a lot of trust has been created, which allows Selmore to help more outside of communication.

When a Guiding Idea is more used as the potential brand idea, there is a significant role for the clients themselves. In the cases of KNGF and Van Gogh, both clients did their homework before starting the Guiding Idea traject.

They gained prior knowledge on what they wanted and how they would achieve it. They also already saw the value of a central idea to a brand.

Also, as can be seen in all the cases, organizations needed more time to let the Guiding Idea float. The implementation was moved on rather too fast or was even completely lacking. ASN had the feeling that if there would have been more time and attention for the implementation, the Guiding Idea would have been embraced better and in more levels of the organization. Clients were mainly responsible for the implementation themselves (KNGF's brand ambassadors & Van Gogh's brand passports). Also, the approach of using the Guiding Idea and its success, therefore differ over the cases.

▼ Fig.17 Key takeaways of the case-specific conclusions

VAN GOGH
VAN GOGH LEEFT

WHY A GI?
Internal coherence +
communication translation

GI USE
Too literally · Difficult to use ·
Feeling dependent

IMPLEMENTATION
Brand Passports

OTHER INSIGHTS
No longer clients · Still use the GI

ASN
ZO MAAKT GELD GELUKKIG

WHY A GI?
Communication

GI USE
GI fits core of brand well

IMPLEMENTATION
Moved over to fast

OTHER INSIGHTS
Brandbook too much MARCOM ·
GI=Advertising fuzz.

KLENE
HOE KOMEN ZE DROP?

WHY A GI?
Communication

GI USE
Use values behind GI ·
GI not used outside MARCOM

OTHER INSIGHTS
Other parties never conciously
work with GI

KNGF
KNGF OPENT WERELDEN

WHY A GI?
Communication translation new
positioning · Created by others

GI USE
Ambtion to apply in
all levels of the brand

IMPLEMENTATION
Priority · Brand Ambassadors

OTHER INSIGHTS
Not as expected · Yet better

QUALITATIVE DATA ANALYSE

Proper use of Guiding Ideas is influenced by numerous factors. This paragraph explores these factors and shows how they are related to each other.

The previous paragraph showed Guiding Idea case-specific conclusions, this paragraph is about finding general conclusions about the use of Guiding Ideas. This is done with a qualitative data review on the data gathered from the internal and external interviews.

INTEGRATION
After preparing, planning, conducting, and transcribing all the interviews, they were analyzed with a qualitative data review. The complete description of this process can be found in appendix H.

This section highlights the identified final key insights gained and the relationship between the themes that emerged from the data (Urquhart, 2012). To create a good overview of these relationships, an integrative diagram (Fig.18) is developed according to Spradley's Approach to Interpretation (2016).

QUALITATIVE REVIEW
This section is about making the conclusions understandable. It's about creating a coherent story about the figure that organizes the findings by describing the themes and explain how they fit together.

By further iterating on the integrative diagram, the general model was created. This model was developed according to the structure of Kester et al. (2011) with keeping in mind that I wanted to get insight into how a Guiding Idea is used.

Pratt (2009) states that you have to show your data in a clever and organized way. Either in the body of your paper and tables as through "power quotes". For each theoretical theme, a table explaining the meaning of that theme is set out.

The tables specified the constructs by giving their definition and a proof quote to back this up with raw data. Additionally, for every construct, a link to the existing literature was made. At last, there is a column to explain why this construct, in this context for Guiding Ideas, differentiates from existing literature. This last column is essential in concluding the research.

To make you familiar with the overarching themes and their relations, this section first explains the model (Fig. 19) in general terms and then details the underlying definitions in the tables. Summarizing all findings is done by writing a storyline narrative at the end of this paragraph.

GENERAL STRUCTURE
OF THE PROPOSED MODEL FIG.14
The success of a Guiding Idea highly depends on its functioning. In the general model, there can be seen that the Guiding Idea functions as its full potential (brand idea) or as a communication idea (big idea).

Three big themes influence this functioning of the Guiding Idea: the basis of the Guiding Idea, how it is used, and other influential factors.

How good a Guiding Idea functions also depends on the Guiding Idea itself. That is about the attributes of a Guiding Idea that make it in the basis, a good Guiding Idea.

When using a Guiding Idea while designing brand touchpoints, a certain level of skills is required, and therefore the usages have to be learned in a sense.

Other external factors influence the functioning as well. There are positively and negatively influential factors.
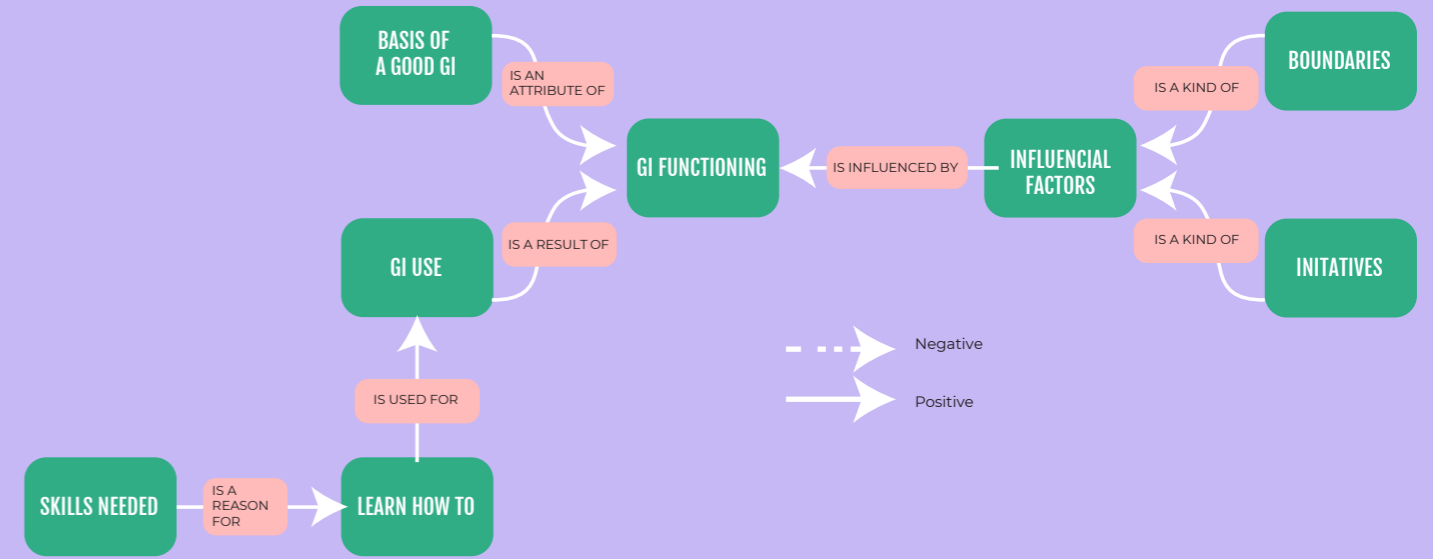
INTEGRATIVE DIAGRAM

▲ Fig.18 Final integrative diagram according to Spradley (2016)
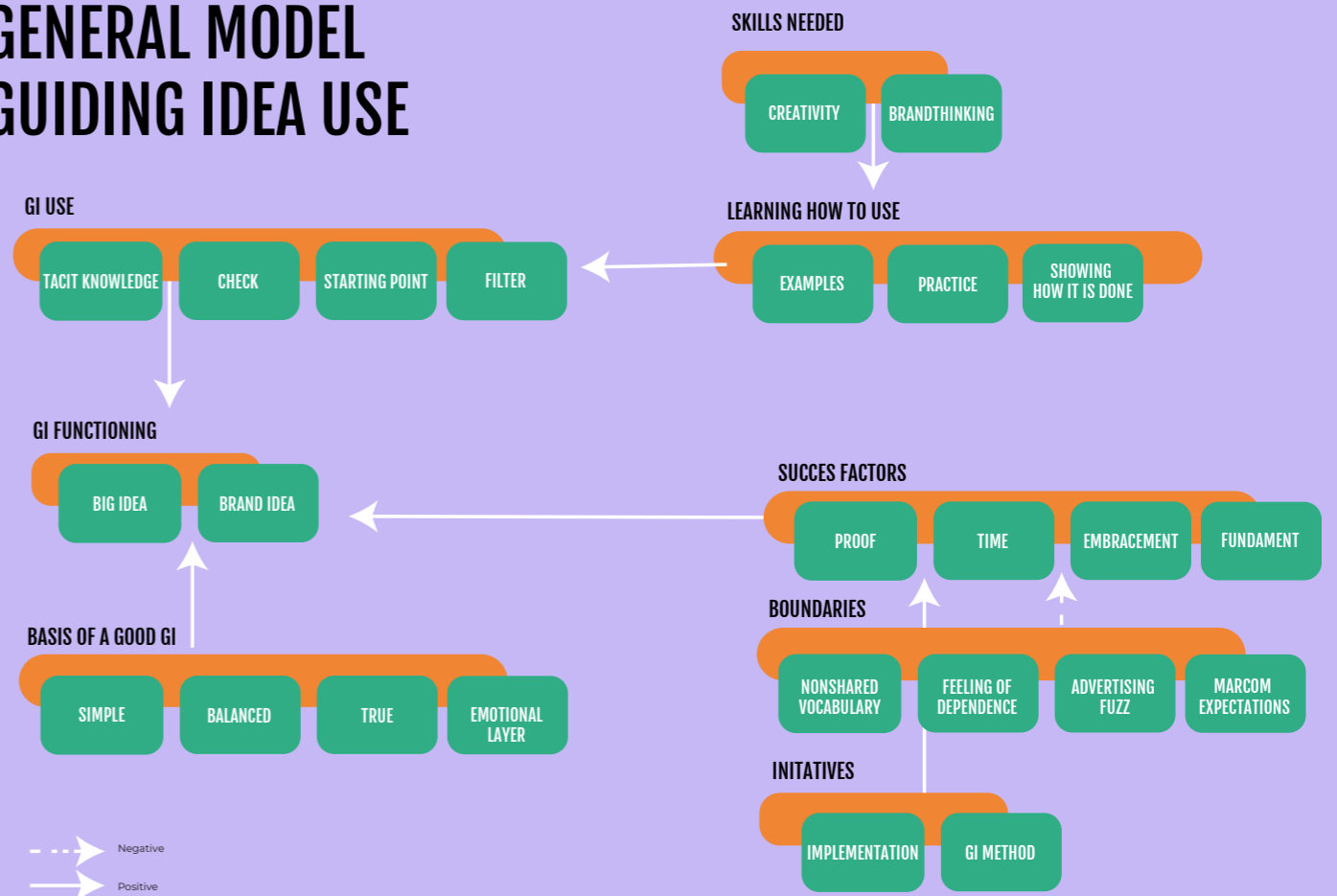
GENERAL MODEL
GUIDING IDEA USE

▲ Fig.19 General model for the use of Guiding ideas

TABLE 1. SKILLS NEEDED

From the analysis of the interviews, it is uncovered that a certain level of skills is needed to use the Guiding Idea properly. This finding meets the results of Calabretta et al. (2019), which suggest that designers may need to have the skills to use a broad range of generic design tools in BE design. The two skills that are found to be essential for Guiding Ideas are creativity and brand thinking.

CREATIVITY
Individual creativity is important, exciting, and even crucial to businesses (Leonard & Sensiper, 1998). Creativeness is essential for creating good ideas. A good idea must be novel (Gonçalves et al. 2012). Especially in designing various brand touchpoints, where novel ideas are vital for staying ahead of competitors. Using the GI asks for a certain level of creativity. Not just for coming up with creative ideas but also for working with Guiding Ideas. A Guiding Idea is a central idea, from where you can start thinking and developing new ideas. A Guiding Idea itself is about setting a goal and thinking about how to get there. You have to use a form of reversed engineering to come from the goal to what you have to do to achieve that goal. This asks for a certain level of creative thinking.

BRANDTHINKING
Building a brand is becoming more important. It gives the main points of differentiation for your organization and creates a competitive advantage (Pamfilie & Croitoru, 2018). To build a brand, you need a certain level of brand thinking. Brandthinking is seeing and approaching your organization as a brand. It can also be called brand orientation. Brand orientation is a management philosophy that places the brand at the heart of organizational decision-making. An organization has to see itself as a brand and put it at its heart to work on it consciously. This is something that, in practice, is often lacking. Many organizations don't see themselves as brands, and they relate brands with Marcom.

What I can tell Selmore. That perhaps some organizations are not as far along in brand thinking. - Van Gogh

This lack of brand thinking makes it more challenging to achieve the common goal: building a solid brand through designing various brand experiences.

TABLE 1. SKILLS NEEDED

Construct	**CREATIVITY**	**BRANDTHINKING**
Definition	The ability to use creativity, plays a big role when using the GI. It's about the use of imagination or original ideas to create something new.	Seeing and approaching your organisation as a brand is called brand thinking.
Proof quote	It requires a little extra creativity. Only the translation into these working terms was not always easy, then you also run into certain limits of creativity of people. - Van Gogh	I'm convinced that if you just, well, just build your brand and come up with a consistent distinctive story, that in the long run that's always going to contribute to your success - SKODA
	It also depends on how creative a client itself is. You still need good people. - Selmore	
Link to existing literature	Whiles most managers agree that innovation and creativity are essential to assuring longterm succes, many struggle with realising it in their busissness and translating it into everyday reality.	A correct and efficient management of a brand supports the creation of strong emotional relationships with consumers, bringing competitive advantages, especially by increasing their loyalty.
	(Stamm, 2021)	(Pamfilie & Croitoru, 2018)
Differentiation from literature	Not every person is as creative as others. Creativity is something that not all clients consiously own as a skill and that is something you have to take into account.	Brandthinking is actually a skill, that not all organisations have. Organisations dont specifically see themselves as brands but relate it to Marcom.

TABLE 2. LEARN HOW TO USE

The construct of 'learn how to use' is based on the findings that the usages of the Guiding Idea have to be learned. Especially clients who have never worked with a Guiding Idea before have to learn how to use it. Also, for new employees of Selmore, this is something to learn. The three most essential constructs uncovered from the data about how this is done are learning by examples, showing how it is done, and learning through practice.

LEARNING BY EXAMPLES
Learning by examples is one of the most used teaching methods in general, also in this context. By showing examples of how the Guiding Idea could be used, Selmore tries to show how the Guiding Idea comes to life and how it should be used.

You need concrete examples to show, how it comes to life. -Selmore

But these examples are mostly about showing the result and about what the Guiding Idea could do. Design fixation occurs when people unconsciously reuse elements of examples, disregarding their appropriateness (Cardoso & Badke-Schaub, 2009; Jansson & Smith, 1991). It can hinder the development of other ideas, resulting in less original concepts(Cardoso et al., 2009, Jansson & Smith, 1991). This is the case with Guiding Ideas since Selmore experiences that clients use the Guiding Ideas too literally.

SHOWING HOW IT IS DONE
Showing how it is done is an extension to the learning from the examples of results. Selmore could show how a Guiding Idea is used by showing how steps are done and how the goals are followed. A pitfall of this learning method is that showing how it is done is not that easy. The use of a Guiding Idea is hard to explain in words, and the process steps of the method are not fixed. The level of showing how it is done is now mainly about showing the beginning and the result.

In contrast, it is essential to know how to get there. The effect of this can be seen in the clients using the Guiding Idea too literally and just copying it. In that case, you don't actually show how it gets done, but just tell what gets done.

'Knowing what gets done is not the same as knowing how it gets done.' - Bozarth, Jane. 'Show Your Work.'

PRACTICE-BASED LEARNING
Properly using a Guiding Idea is something that you learn by doing and experiencing. This applies to new employees at Selmore and for clients. Yet, learning from practice can only be realized after completing extended periods of practice in authentic practice settings.

TABLE 2. LEARN HOW TO USE

Construct	LEARNING BY EXAMPLES	SHOWING HOW IT IS DONE	PRACTICE-BASED LEARNING
Definition	Selmore uses examples for learning others how to use the GI. These examples of how the GI could be used are shown in the deliverables. Also Selmore employees look at previous work as examples.	Showing how something should be done. A kind of demonstration of how a successful performance is done.	With practice you will eventually become better in using the GI.
Proof quote	The examples then help to make it concrete for the client. And we ourselves look at previously made work, to extract how it is used aswell. We try this with different examples and preferably in different areas. -Selmore	You can explain to people how to do it, but one time, one time demonstrating is the best thing. -Selmore	It just comes naturally to them and that also comes from having a lot of experience from practice. -Selmore
Link to existing literature	The impacts of examples on creative design : explaining fixation and stimulation effects (Agogué et al., 2013)	This is the strategy used to demonstrate examples of what you want to teach. Showing how something works will help the learner see how the information you told them is applied. (Gardner, 2021)	Practice-based learning—the kind of education that comes from experiencing real work in real situations—has always been a prerequisite to qualification in professions (Billett, 2010)
Differentiation from literature	Selmore not only uses examples to learn others how to use a GI, but also to bring the GI to live. The trouble with learning by examples is that people get to fixated on the examples and just copy it, which results in too litteral usages.	Showing in a concreate way how to use a GI is difficult for Selmore. Besides that it is hard to explain this usages in words, there also is not a fixed way of using it.	Learning from practice can only be realised after completing extended periods of practice in authentic practice settings. This is not happening if you don not practise using the GI.

TABLE 3. BASIS OF A GOOD GI

The theoretical construct 'basis of a good Guiding Idea' is originated from the super theme about the content of a good Guiding Idea and what makes a good Guiding Idea. The data revealed four essential aspects of a Guiding Idea that would form the basis of a good Guiding Idea.

EASY TO UNDERSTAND
A Guiding Idea should be easily understood and should not need much explanation.

It just has to be so simple that everyone understands it and easily sees what you can do with it. -Selmore

As beautiful as this sounds, making things simple for everyone is not that easy and is now often neglected. Being easy to understand might be the case for someone who created the idea themselves, but harder for someone who did not make it.

BALANCE COORDINATION AND INSPIRATION
A Guiding Idea should give guidance and inspiration for designing brand touchpoints. There should be a balance between those two (Endrissat et al., 2016). As found in the data, steering in a direction automatically inspires. This fits the theories of Mednick (1962) and Rietzschel et al.(2007) that associative thinking is a way to achieve creative solutions

TRUE
A Guiding Idea is created from the brand's core, from what a brand stands for and believes in. An excellent Guiding Idea, therefore, should always be accurate. This information used to find this core addressed the company's past, current, and desired future situation.

EMOTIONAL LAYER
Using an emotional element may help define a Guiding Idea (Calabretta et al., 2019). As related to what a CEO of a design agency in the research of Calabretta et al. (2019) says:

GI designers try to touch a nerve by appointing the personality of the brand and the emotional side of the brand.

TABLE 3. BASIS OF A GOOD GI

Construct	EASY TO UNDERTAND	BALANCE OF COORDINATION& INSPIRATION	TRUE	EMOTIONAL LAYER
Definition	A good GI should be simple and easy to understand for anyone. Should not need much explantion and should speak for itself.	A good GI steers into directions and inspires for new ideas, while doing it in multiple levels of a organisation.	A GI should stay close to the brands DNA and what the brand truely stands for.	The emotional layer, adds more emotion to what you are saying or doing.
Proof quote	It must be simple, because you do not need too much text and explanation. -Selmore	A GI should also inspire, so if it's good, it also automaticly steers in the right direction. -Selmore\n\nSo in this way, the GI principle also worked as a kind of guiding and hopeful inspirational vehicle to develop things. -Van Gogh	is a GIidea, it must of course already be in the brand. Selmore always says: it has to come from your DNA, so it has to really fit your brand -Selmore\n\nThat was all already in the core -ASN	It is all very rational, but of course there is often an emotional layer in it as well. -Selmore\n\nThe emotional layer helps to get more feeling into it -Millford
Link to existing literature	The challenge with boundary objects is to develope mutually understood representation that is easy to understand and does not need explanation or other knowledge.\n\n(Oldenburg, M, 2019)	Object have and active role in Balancing coordination and creative freedom .\n\n(Endrissat et al., 2016)	Information about the brand included brand values, brand identity or brand DNA, brand perception, and brand image is used in creating a LP.\n\n(Calabretta et al., 2019)	Although our data do not provide sufficient clarity on how the LP is created, we found preliminary evidence for the fact that LP seems to be related to the emotional elements of brand positioning and brand personality.\n\n(Calabretta et al., 2019)
Differentiation from literature	It is now too often assumed a GI is simple and easy to understand. This is because Selmore has been working with the guiding idea longer and understands it very well already.	While a good GI can steer and inspire multiple levels of an organisation in designing new brand touchpoints, this is actually mostly happening in communication. Steering, inspiring more and other touchpoints is not happening often.	A GI is now often created by first diving deep into what the organisation and discovering their core. By doing this Selmore tries to graps the truth of the brand and just tell it from a different angle.	Adding more emotion to what you are saying and doing as brand helps in building a strong brand. This emotional layer is received as pleasant addition.

TABLE 4. GI USE

The fourth table that is developed to explain that the general model of Guiding Idea usages is actually about how the Guiding Idea can be used. In the interview with both Selmore and the clients, I found four usages.

TACIT KNOWLEDGE
Overall, the actual use of a Guiding Idea is hard to explain in words.

Yes, good question: how to work with a Guiding Idea... You get a bit of it after some time, but it is never explained.
-Selmore

This is tacit knowledge that is hard for Selmore to transfer. Using the Guiding Idea is an automatism.

Tacit knowledge is a tremendous resource for all activities, especially for innovation. The tacit dimensions of collective knowledge are woven into the very fabric of an organization and are not easily imitated (Leonard & Sensiper, 1998).

Tacit knowledge can be described as the key to generating a competitive advantage over others who don't have that knowledge. Transferring this knowledge is vital in this situation since Guiding Ideas are used by many who do not have that knowledge or experience yet.

CHECK
Both Selmore and the Client use the Guiding Idea as a check. When developing new ideas, they ask themselves: does this fit or contribute to the Guiding Idea? It's also a requirement check before moving on with ideas.

STARTING POINT
Besides using a Guiding Idea as a check, you can also start from that idea. It directs and aligns activities. When always starting from the same point, you will automatically come up with more consistent ideas that fit the Guiding Idea. In the actual situation, it is not as ideal as that. Even while clients say they start from the Guiding Idea, it sometimes still does not fit the outcomes.

FILTER
A Guiding Idea can be used as a filter you put over everything, like Guiding Idea glasses. Looking through such a filter helps in setting the scene. While Selmore automatically uses a Guiding Idea like that, not all clients are familiar with this way of using it.

TABLE 5. GI FUNCTIONING

Construct	BIG IDEA	BRAND IDEA
Definition	Big Idea in marketing and advertising is a term used to symbolize the foundation for a major undertaking in these areas. It's an attempt to communicate a brand, product, or concept to the general public, by creating a central message. This central idea is often created for every new campagne.	A brand idea gives inspiration and guidance in building a brand and designing its various touchpoints, for a longer period of time.
Proof quote	There they call the overarching idea, a big idea - Selmore	A GI can be embraced all the way to products being developed, its broader than communication. The intention is that it will be in all layers of the brand, in all departments. - KNGF
Link to existing literature	But the flip side of that argument is that in an increasingly fragmented communications landscape, the "big idea" is more important than ever. (Marshall, 2015)	We contribute to the BE design literature by suggesting that defining a LP may be an essential step in the design process of brands touchpoints. (Calabretta et al., 2019)
Differentiation from literature	As brands increasingly promise to build things instead of just saying things, the role and perceived importance of the "big idea" is changing and it also becomes more about really proving what you are saying everywhere in your brand internally aswell.	The potential of a GI is to be a brand idea. It the central idea which can give the guidance and inspiration for designing all the touchpoints of a brand. Yet this full potential is not allways met.

TABLE 5. GI FUNCTIONING

As can be seen in the general model (Fig. 19, page 33), the functioning of a Guiding Idea is influenced by the basis of the Guiding Idea, the actual usages, and other influencing factors. Successful functioning of a Guiding Idea is when it is used as a brand idea. While at the other side, the less desired functioning of a Guiding Idea is when it is just used as a big idea.

BIG IDEA
A big idea is a term used in Marcom for a communication idea. This is an idea that stands central in the development of communication and helps to bring fragmented communication together.

You notice that now everything is very fragmented because we have thought from the media, not from the message.
- Selmore

In this splintered Marcom world, it becomes essential to tell a consistent story. A big idea gives guidance and provides consistency over the communication. It is often not for the long term.

BRAND IDEA
The potential of a Guiding Idea is that it can function as a brand idea, which coordinates and inspires all brand builders in designing brand touchpoints. This potential is not met yet, while companies need to align their external promises to their internal operations to a high level of detail (Srivastava & Thomas, 2010). When it becomes more important to prove what you are saying in your communication (Srivastava & Thomas, 2010), the importance of a brand idea also becomes bigger.

Construct	BIG IDEA	BRAND IDEA
Definition	Big Idea in marketing and advertising is a term used to symbolize the foundation for a major undertaking in these areas. It's an attempt to communicate a brand, product, or concept to the general public, by creating a central message. This central idea is often created for every new campagne.	A brand idea gives inspiration and guidance in building a brand and designing its various touchpoints, for a longer period of time.
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TABLE 6. SUCCESS FACTORS

Following the general model, besides the usages and the basis of the idea, a few other factors influence the functioning of a Guiding Idea. The first construct that addresses some of those influential factors are retrieved from the theme about success factors. Success factors acquired to be: proof, time, embracement, and fundament.

PROOF
When trying out something new, a client always wants to see proof that what you are doing contributes to achieving the set goals.

'Clients want it to be successful as soon as possible, of course. So that is why it is also nice if we can do a good project ourselves as quickly as possible.' - Selmore

To prove that a Guiding Idea is helping the brand, you either need to be patient or pull your wallet. And the budget is something mentioned in both internal and external interviews, as something that is never high enough.

TIME
Endrissat et al. (2016) highlights the fact that an object is left to 'float without directions' to let everybody get used to it and change still. This is also evident in the data. The object, such as a Guiding Idea, needs time to settle in the organization. The process of developing a sense of it occurs over time.

EMBRACEMENT
To deliver a strong brand experience, the organization needs to develop strong internal alignment with the brand among internal stakeholders and resources, and strong external alignment with external stakeholders, partners, customers, and consumers (Srivastava & Thomas, 2010).

'Of course, it all starts with support base.' - ASN

From a brand launch to ongoing reinforcement, any marketing effort must first be introduced internally to ensure that every member of the company understands and embraces the story. Embracement helps to let the idea grow and settle in the organization.

FUNDAMENT
When analyzing customer data from the interviews, I noticed that the client's fundament is a critical success factor. When the fundament is good, an idea can better sprout in it. Prior knowledge is part of this fundament.

' We really did our homework very well, in a very careful process. That preliminary process in the organization itself. I think that is very, very crucial for success and you really have to take the time for that.' -KNGF

A client's level of knowledge fundamentally shapes what they are willing to pay for, how much they'll invest, and the timelines in which they'll expect results.

' Selmore, of course, is known for the Guiding Idea. But you would have to be very proactive in this industry to really know all about it as a client.' - Selmore

It will also affect the deliverables that are spelled out in the statement of work. In many cases, their perception of their needs and your discoveries of their problems may not align (Srivastava & Thomas, 2010).

TABLE 6. SUCCESS FACTORS

Construct	PROOF	TIME	EMBRACEMENT	FUNDAMENT
Definition	One of the success factors is proof. A GI must prove itself. Clients need proof of the new idea, achieving their goals.	Undertanding of a object happens over time. A GI needs time to float.	The degree to which a group consider the idea acceptable and reasonable will influence whether something will be supported.	Fundament is the foundation or basis of something. It's about the most important facts, ideas, etc. Prior knowledge is part of this fundament.
Proof quote	It's nice when you've come up with something good, that everyone slowly gets used to it and realises that it's good. Yes, that it's also beneficial yes. -Selmore	If it has not had enough oxygen yet, - Selmore This kind of thing, you really need a while to let that land a little bit. And well, the seeding-harvest principle right - Van Gogh	You actually want a GI, so far into the heads and hearts that they also embrace it at hr, hoping and seeing how they can apply it for example with new staff, or for the introduction or for the onboarding. So that's why the internal journey was so important to create support and embracement. - KNGF	What Selmore doesn't seem to get very well: the internal side of the success. The quality of the GI and Selmore is really good. But you build that on a internal foundation. Because otherwise it's just empty rhetoric, which means it can't really take root in an organisation. -KNGF
Link to existing literature		The process of developing a sense of its meaning occurs over time. (Endrissat et al., 2016)	Internal engagement is vital to the success of any branding initiative. (Bailey Brand Consulting, 2020)	A client's level of knowledge shapes the fundament of the ideas. It's during the earliest stage that client education can go a long way toward setting the tone. (Megalytic Staff, 2018)
Differentiation from literature	Clients need to see proof that a GI is indeed beneficial for their brand and is helping in achieving their goals. This proof is highly connected with money or with time. You either need money to do alot in a short time or clients need to be more patient.	Client needs time to think for themselves aswell and let the GI float for a little. Selmore needs less time, since they created the GI and have been into it for longer and deeper.	The GI is something new and therefor it helps if many people in the organisation stand behind it. Involvement of potential users at the beginning of the projects can result in more embracement.	Half of the success is internal foundation of the organisation. If a GI is to 'take root' internally, it first needs a good foundation on which to do so. There is little attention to this fundament of the organizations.

TABLE 7. BOUNDARIES

Another influential factor that negatively influences the functioning of a Guiding Idea are the boundaries that must be faced. If those boundaries are overcome, that is beneficial for the functioning of the Guiding Idea.

NONSHARED VOCABULARY

Selmore and Clients don't share the same vocabulary. Almost all interviewees used different terminologies while meaning the same. This can cause confusion and misunderstanding when trying to work with each other or for each other. Selmore calls it a Guiding Idea, while clients internally use terms like coatrack, platform, DNA, etc. They use terms that are more recognizable internally.

FEELING OF DEPENDENCE

Clients experience a feeling of dependency on the help of Selmore. They have the idea that they became dependent on Selmore to use a Guiding Idea and that they can't use it themselves. That feeling of being dependent on another company for your work is not something they like. On the other side, Selmore is afraid of losing control and that they would not be needed anymore when the clients can also operate themselves.

MARCOM EXPECTATIONS

The primary reason clients want to work with Selmore is to pull all communication together into a coherent idea. They expect a marketing communication solution. A Guiding Idea does this, and potentially more than that. This can be seen in the cases where the clients specifically wanted a communication idea. They are mainly still using it as a communication tool. Expectations are not always met on both sides in this situation since both expect something else.

' When I look back on it, it was also very much an approach from both sides (us and Selmore), as a marketing communication application, let's put it that way. Then perhaps you should think together about how this can help even more in a company and what is needed for this. ' - Asn

ADVERTISING FUZZ

'Advertising' and 'Marcom' seem to be dirty words. The same goes for 'brand.'

' Internally they see brand thinking also as a kind of communication thingy. And communication is also a bit of a dirty word, haha. ' - ASN

Not everyone in the company feels connected or responsible for building the brand. They see this as the job of the marketing communication department.

' I really see it as a communication thing. So if you're not very much into communication, then maybe you don't need it. ' -Klene

This causes the Guiding Idea to not be embedded in the organization broader than in the marketing communication department.

TABLE 7. BOUNDARIES

Construct	NONSHARED VOCABULARY	FEELING OF DEPENDENCE	MARCOM EXPECTATIONS	ADVERTISING FUSS
Definition	In multidiscipary teams sometimes differ in their work use and dont have a shared vocabulairy.	Clients want to work independent aswell and dont want to be dependent on the help of others every time. Asking for help all the time would not be profitable either.	Marketing communications (Marcom) is the messages and media that marketers use to communicate.	For many, the area of brand building is the job of Marcom. As a result, not everyone in the organization always feels connected to it and they feel they don't have to do anything with it.
Proof quote	The term Guiding idea is not used. No, no, that does not live internally at all. I still very often used the term coat rack, which is also often perhaps more recognisable for people internally - Van Gogh	It was difficult to find a workable format: what do we do when we develop a new concept? do we need selmore every time? or can we do it ourselves? You also want to remain independent, - Van Gogh But in principle, we are shooting ourselfs in the feet. - Selmore	I think the GI for me especially was really a communication ehm tool. Just distinctive communications. So you expect a campaign as outcome and you actually get something else: something bigger. But if you don't see that, then the expectation is wrong. - KNGF	Internally they always call it 'advertising things'. When we talk about the mission or when I talk about the brand, it feels very much like a marketing communication thingy, so others dont feel responsible for it. Whereas: you are all doing the same thing together. -ASN
Link to existing literature	When teams have a shared vocabulary, the focus can move from what to how. (Nielsen Norman Group, 2016)	Can be a sign of underlying trust issues between agencies and clients. (Formkeep, 2020)	The increasingly fragmented marcom requires more cohesion and sending the same message everywhere will be important to do this. (Marshall, 2015)	So it's 2019 and apparently everyone is hating their marketing departments. No one understands what marketing actually does and Marketing is still viewed by many firms as a cost center. (Frankel, 2019)
Differentiation from literature	The terms and vocabulair used by all involved stakeholders of the GI are different and can cause confusion. The term GI is not used and client create their own designation for it.	Since clients experience some troubles in applying the GI, they have the feeling they need Selmore for everything they do after the GI is developed. On the other side also Selmore has the fear of clients getting too indepent and are scared they would lose work because of that.	Clients come to Selmore for a tool that will bring their communication together. Most of them specifically want a communication idea. Not all of them want a brand idea or are even aware of that potential. Expectations do not always match what is delivered for both parties.	Marcom is indeed communication and advertising focussed but it is one of the tools for brand building. Still Marcom is often seen as a side department, especially for the bigger organizations. Its definitely not their most important department (in the opinions of other deparments).

TABLE 8. INITATIVES

The last step of the general model is about clients' own initiatives. These initiatives are found to influence the Guiding Idea's success positively and can therefore be seen as influential factors. These own initiatives mostly came from the things the clients missed in their experience with the Guiding Idea. The clients missed an implementation and a way of working with the Guiding Idea.

IMPLEMENTATION
A successful brand positioning launch is not possible if the brand is not first successfully launched internally.

Successful implementation of it is a journey, not a one-and-done activity. It is a work in progress, and we will continue to work on it for some time, even next year. - KNGF

It will cement employee commitment to the company and ensure alignment with its values and behavior, helping with recruitment, retention, and relationships at every brand touchpoint. The client missed this attention for the implementation plan and had the feeling Selmore moved over it too soon. This also is the case with Guiding Ideas. On their own initiative, the clients who created an implementation plan are more successful in applying the Guiding Idea as the potential brand idea.

GI METHOD
Lastly, some client data tells that clients need a more structured way of working with a Guiding Idea or a way of approaching in general. Working with a Guiding Idea is something new to them, and they would benefit from more structure and guidance in this. How the clients use the Guiding Idea in their organizations varies a lot, while it is an essential aspect of the success of a Guiding Idea. There is no precise Guiding Idea method, or way of working, while this would be beneficial and help in successfully using a Guiding Idea as a brand idea.

TABLE 8. INITATIVES

Construct	IMPLEMENTATION	GI METHOD
Definition	After finalising the GI, an important step comes: the GI must be introduced and implemented internally. Implementation is the process of putting the plan into effect and is important for the success of the effect..	Working with a GI is different from working with a Big Idea or from working with nothing at all. There is a way of working that goes with the GI.
Proof quote	When I look back: At a certain point the implementation was pushed through a bit and that perhaps, if we had taken more time and rest for it, it would have been supported a bit more widely. so also within those other departments - ASN	I think we did it ourselves. I think especially Selmore has given us the inspiration and the building blocks and they are just really good. All those building blocks together have inspired us to do it ourselves. We ourselfes developed how we would work with those building-blocks. And when I look back on it, I think: that was half the success. -KNGF
Link to existing literature	The most pressing issues found were related to implementation, as the corporate partner had difficulties understanding how to use the manual. (Motta-Filho, 2020)	Little guidance can be found about how to coordinate and design Brand's TPs. (Calabretta et al., 2019)
Differentiation from literature	In a way, clients miss an implementation plan or a better internal introduction of the GI. This is something that is passed over too quickly or something they do on their own initiative.	A GI is something new for a company and something they have never worked with before. There is a slightly different way of working that comes with GI, that you have to take into account. But this way of working with a GI is not something that is clearly communicated or not even communicated at all.

THE STORY LINE

This section summarizes all findings by writing a narrative. Storyline is a strategy that can be used with effect in research methodologies that seek to explain the found data in a more readable way. Strauss and Corbin (1990) define a storyline as a 'descriptive narrative about the central phenomenon of the study'. Several strategies ensure that the storyline is a literal reflection of the data in which it is grounded (Freshwater, 2009). The following storyline to describe the results of the research is written.

STORYLINE

Selmore is a creative agency that creates Guiding Ideas. Guiding Ideas have the potential to inspire, connect and steer all who are designing brand touchpoints. **The full potential** of a Guiding Idea is when it is **functioning as a brand idea** rather than just a communication idea. Yet this full potential is not always met and requires certain skills and knowledge. The **success of the Guiding Idea** highly depends on the **basis of the idea**, **how it is used**, and how the Guiding Idea is **functioning.**

A good Guiding Idea is simple and easy to understand. It should not need too much explanation and should speak for itself. A Guiding Idea should always be accurate and close to the core of a brand. It adds an emotional layer to it. A good Guiding Idea should be both inspiring and steering in multiple levels of an organization. It should help coordinate and inspire the development of the brand's different touchpoints.

How a Guiding Idea is used highly influences how the Guiding Idea is functioning. Since **working with a Guiding Idea is new for organizations**, the way it has to be used is also new. A Guiding Idea can be the starting point of new ideas, the checking stone for new ideas, and the filter through which you look at everything the organization does. These different usages are not imposed but are often own initiative and interpretation. This is because there is **no standard Guiding Idea method** that describes the way of working with the Guiding Idea.

How a Guiding Idea can be used is hard to explain in words, which makes it hard to learn. Still, the transfer of this **tacit knowledge** is essential. This is now mostly stimulated by showing how it could be used, examples, and learning through practice.

Next to this, using a Guiding Idea also **requires basic skills of creativity and brand thinking**. It appears that it cannot be assumed that every client has these skills, which should be considered more.

To let a Guiding Idea sprout and grow inside an organization, also **good fundament is required**. This is the fundament of the prior knowledge of the organization and all the other factors that create the internal environment in which a Guiding Idea will be received in.

Besides the usages and the basis of the idea, there are also other factors influencing the functioning of the Guiding Idea. A Guiding Idea needs **time to float** and settle in the hearts and minds of the organization. This is to let all employees understand and embrace the Guiding Idea. **Proof is vital** for this. Because organizations want evidence of the Guiding Idea helping achieve specific goals, this needs time or money.
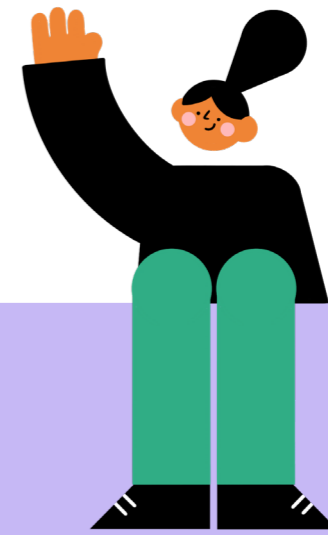
▲ Fig.20 Storyline summarizing the qualative data review

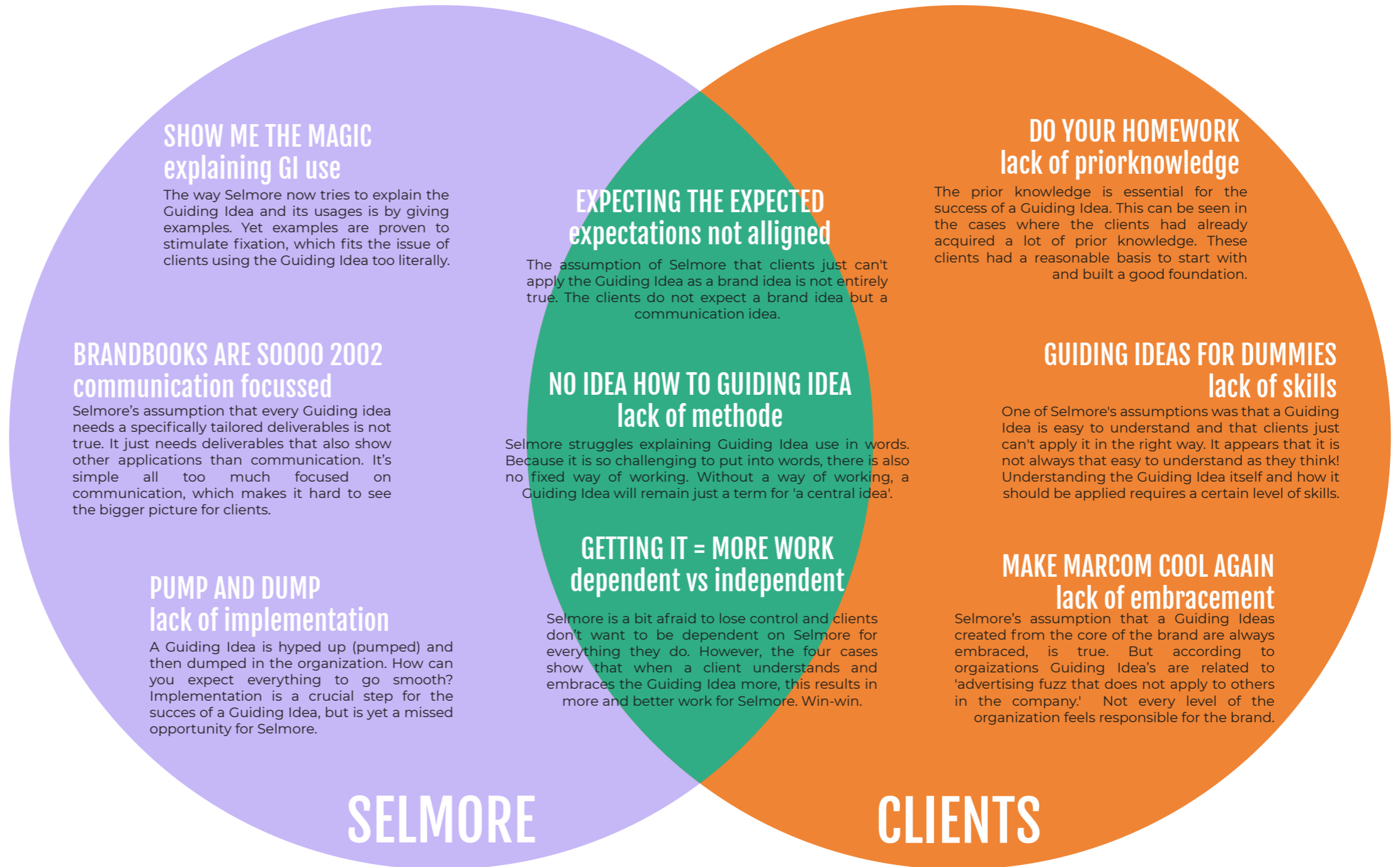Chapter 03   Analyzing the data

CONCLUDING STATEMENTS

During the research phase, a large quantity of insights is collected. To provide a concise overview of all these insights, it is chosen to conclude the results in statements. These statements make the insights more actionable and applicable, so they steer and inspire Selmore.
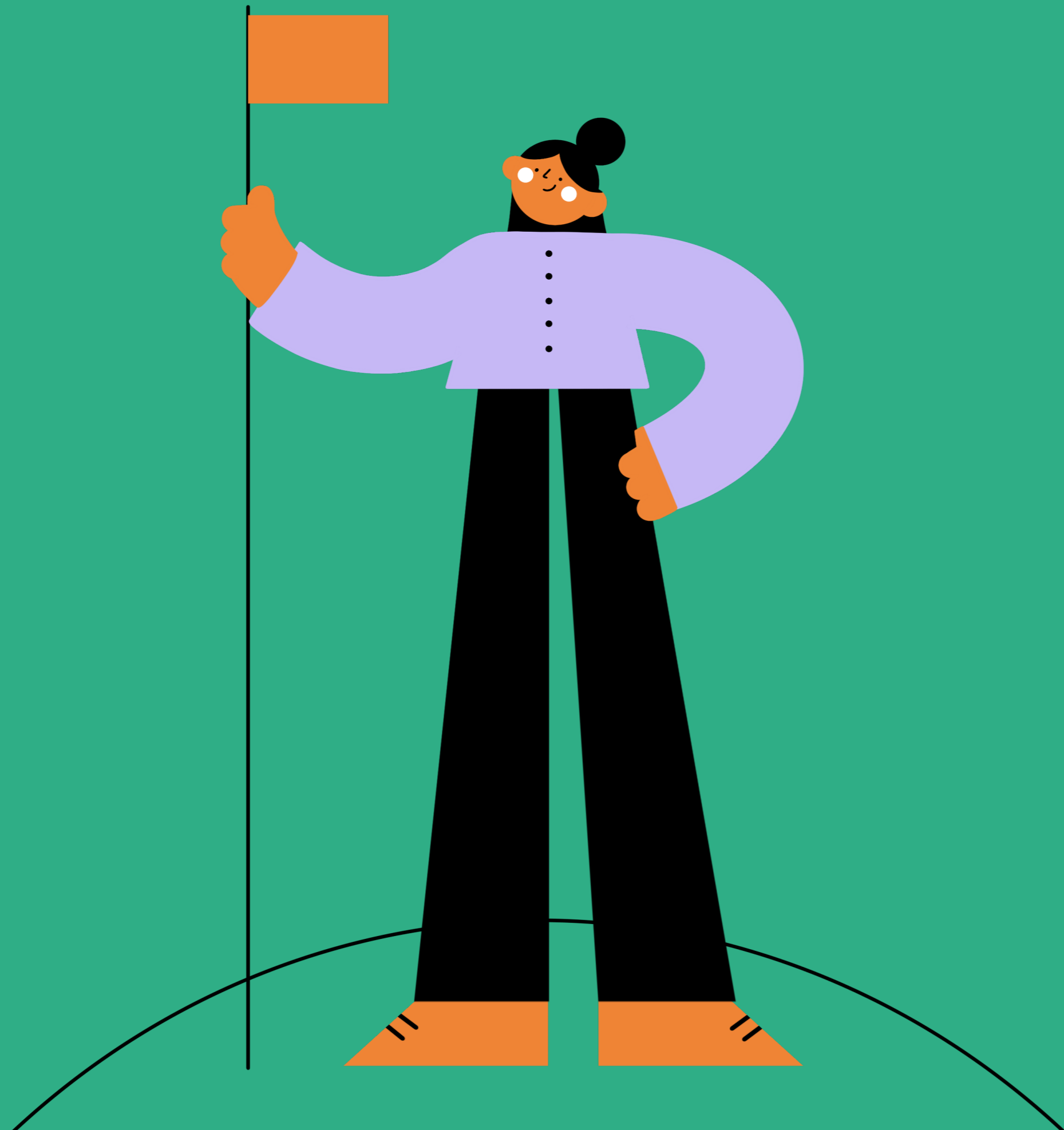
Through the extensive research phase, many valuable insights have emerged. These have to be brought together to find where the actual problems are. Bringing them together meant that everything from understanding the context (understanding Guiding Ideas, understanding Selmore, understanding the clients) had to be concluded and summarized. Also, the case-specific conclusions and the Guiding Idea general conclusions had to be compared. Besides all, the assumptions of Selmore were compared with the conclusions found.

A more extended version of the statements can be found in appendix J.

The statements serve as guidance in investigating the solution space of this thesis. Furthermore, the statements can serve as guidance for Selmore to see opportunities for other improvements as well.

SHOW ME THE MAGIC
explaining GI use

The way Selmore now tries to explain the Guiding Idea and its usages is by giving examples. Yet examples are proven to stimulate fixation, which fits the issue of clients using the Guiding Idea too literally.

BRANDBOOKS ARE SOOOO 2002
communication focussed

Selmore's assumption that every Guiding idea needs a specifically tailored deliverables is not true. It just needs deliverables that also show other applications than communication. It's simple all too much focused on communication, which makes it hard to see the bigger picture for clients.

PUMP AND DUMP
lack of implementation

A Guiding Idea is hyped up (pumped) and then dumped in the organization. How can you expect everything to go smooth? Implementation is a crucial step for the succes of a Guiding Idea, but is yet a missed opportunity for Selmore.

EXPECTING THE EXPECTED
expectations not alligned

The assumption of Selmore that clients just can't apply the Guiding Idea as a brand idea is not entirely true. The clients do not expect a brand idea but a communication idea.

NO IDEA HOW TO GUIDING IDEA
lack of methode

Selmore struggles explaining Guiding Idea use in words. Because it is so challenging to put into words, there is also no fixed way of working. Without a way of working, a Guiding Idea will remain just a term for 'a central idea'.

GETTING IT = MORE WORK
dependent vs independent

Selmore is a bit afraid to lose control and clients don't want to be dependent on Selmore for everything they do. However, the four cases show that when a client understands and embraces the Guiding Idea more, this results in more and better work for Selmore. Win-win.

DO YOUR HOMEWORK
lack of priorknowledge

The prior knowledge is essential for the success of a Guiding Idea. This can be seen in the cases where the clients had already acquired a lot of prior knowledge. These clients had a reasonable basis to start with and built a good foundation.

GUIDING IDEAS FOR DUMMIES
lack of skills

One of Selmore's assumptions was that a Guiding Idea is easy to understand and that clients just can't apply it in the right way. It appears that it is not always that easy to understand as they think! Understanding the Guiding Idea itself and how it should be applied requires a certain level of skills.

MAKE MARCOM COOL AGAIN
lack of embracement

Selmore's assumption that a Guiding Ideas created from the core of the brand are always embraced, is true. But according to orgaizations Guiding Idea's are related to 'advertising fuzz that does not apply to others in the company.' Not every level of the organization feels responsible for the brand.

SELMORE

CLIENTS

▲ Fig.21 Conclusing statements

04

DEFINING THE BRIEF

This chapter describes the transition between the research phase and the design phase. It envisions the solution space of the project and describes three approaches that contribute to the project's aim. The problem that is found is described using an analogy. The next steps are about solving that problem according to the formulated design brief.

SOLUTION SPACE

The big question of this thesis is how to exploit the unexploited potential of Guiding Ideas? Based on the research done, this question can now be answered.

All good things come in threes and so does the approach to exploit the unexploited potential of Guiding Idea. Looking at all the findings of the study, there are three leading causes for a Guiding Idea not meeting its full potential. Having found these underlying issues and proposing them to Selmore, it was decided to give advice for the first two issues about managing expectations (appendix M) and implementing the GI (appendix N) and design a solution for the last issue about building fundament.

APPROACH I
Selmore and Guiding Ideas are not distinctive (positioned) enough. Brands come to Selmore for communication, because in their eyes: Selmore is an advertising agency. Besides that, it is also hard to see the distinctive elements of a Guiding Idea (brand idea) compared to a big idea (communication idea).

APPROACH II
Once the Guiding Idea is finished and delivered to the brand, there is no aftercare of the Guiding Idea or standard implementation plan. There actually is little attention for it, and it is moved over too fast. While clients need more time to let the new Guiding Idea float. Since using the Guiding Idea is essential for its success, Selmore should pay more attention to implementing it.

APPROACH III
The Guiding Idea traject is not tailored to the client's fundament. Selmore actually has little information about that fundament, while that is the context in which a Guiding Idea will sprout. Since not every client is the same, understanding this fundament is essential for creating a warm bath for the Guiding Idea.

MANAGE EXPECTATIONS
APPROACH I

**ADVICE
DIFFERENTIATE MORE
as agency and product.**

A Guiding Idea for Selmore
Appendix M

IMPLEMENT
THE GI
APPROACH II

**ADVICE
IMPLEMENT MORE
internal campaign first.**

Addition to deliverables
Appendix N

BUILD
FUNDAMENT
APPROACH III

▲ Fig.22 The three approaches

PROBLEM ANALOGY

Analogical thinking is a creative problem-solving technique and helps seeing an existing problem through the lens of another domain (Van Boeijen et al., 2014). It supports the creation and exploration of novel solutions. For example, when we are searching for something that is difficult to find, we often refer to the analogy of finding a needle in a haystack.

'A Guiding Idea is like giving a box of colors to someone who can't draw' - Selmore
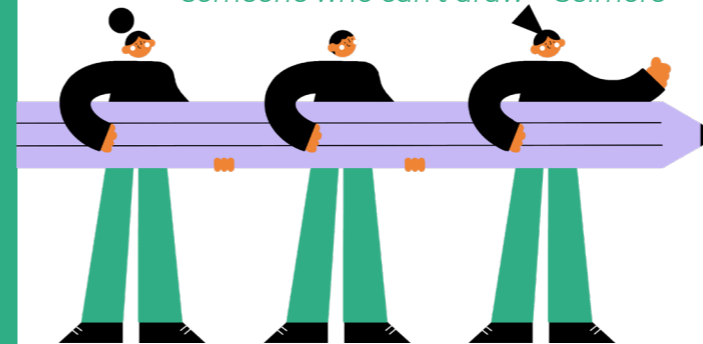
With this analogy Selmore describes the Guiding Idea as the box of colors. That box of colors contain the building blocks with which, you can make beautiful work. But the analogy also describes the problem of the clients not knowing how to use the Guiding Idea to that potential.

In my opinion, after all the insights from the research phase, this analogy does not describe the situation correctly. I propose another analogy, which illustrates the problem better.

' A Guiding Idea is like a seed.' - M Janssen

In order to let it grow into the beautiful flower it could be, you need to take care of it, water it, and you need to put it in good soil. In order to let the idea sprout, you need to make sure the surroundings are perfect.

How well a Guiding Idea sprouts inside an organization depends not only on how good the Guiding Idea is. As seen in chapter 3, the functioning of the Guiding Idea highly depends on other factors as well. The whole context in which a Guiding Idea ends up has to be correct in order to be that warm bath that is spoken about in the project aim.

Selmore is responsible for that warm bath, since they know in what environment a Guiding Idea flourishes. To provide those best conditions for a GI, you first need to get insights into the clients' fundament. How is their knowledge and what is already in their toolbox? Then you know what you need to change or add to the conditions to create the warm bath!

A GUIDING IDEA IS LIKE A SEED
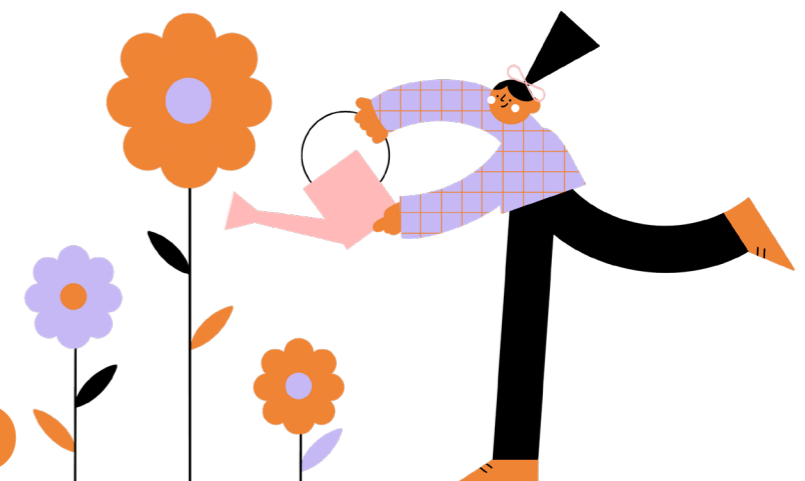
DESIGN BRIEF

To set a clear starting point for the design phase within this project, a design brief was formulated. The brief integrates the design goal into an actionable design statement. Furthermore, several requirements were defined that should be integrated into the design. The design brief functioned as guidance throughout the design process.

DESIGN GOAL
Selmore truly believes in the Guiding Idea's potential as a brand idea that helps to tell and prove the brand story through all brand touchpoints. According to the defined problem definition still, some things have to be achieved before the vision of Guiding Ideas being used as brand ideas is realized. I order to help to realize this vision, the goal of this design is to help Selmore create the warm bath for Guiding Ideas. This design needs to help get insights, to eventually create the best fundament for the Guiding Idea to sprout in.

DESIGN STATEMENT
Based on these design goals, a design statement was defined (Fig.23). The statement captures what the design is and what it should do in one sentence. The formulation of the design statement is constructed according to the brand positioning statement as proposed in branding literature (Van der Vorst, 2018). This statement includes the description of a product category (1), target group (2), and benefits of the aimed design on different levels: emotional (3), functional (4), and self-expressive (5).

DESIGN REQUIREMENT
Based on the different aspects of the design brief, five design requirements are formulated (Fig.24) that define the essential characteristics for the design to be successful (Van Boeijen et al., 2014). The design requirements form a basis for the next chapter in which the tool is developed.

(1) DESIGN AN TOOL
(2) FOR SELMORE
(3) THAT HELPS THEM GET INSIGHTS INTO THE CLIENTS' VALUES AND NEEDS
(4) AND USE THOSE INSIGHTS FOR A MORE TAILORED GUIDING IDEA TRAJECT
(5) THAT AIMS FOR BETTER USE OF THE GUIDING IDEA BY ALL BRAND BUILDERS TO EXPLOIT THE UNEXPLOITED POTENTIAL OF THE GUIDING IDEA

▲ Fig.23 The design statement

DESIGN REQUIREMENTS

UNCOVER
THE VALUES AND NEEDS OF THE CLIENTS
Since not every client is the same, the design should help uncover the specific needs and values of every client. This will help tailor the Guiding Idea process more to the 'customer,' aka the clients.

DISCOVER
THE MANDATE OF THE CLIENTS
Where is the Guiding Idea going to be affected, which departments will have to work with it? On which levels will it steer. And most importantly, what is the mandate of the client?

BUILD
A GOOD FUNDAMENT
A Guiding Idea has to sprout inside an organization and therefore also needs good ground. The design should help in generating good fundament. This fundament is formed by knowledge and skills.

UNLOCK
THE DESIRED SKILLS
The design should empower clients to explore new undiscovered skills. Since creativity and brand thinking are essential skills for using the Guiding Idea properly, the design should help to unlock those skills.

ENHANCE
THE COLLABORATION
The design should help in getting to know each other. It should help in learning more about the persons who are going to work with the Guiding Idea. Since creating and working with a Guiding Idea is a collaborative process, it is good to get to know each other. This will help to enhance a fruitful collaboration between Selmore and the clients.

▲ Fig.24 Design requirements
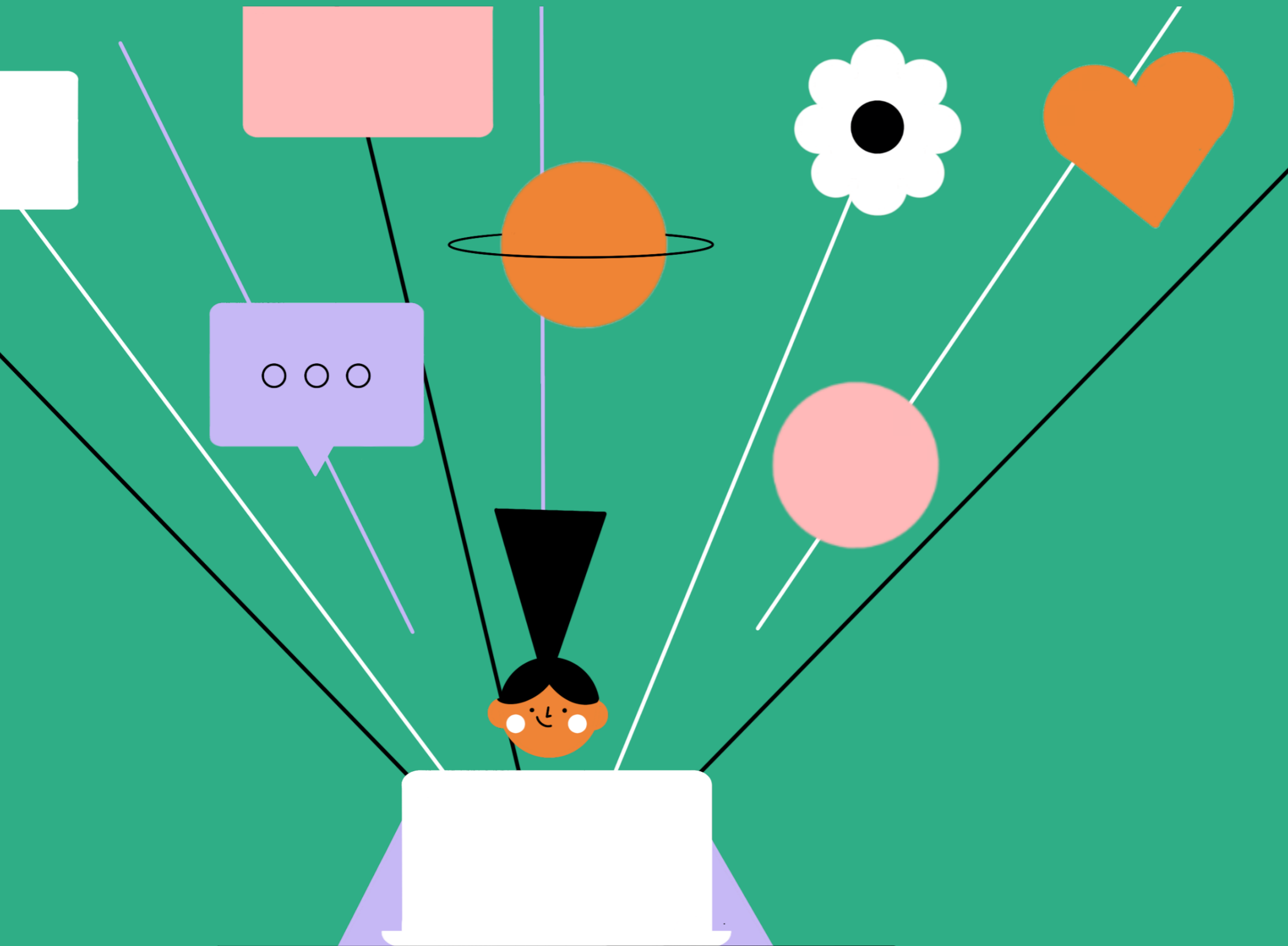
05

DEVELOPING
THE TOOL

In this chapter, the tool is introduced by explaining its purpose, structure, and content. The concept is validated, which generates input for the next chapter, where the platform is finalized.

RESEARCH-THROUGH-DESIGN

To design the tool, a research-through-design method is applied for the development phase within this thesis. Rather than stopping research activities after entering the design phase, this method stimulates to use designing activities as a way to produce knowledge (Stappers & Giaccardi, 2017).

A designer never has enough information during a project.
- Tschimmel, 2012

RESEARCH QUESTIONS
To structure the research-through-design activities, five questions are formulated as guidance throughout the developing phase. The questions are based on the design requirements formulated in the design brief. Figure 25 provides a reminder of these requirements together with their symbols.

1. How can Selmore **UNCOVER** the needs and values of the clients?
2. How can Selmore **DISCOVER** the mandate of the clients?
3. How can Selmore **BUILD** the fundament of clients?
4. How can Selmore **UNLOCK** the desired skills?
5. How can Selmore **ENHANCE** the collaboration with the clients?

These questions are the basis for creative sessions with SPD students, creatives from Selmore, strategists from Selmore, and Non-IDE students. The creative session (appendix L) highlighted the vital aspect of 'not every client is the same', which stresses that understanding the clients can not be generalized.

▲ Fig.25 Symbols of the Design requirements
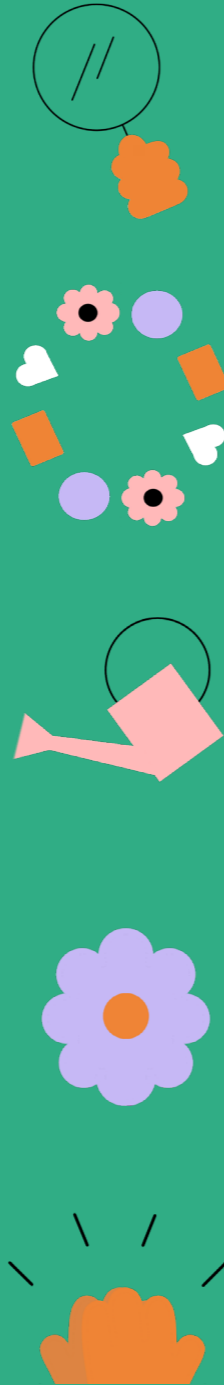
INTRODUCING THE TOOL

The concept is a tool in the shape of a Choose Yourself Tuesday quiz, or as said in Dutch: Dinsdag dilemmas. In the quiz, clients receive fun and short dilemmas with no right or wrong answers. Not knowing that the answers tell a lot about them.

This paragraph introduces the tool by explaining its purpose, characteristics, context and listing the tool's values. After this short introduction, the tool's content is described.

PURPOSE OF THE TOOL
The tool's purpose is to create a good fundament for Guiding Ideas to sprout in. Guiding Ideas are about growing as a brand, and this tool will help grow the proper fundament for it. The tool provides insights into the clients, uncovers their values/needs, and unlocks desired skills. With these insights, the Guiding Idea traject can be tailored to create the warm bath for the Guiding Idea to sprout in.

GAINING INSIGHTS INTO CLIENTS.
BUILDING THE FUNDAMENT TOGETHER.
CREATING A WARM BATH FOR GUIDING IDEAS.

▲ Fig.26 Purpose of the tool to contribute to the project aim

CHARACTERISTICS OF THE TOOL
The tool combines an existing creative personality model with new components that deal specifically with brand thinking. That combination, in this context, is new.

The tool is structured following three topics: (I) creative type, (II) brand spirit, and (III) orientation. These are the three measurements in the tool on which the clients will score. The topics are described on the next three pages.

These measurements focus on the individual. The individual is more accessible to measure than the organization as a whole. (Mostert, N.M. 2010). It is assumed that by measuring a small group of brand decision-makers, I can say something about the organization. It is exactly this group of people that will have to carry the Guiding Idea. A good brand stands or falls by its people. This was also found in the research, which showed that if the clients are enthusiastic and committed to the Guiding Ideas, then the Guiding Idea will start to fly. The tool encourages Selmore to focus on exactly those people.

CONTEXT VAN DE TOOL
The tool is designed for the intake of new clients and brings more value at the very beginning of the Guiding Idea traject. It is an accessible and fun first encounter with the agency. The tool can also be used with existing clients to give them a refresher. It will also come in handy when there are internal switches on the client's side.

VALUES OF THE TOOL
With the tool, a new touchpoint is added to the 'Selmore experience'. This will be one of the first touchpoints the client has with the creative agency. Clients will experience this creative collaboration through this tool.

The outcomes of the tool will spark conversations, which is essential for the follow-up sessions in which essential aspects of the Guiding Idea use are discussed. With the tool, more attention can be given to the important part of the Guiding Idea: the context and everything that comes with a Guiding Idea. By talking about this earlier in the process, you give more structure and method to the Guiding Idea principle.

Overall the tool adds more value to the Guiding Idea traject by making the clients excited about Guiding Ideas. The Guiding Idea traject is an exciting yet unpredictable traject. The outcome nor the road can be predicted at the start. The tool will help to get excited for the rollercoaster ride that is ahead.
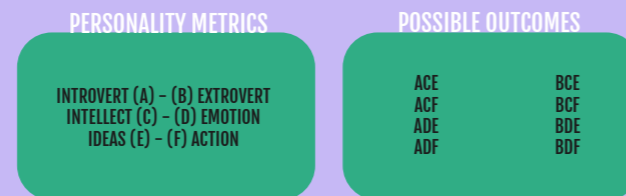
CREATIVITY

Creativity is the unique selling point for an agency like Selmore. It is also an essential skill when using a Guiding Idea to its full potential (Chapter 3.2). Creativity, therefore, is not only important for Selmore but also for their clients. I believe that saying someone is just not creative is not valid. There is creativity in all of us.

Therefore this is a tool that helps to tap into the client's creative potential. The creative part of the tool is a fun way to help clients think about their particular kind of creativity. Individual creativity is one of the most critical factors for the creativity of a group. It also is more accessible to measure than the organization's creativity as a whole (Mostert, N.M. 2010).

The tool is an exploration of the many faces of the creative personality. The format is based on an existing personality model (Adobe, 2019). This model is inspired by popular personality models like the Myers-Briggs Type Indicator (Myers, I. B. 1962) and the Enneagram (Herman, 1988). Based on psychology research (Kaufman & Gregoire, 2016), the test assesses your fundamental habits and tendencies to help you better understand who you are as creative. Everyone has a creative type. The only question is: what's yours?

HOW TO MEASURE
The test questions are inspired by Carolyn Gregoire's book, Wired to Create: Unraveling the Mysteries of the Creative Mind (Kaufman & Gregoire, 2016) and her work for Adobe's personalities test (Adobe, 2019). This work is used as the basics of this part of the tool because diving into a deep understanding of creativity and personalities is worth another master's degree. Personalities are mapped across three broad metrics (Gregoire. C, 2019). These metrics measure how introverted or extroverted you are, whether you're driven by intellect or emotion, and if your activities are driven by ideas or action. The combinations of the answers generate eight possible outcomes (Fig. 27).

PERSONALITY METRICS

INTROVERT (A) – (B) EXTROVERT
INTELLECT (C) – (D) EMOTION
IDEAS (E) – (F) ACTION

POSSIBLE OUTCOMES

ACE	BCE
ACF	BCF
ADE	BDE
ADF	BDF

▲ Fig.27 Creativity metric

BRAND SPIRIT

This part of the tool focuses on brand spirit. In my research, I found that brand building is often seen as the job of the marketing communication department. Building a brand is not something that is only done in that single part of the organization. On the contrary, building the brand experience in all layers of your company will benefit its success.

This part of the tool is about the sense of belonging to the brand. In the research was found that departments are seen as tiny islands with all their tasks and responsibilities. With a Guiding Idea, it will be essential to create more brand spirit and make building the brand the shared ambition (Kester et al., 2011) of all the departments.

HOW TO MEASURE
To measure brand spirit, it is compared to team spirit from Calabretta et al. (2008). Both brand spirit and team spirit are about the feeling of connecting to a bigger picture. While team spirit is about feeling connected to your team, brand spirit is about feeling connected to the brand. Brand spirit measures the identification with the shared ambition of building a brand.

The questions asked in this part of the tool will question the individual brand spirit level. It will measure the willingness and desire to work together and support or help each other while working on the shared ambition of building a brand.

Since this is a somewhat more complicated question to ask with closed questions, this is an important topic to talk about. There is no precise outcome necessarily. The outcome of the tool is meant as a conversation starter in the session later on. The scale of measurement is low and high (Fig. 28).

SPIRIT METRICS

LOW SPIRIT (L) – (H) HIGH SPIRIT
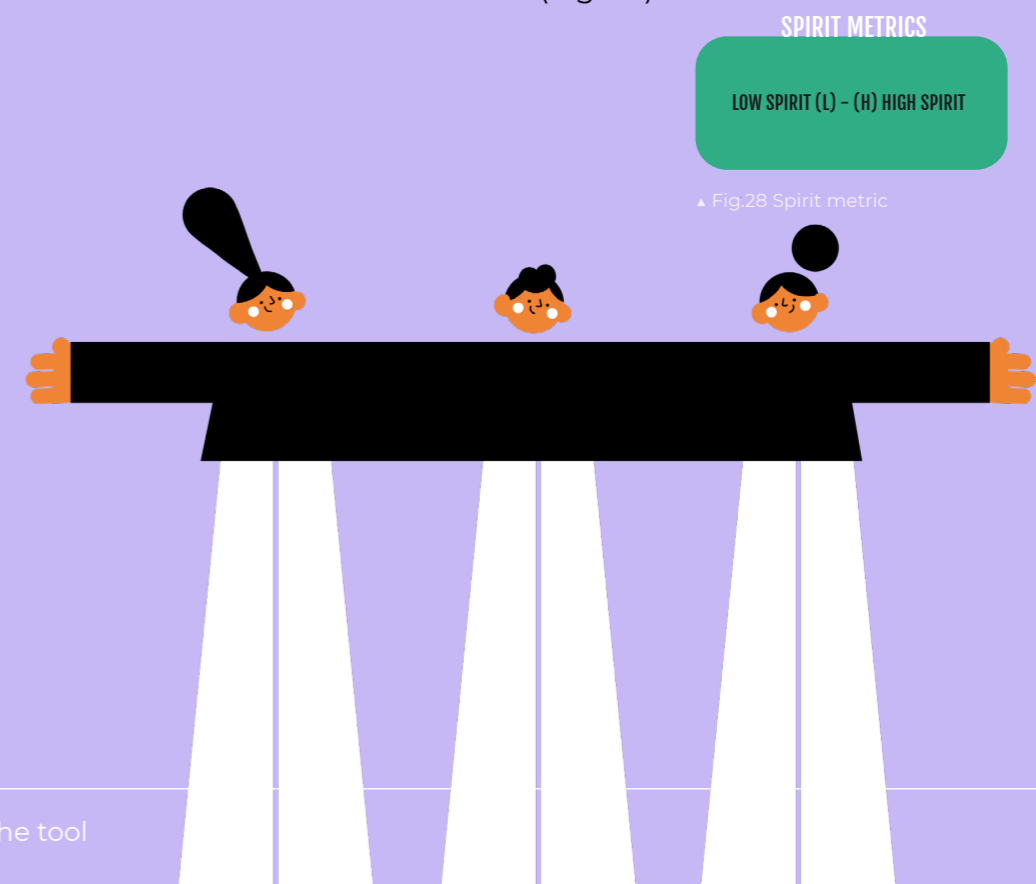
▲ Fig.28 Spirit metric

BRAND ORIENTATION

This orientation part of the tool relates to the finding that brand thinking is an essential skill for clients when using a Guiding Idea. The orientation of an organization says something about their way of thinking and their approach. Brand orientation is an inside-out, identity-driven approach that sees brands as a hub for an organization and its strategy. Similarly, market orientation is an outside-in, image-driven approach (Urde et al., 2013).

The brand orientation is relevant for describing companies that strive not only to satisfy the needs and wants of consumers but also want to be of significance as a brand. Brand-orientated organizations are assigning greater emphasis to their mission, vision, and values. This is exactly the approach and way of thinking that is needed for Guiding Ideas. Brand orientation, therefore, is a good measurement for the level of brand thinking inside an organization.

Since brand thinking accrued to be an essential skill to have when using a Guiding Idea correctly, it is also crucial to unleashing this skill in organizations. It will be essential to make organizations aware of the fact that with a Guiding Idea, they should be able to think more inside out and to think more from the central idea: the Guiding Idea.

HOW TO MEASURE
The questions asked in this part will measure if the organization is driven by identity or image and if they put brand values above customer values. There are no right or wrong answers, but the answer will give more insights into the current orientation of the organization. As Urde et al. (2013)describes, there is a spectrum between the two orientations. The orientation is measured as low and high to develop a first idea of where the organization's orientation stands (Fig. 29). This outcome of the tool is meant as a conversation starter in the follow-up session.

ORIENTATION METRICS

MARKET (M) – (B) BRAND

▲ Fig.29 Orientation metric

PERSONALITY METRICS

INTROVERT (A) – (B) EXTROVERT
INTELLECT (C) – (D) EMOTION
IDEAS (E) – (F) ACTION

POSSIBLE OUTCOMES

ACE   BCE
ACF   BCF
ADE   BDE
ADF   BDF

A. THE MORE TYPES

SPIRIT METRICS

LOW SPIRIT (L) – (H) HIGH SPIRIT

ORIENTATION METRICS

MARKET (M) – (B) BRAND

POSSIBLE OUTCOMES

LM   HM
LB   HB

B. UNRELEASED SKILLS

▲ Fig.30 The three metrics and the outcomes combibend

THE OUTCOMES OF THE TOOL
Figure 30 brings all the measurements of the tool together into two direct outputs to the clients. These outputs will functions as conversation starters in the follow-up session.

A. MORE TYPES
The main direct output of the tool are the 8 more types. These types are creative personality profiles. The MORE types creatively stimulate the clients and warm them up for falling in love with Guiding Ideas.The MORE types showcase strengths, untapped potentials, ideal collaborators, and what the types mean.

B. UNRELEASED SKILLS
The other two parts of the tool measure the level of brand spirit and brand orientation. These two aspects are connected to the brand thinking skill that is essential for the best Guiding Idea usages.

According to brand thinking expert Mary Hoogerbrugge, learning brand thinking from scratch is tough. You can only improve what is already there (appendix K). Therefore this part of the tool is about unleashing and improving this skill.

Clients receive a direct output of these outcomes as unreleased skills. Unreleased speaks of something that is inside of you but is not yet released. This tickles the client's interest in learning more later on.

THE SESSION
When a client starts working with Selmore, they hold a 'dream session' to talk about important topics. Before diving into the creative content, Selmore should focus more on building the right context for Guiding Ideas.

A Guiding Idea not only guides Marcom. With the proposed model 'Guiding Who What Where' (Appendix O), Selmore can discuss the Guiding Idea's scope. It can be discussed at which levels a Guiding Idea applies so that it also becomes a shared ambition outside of Marcom. By using this model, ambitions can be determined, and the expectations can be managed.

With the insight into the orientation, attention can be drawn to the client's way of thinking, especially to how this should change with a Guiding Idea. By talking about this, clients will see the need to become more brand orientated and Selmore can help them to do so (appendix P)

06

DELIVERING THE TOOL

This chapter delivers the final concept of the tool. This is done by introducing a blueprint that visualizes all the parts of the service around the tool. A user scenario is described to tell the final tool's story and how it fulfills a supporting role in the Guiding Idea traject.
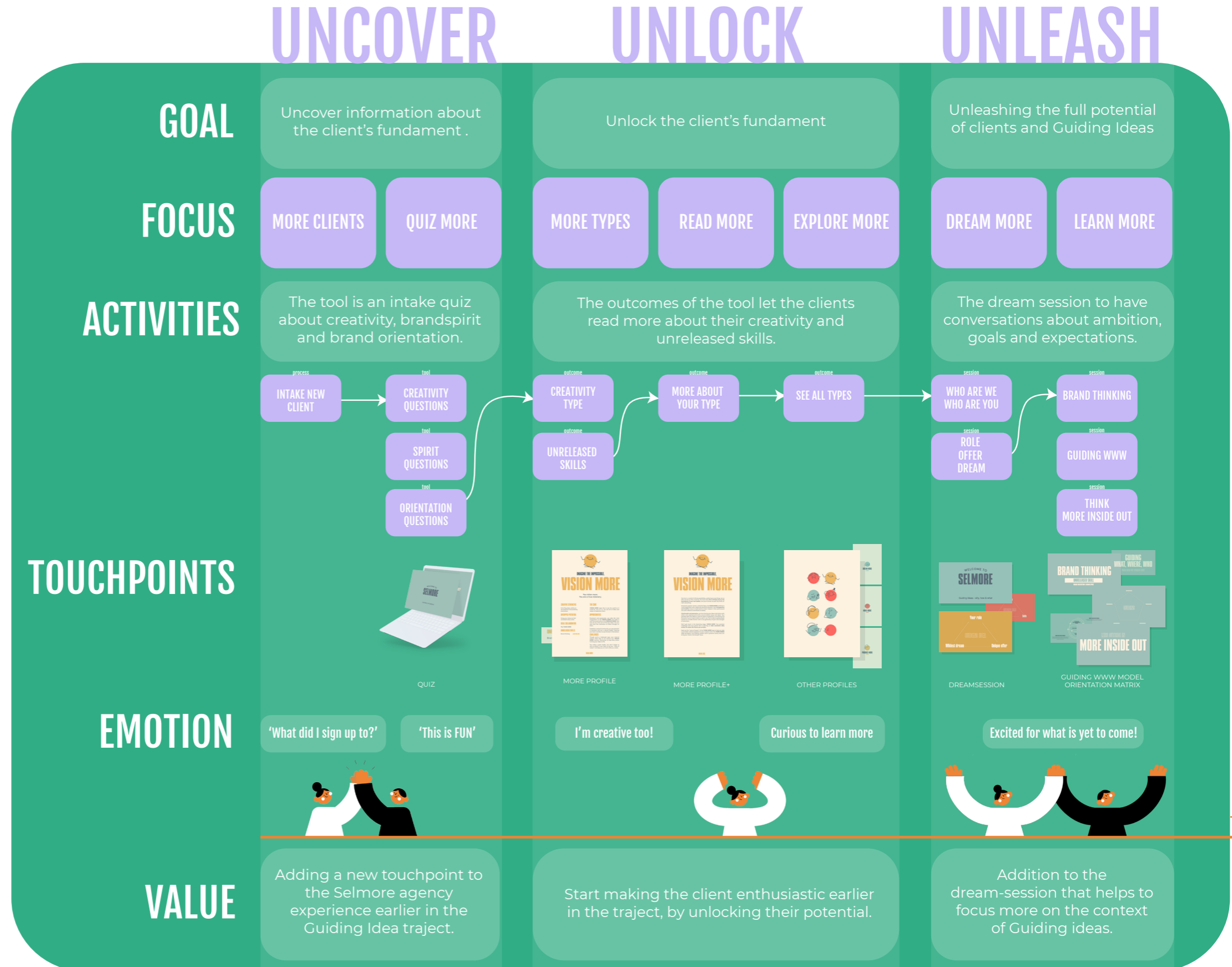
BLUE PRINT

One of the outcomes of the design of the tool was the design of a blueprint. The blueprint is inspired by a service blueprint. This is a visual overview of all bits that constitute a service (Reason, Løvlie & Flu, 2015). In the context of this thesis, this blueprint visuals all the parts of the service around the tool. The blueprint's elements and structure are adjusted to fit within the context of this thesis. Figure 31 presents a visual overview of the developed service blueprint. It is important to stress that the blueprint is a visualization of the journey of a new client.

Overall the blueprint indicates three consecutive stages: uncover, unlock and unleash. To achieve the warm bath for Guiding Ideas, the first stage focuses on uncovering information about the client's fundament. This can spark their imagination or creativity for the next stage: unlocking that fundament. In the last stage, the fundament is grown, and with that the full potential of both client and Guiding Ideas is unleashed.

It integrates the basic layers of a classic service blueprint: goal, focus, activities, and touchpoints with the concept. To create a better understanding of the activities, every step of them is elaborated upon. Besides the steps the clients are going through, two journeys are added to the blueprint.

The bottom part of the blueprint can be linked to the emotions and the added value. The emotional journey of the clients is about 'the experienced emotions in line for the rollercoaster'. This refers to getting excited for the rollercoaster ride that is ahead, called Guiding Ideas. The last line of the blueprint is about the value the concept brings to the Guiding Idea traject.

UNCOVER   UNLOCK   UNLEASH

	UNCOVER	UNLOCK	UNLEASH
GOAL	Uncover information about the client's fundament .	Unlock the client's fundament	Unleashing the full potential of clients and Guiding Ideas
FOCUS	MORE CLIENTS / QUIZ MORE	MORE TYPES / READ MORE / EXPLORE MORE	DREAM MORE / LEARN MORE
ACTIVITIES	The tool is an intake quiz about creativity, brandspirit and brand orientation.	The outcomes of the tool let the clients read more about their creativity and unreleased skills.	The dream session to have conversations about ambition, goals and expectations.

INTAKE NEW CLIENT → CREATIVITY QUESTIONS / SPIRIT QUESTIONS / ORIENTATION QUESTIONS

CREATIVITY TYPE → MORE ABOUT YOUR TYPE → SEE ALL TYPES / UNRELEASED SKILLS

WHO ARE WE WHO ARE YOU → BRAND THINKING / ROLE OFFER DREAM / GUIDING WWW / THINK MORE INSIDE OUT

TOUCHPOINTS

QUIZ | MORE PROFILE | MORE PROFILE+ | OTHER PROFILES | DREAMSESSION | GUIDING WWW MODEL ORIENTATION MATRIX

EMOTION

'What did I sign up to?' | 'This is FUN' | I'm creative too! | Curious to learn more | Excited for what is yet to come!

| **VALUE** | Adding a new touchpoint to the Selmore agency experience earlier in the Guiding Idea traject. | Start making the client enthusiastic earlier in the traject, by unlocking their potential. | Addition to the dream-session that helps to focus more on the context of Guiding ideas. |

▲ Fig.31 The developed blueprint for the final concept

FINAL CONCEPT

The aim of this chapter is to explain the final concept. It was decided to communicate the concept through the following set of deliverables:

- A low-fidelity storyboard to manifest the general use steps of the tool (appendix T).
- A high-fidelity use scenario of a client using the tool.
- A high-fidelity prototype to manifest the direct outcomes of the tool.
- A high-fidelity prototype to manifest the conversations at the dream-session.

Through this use of these deliverables, the blueprint will be elaborated upon. This gives a better view of how the tool and the session fulfill a supporting role in the Guiding Idea traject and in achieving the project aim.

USER SCENARIO
Imagining a use scenario helps to explain and understand the concept's design. Based on the blueprint, a user scenario was described in which a new client is going through all the steps of the concept described in the blueprint. Concurrently, it also is indicated how the defined design requirements are integrated into the concept (Fig.33).

▲ Fig.32 The final concept

UNCOVER

MANAGE

BUILD

UNLOCK

ENHANCE
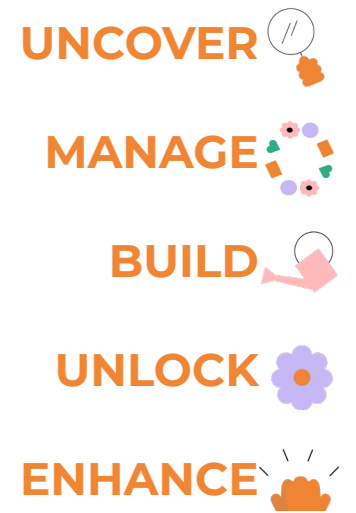
▲ Fig.33 The design requirements

SCAN OR CLICK ME TO EXPERIENCE THE PROTOYPE YOURSELF!

THE TOOL

A high-fidelity use scenario of a client using the tool.

START
New business for Selmore! They just hooked a new client. After getting to know each other a little bit, the dream-session is scheduled in which Selmore and the client will talk about important topics. Prior to that meeting, the client's team receives a welcome mail, in which Selmore **welcomes the client to Selmore.** Attached in the mail, there is the tool. The client is directed to the start screen of the quiz (Fig.35). Let the dilemma's op dinsdag quiz begin!

THE GENERAL STEPS
This user scenario elaborates on the general use steps of the concept (Fig.34). A bigger version of the storyboard of the general steps can be found in appendix T.

WELCOME TO
SELMORE
DILEMMA'S OP DINSDAG

START

▲ Fig.35 Start of the quiz

WE T

OUTSIDE IN

ARE YOU A FORTUNE COOKIE OR A BIRTHDAY CAKE?

FORTUNE COOKIE   BIRTHDAY CAKE
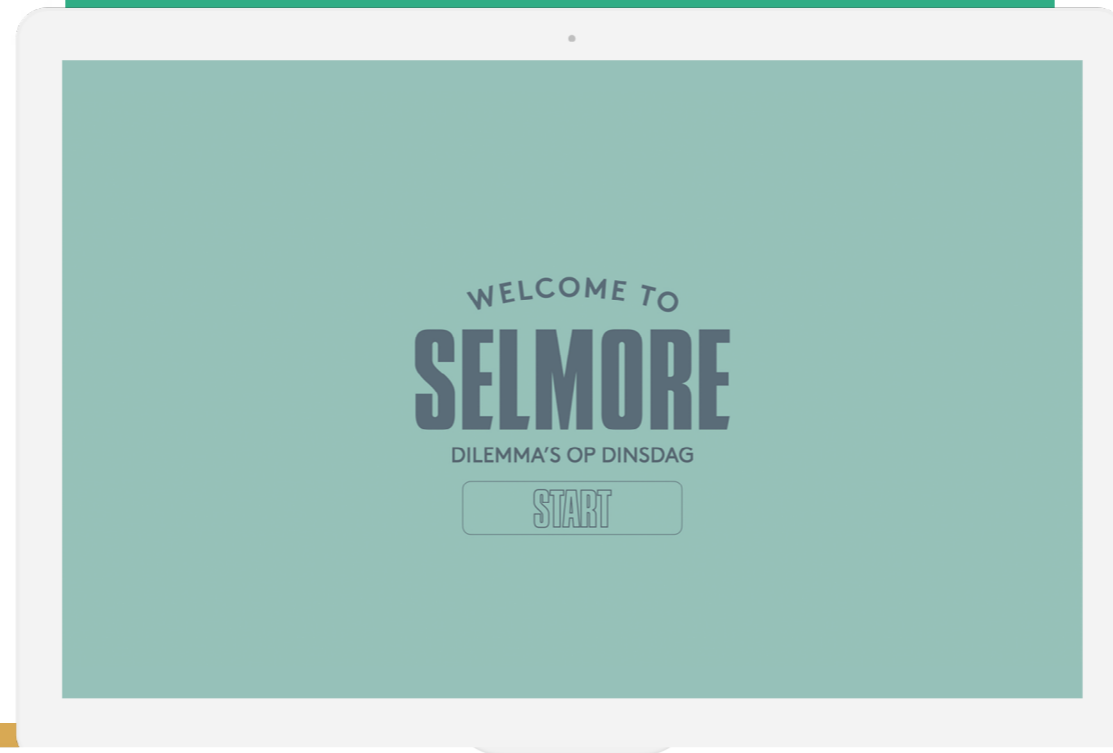
▲ Fig.36 One of the creativity questions

ES ARE READY TO INSTALL

WE PUT __ FIRST

BRAND   CUSTOMER
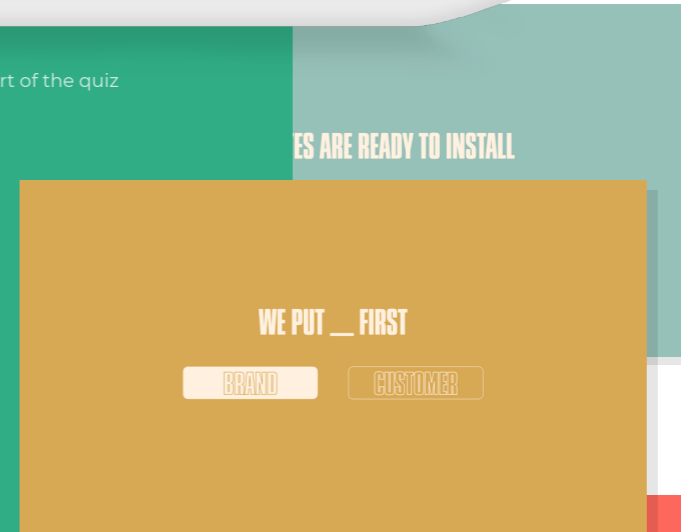
▲ Fig.37
One of the Brand orientation questions

MY FIRST QUESTION IS ALWAYS

WHY

WE WORK AS

BEES   WOLFS

WHEN TRAVELING, YOU ALWAYS NEED A

DESTINATION   DIRECTION

TEAM

TEAM   BUT THERE IS A ME IN TEAM

◄ Fig.34 The low-fidelity storyboard to manifest the general use steps of the tool
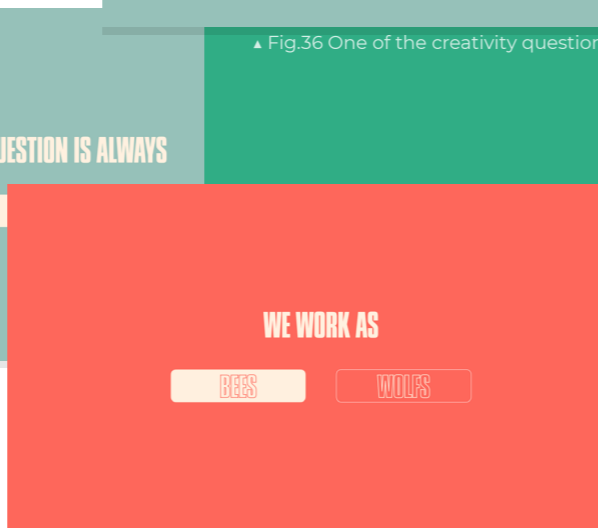
▲ Fig.38 One of the Brand spirit questions

QUIZ MORE
The client does not know what this tool is actually doing and measuring. They see it as a fun first experience with their new creative agency. With 15 no right or wrong questions, the client's creativity (Fig.36), brand orientation (Fig.37) and brand spirit (Fig.38) are measured.

UNCOVER MORE
The clients tell a lot about themselves and their organization by answering these questions.

Little do they know. In these questions, **the fundament of the client is uncovered.**

UNCOVER

YOUR MORE TYPE

A high-fidelity prototype to manifest the direct outcomes of the tool.

YOU ARE...
After finishing all the questions, the client is presented with its MORE type (Fig.40). Their MORE type is explained in short. They read about their strengths, untapped potentials, and ideal collaborators. The type is explained in short.

CREATIVITY UNLOCKED
It's here (Fig.40) where the client unlocks its creative potential. The client gets to the insight that stating they are not creative is not true! They are creative!
#creativityunlocked

Clients get creativity stimulated. Which will warm them up for working with Guiding Ideas, for which creativity is essential.

UNRELEASED SKILL
Their attention is drawn to the unreleased skills, and they **get curious to learn more**. Unreleased means it's inside of the client. It only needs to be released.

YOU ARE

IMAGINE THE IMPOSSIBLE
VISION MORE

DREAM MORE
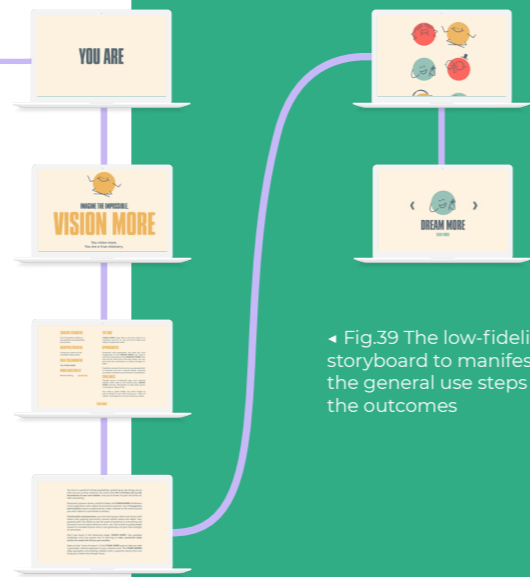
◄ Fig.39 The low-fidelity storyboard to manifest the general use steps of the outcomes

You live in a world of infinite possibilities, preferring to see things not as they are but as they could be. You know that **life is limited only by the boundaries of your own beliefs**, and you're driven to push the limits of, well, everything.

Emotional, passion-driven, and full of ideas, the **VISION MORE** combines a vivid imagination with a desire for practical solutions. Your **introspective and intuitive** nature is balanced by a keen interest in the world around you and a desire to contribute to society.

Charismatic and expressive, you love sharing your ideas and visions with others and creating community around shared values and ideals. Your greatest gift? The ability to see the spark of potential in everything and everyone, and to inspire others to see it, too. You're able to guide people toward an invisible horizon with a rare generosity of spirit and strength of conviction.

Don't get stuck in the dreaming stage, **VISION MORE**. Your greatest challenge—and true power—lies in learning to **take consistent daily action to create the future you envision**.

Seek out the "voice of reason" of the **THINK MORE** type to help you take a grounded, rational approach to your creative work. The **THINK MORES** deep perception and probing intellect lend a powerful clarity that can bring your visions into sharper focus.

▲ Fig.41 Read more about your MORE type

▾ Fig.40 Your MORE Type

READ MORE
This is for the diehards, who always want to know more. On this page (Fig.41) the client can read in more detail about their MORE type.

MORE TYPES
The client explores the other MORE types (Fig.42) and can talk about it with other team members. The 8 types aren't black-and-white labels. Think of them more as signposts pointing you toward your **full creative potential.**

Fig.42 ►
All the MORE types

IMAGINE THE IMPOSSIBLE.
VISION MORE

You vision more.
You are a true visionary.

CREATIVE STRENGTHS
Full of big ideas, ability to see potential and possibility everywhere.

UNTAPPED POTENTIAL
Using your visions to fuel consistent daily action

IDEAL COLLABORATOR
The THINK MORE

UNRELEASED SKILLS
Brand thinking   LEARN MORE SOON

THE CORE
VISION MORE types like to see the world as it could be, not as it is. You are full of ideas and ready to implement them.

OPPORTUNITIES
Emotional and passionate, you take the vivid imagination of the **DREAM MORE** and meld it with the practicality of the **PRODUCE MORE**. Not only do you have out-of-the-box ideas, but you also have the motivation to follow through on them.

Fueled by a sense of community, you see potential in everyone and are a natural leader, inspiring your team members to see the best in themselves.
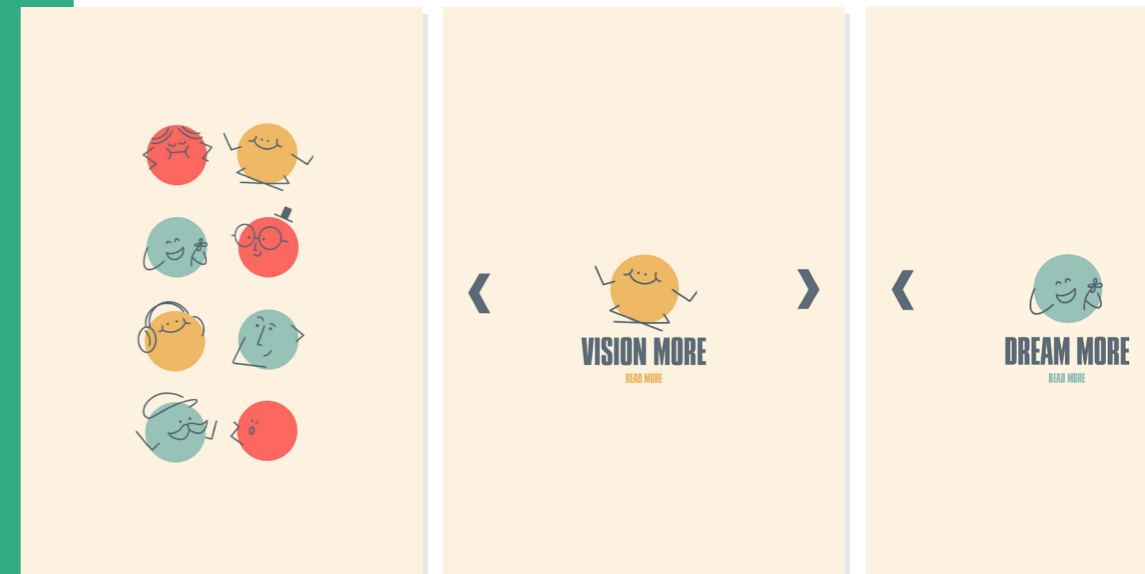
CHALLENGES
Though you're a balanced type, your internal seesaw often likes to tilt toward your **DREAM MORE** instincts. Remember to take daily action to bring your ideas to life.

You make a great leader, but don't forget to rely on others in your team to be your "voice of reason" and keep you on track while you create.

READ MORE

VISION MORE
READ MORE

DREAM MORE
READ MORE

GETTING TO KNOW YOU MORE
The client will get to know him/her self better, become aware of their skills, how they can best use them, and their untapped potentials. For both Selmore and the clients, it is good to get to know each other. The Guiding Idea appeared to be a very collaborative process that was often described in the interviews as 'it's a partnership, we really do it together'. By establishing a better understanding of each other, **the collaboration will be enhanced**.

Delivering the tool

DREAM SESSION

A high-fidelity prototype to
manifest the conversations at the dream-session.

BRANDTHINKING
The previously mentioned unreleased skills of brand thinking are highlighted in this session. The ways of thinking that go with a Guiding Idea are discussed (Fig.46&47&48). This way, brandthinking inside the organization is unlocked bit by bit.
#brandthinkingunlocked

DREAM MORE
The dream session is to talk about the client's dreams, ambitions, and goals for the brand. Normally Selmore is inclined to go straight to the fun stuff: talking about the content. Now, they also talk about all the other, not so unimportant, things that come with Guiding ideas (Fig.43). In this way, they start to **prepare the warm bath.**

GUIDING WHAT WHERE WHO?
By discussing everything that is involved with a Guiding Idea (Fig.44) and by filling in the Guiding WWW model (Fig.45), **expectations are better managed.**

The model can be filled in during this session. It can be discussed which points fall within the current ambitions and which can be ambitions for the future.

This model is not set in stone but can always evolve. The expectations can always be adjusted and managed.

BRAND THINKING
UNRELEASED SKILL
BRAND ORIENTATION & BRAND SPIRIT

Guiding Idea

▲ Fig.43 Unreleased skills

GUIDING WHAT, WHERE, WHO
WAAR GAAN WE STUREND ZIJN?

Your

▲ Fig.44 Guiding WWW

Wildest dr

GUIDING

▲ Fig.45 Guiding WWW model

MARKET ORIENTATION APPROACH
THE CUSTOMER AND NON-CUSTOMER STAKEHOLDERS (EXTERNAL)
THE BRAND PROMISE AND CORE VALUES
THE ORGANIZATION (INTERNAL)
BRAND ORIENTATION APPROACH
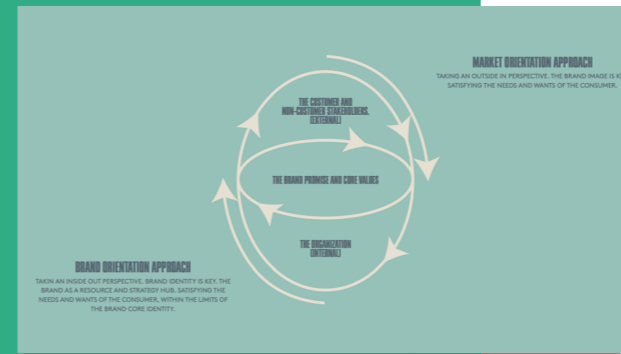
▲ Fig.46 Orientation approaches (Urde et al., 2013)

Steers

LESS OUTSIDE IN
MORE INSIDE OUT

Sells

▲ Fig.47 More inside out thinking

BUILD MORE
With the insights from the tool and the session, Selmore can see which skills and other context factors to grow together with the clients.

In the session, this will be highlighted. This will help **build the right context** for Guiding Ideas. In that way, Guiding Ideas are not only about growing as brand, but also about growing the proper fundamentals for it.

BM | YOU ARE HERE
MARKET
BRAND | MB
AND WE WANT TO BE MORE HERE

▲ Fig.48 Shift to more brand orientated organization

DESIGN EVALUATION

This paragraph evaluates if and how the concept aligns with the design brief. This is done by evaluating the design requirements. This helps to ensure that all the insights gathered during the research phase are implemented in this thesis. Finally, it is evaluated how the project aim is achieved. This paragraph serves as input for the next paragraph, where the last recommendations are given for Selmore.

The starting point of the design phase was the formulation of the design brief (chapter x). Based on the different aspects of the design brief, design requirements were formulated that defined the essential characteristics for the design to be successful (Van Boeijen et al., 2014). The user scenario highlighted to which parts of the concept the design requirements apply. The parts of the concept that contribute to this requirement are colored green in the following evaluation. These requirements are evaluated after the concept validation (appendix U),

UNCOVER

The tool helps to uncover the values and needs of the clients. The tool gives insight into the context where the Guiding Idea will land in.

The quiz questions and the MORE TYPES.

MANAGE

The tool helps to manage the expectations about the Guiding Idea. Through talking about all the context of a Guiding Idea, Selmore can align the expectations. The model of Guiding Who What Where helps in that too.

The additional slides of the dream session and the Guiding who what where model.

BUILD

The tool helps to build a good fundament. With the insights from the tool, Selmore can see which skills to grow and how to adjust the context of a Guiding Idea together with the client.

The whole. The complete grow process of the client together with Selmore.

UNLOCK

The tool helps to unlock the desired skills. Creativity is unlocked during the quiz. Clients who don't label themselves as creative, see that even they are creative. Brandthinking during the dream session by discussing the ways of thinking that go with a Guiding Idea.

The MORE TYPES and the dream session.

ENHANCE

The tool helps to enhance the collaboration. By establishing a better understanding of each other, the collaboration between Selmore and their client will become better.

The whole. The complete process helps to enhance the collaboration.

PROJECT AIM

The challenge of this thesis was to bridge the gap between the Guiding Ideas and how they are used in practice. By getting a complete understanding of the context, this gap is now bridged.

Selmore had little information about the actual client-side of the context. At the same time, that is the exact place where the Guiding Idea comes to life: inside the brand! The most valuable insight, therefore, came from the client's perspective of the context.

Bridging the gap between Guiding Idea and how it is used in practice helped to answer the main question of this research: How to exploit the unexploited potential of a Guiding Idea?

One of the three approaches to achieve this was to focus more on the context in which a Guiding Idea will land. By doing this Selmore can ensure the best context by building a good fundament for the Guiding Ideas to sprout in. Based on the validation and design evaluation, there can be concluded that the design of the tool contributes to achieving the project aim (Fig. 49).

BY CREATING
THE BEST FUNDAMENT FOR A
GUIDING IDEA TO SPROUT IN

THE TOOL
CREATES A **WARM BATH** AND
CONTRIBUTES TO **BETTER USAGES**

TO EXPLOIT THE
UNEXPLOITED POTENTIAL
OF A GUIDING IDEA

Fig.49 Contributing to the project aim.
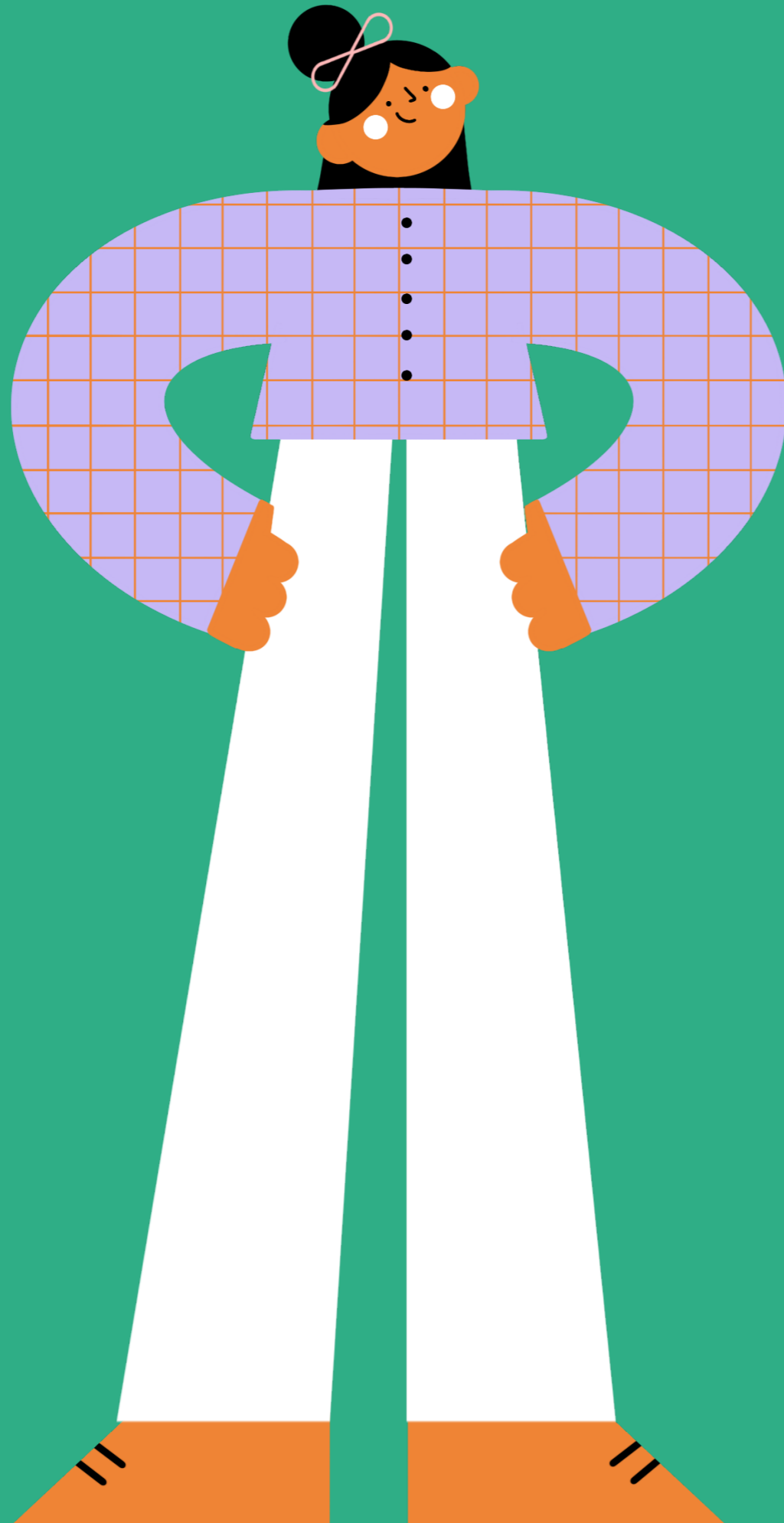
07

CONCLUDING THE PROJECT

This chapter describes the overall conclusion of the project by stating final recommendations and reflecting on the initial assignment and defined design statement. Additionally, the relevance of the project is discussed. Finally, the thesis is wrapped up with a personal reflection.

FINAL RECOMMENDATIONS

To conclude the delivery phase within this thesis, this paragraph concludes with final recommendations for Selmore. Based on the input from the concept evaluation, starting points for further development and future milestones are formulated.

PRAAT NEDERLANDS MET ME
The tool now is in English. While English is good for scalability, it can also be experienced as too difficult by the mainly dutch clients. Therefore the tool should also be translated into dutch for better implementation and acceptance.

MORE SELMORE SAUCE
The tool has already been given a creative twist. It could use more Selmore touch. This can be achieved by redesigning the questions and the MORE types with the amazing creatives and graphic designers of Selmore.

VALIDATE MORE
Even after multiple reminders, it appeared hard for the clients to find time, to test my concept. More validation with the clients would be beneficial for the concept.

WEB-BUILDER
The concept now is created in Figma, which is a prototyping tool that does not save its data. Before launching the tool and using it, Selmore should invest in building an actual website. A website that saves the answers given and the clients' MORE types. In that situation Selmore can actually get insights into the answers and the types of the clients.

CONTEXT IS EVERYTHING
The tool helps Selmore to draw more attention to the context of the Guiding Idea during the traject and helps to grow the best context. My research shows how important the context of a Guiding Idea is for it success. Therefore the context should also get a more prominent role in the Guiding Idea principle. I understand that it is much more fun to jump straight into the depths and make beautiful work. However, it is a shame if the beautiful work ends up on the shelves and doesn't flourish as intended. Focussing more on all that is around a Guiding Idea has to get a much more prominent role in the process. Doing that, will automatically give more method to Guiding Ideas.

TWO MORE TO GO
Chapter 4.1 highlighted three approaches to achieve the project aim to exploit the unexploited potential of Guiding Ideas. While this thesis only designed a solution for one of the approaches, the other two approaches should be undertaken as well. That means two more to go on Selmore's road towards the future.

DISCUSSION

### REFLECTION ON THE INITIAL ASSIGNMENT
The initial assignment of this thesis was to research how to shape a Guiding Idea, so it inspires and steers all brandbuilders. During the research, it was found that, in general, Guiding Ideas do not meet their full potential. This withholds the Guiding Idea from functioning as a brand idea that can help brands during the BE design. So a more holistic approach was necessary, accompanied by the following problem statement: How to exploit the unexploited potential of a Guiding Idea. Redefining the assignment helped to create even more valuable insights into the actual problem.

REFLECTION ON THE DESIGN STATEMENT
Reflecting on the formulated design statement, it can be concluded that the final design achieves the defined design goal (chapter 4.3). The design gives Selmore a tool that helps them to get insight into their clients. These insights are used to tailor the Guiding Idea traject to the needs and values of the client. The design helps to grow the right fundament for the Guiding Idea to sprout in, and with that, a warm bath for Guiding Ideas is established. Growing the proper fundament for Guiding Ideas, so they can help brands grow.

RELEVANCE FOR SELMORE
The thesis shows that there are possibilities for a Guiding Idea to flourish and reach its full potential. However, that requires some actions. To ensure the full potential of a Guiding Idea is exploited, it requires strong ownership, a determined mindset, and further transformations towards a future in which Guiding Ideas always meet their full potential. The problems have not only been brought to light, but this project has also revealed the opportunities for solving them. This subject has now been put on Selmore's agenda.
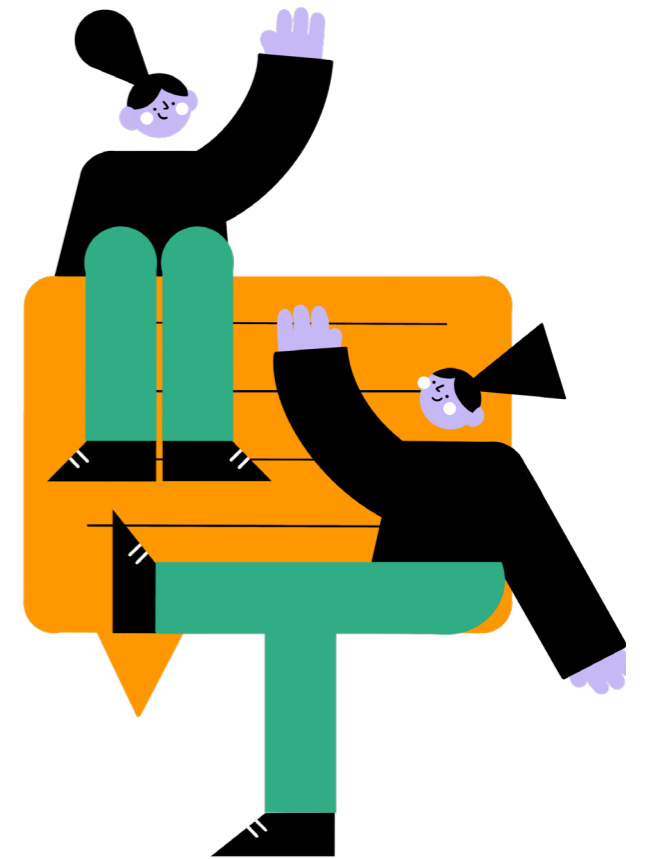
RELEVANCE FOR THE FIELD OF DESIGN
The deliverables of this thesis can be used as input in many different design cases. But above all, within the field of design, these insights of this thesis can help understand how brand experience is designed in practice. The research of Calabretta et al. (2019) contributes to the BE design literature by suggesting that defining an LP may be an essential step in the design process. This thesis gives insight into how such a central idea like an LP (Guiding Idea's in this thesis) is used in practice. An interesting direction for future research can be how a Guiding Idea is designed in practice.

PERSONAL REFLECTION

My graduation project has come to an end. It is time to wrap up this report by sharing a personal reflection of my journey.

MARA THE DESIGNER

The tool shows clients that they are creative. This project showed me I am a true designer.

I never saw myself as a good designer, or at least not as the best. I always find it much more fun to unravel the problem, look critically at the context, and discover the right problem to solve. This is also where my main strengths lie. That is why the transition from the research to the design phase is always a little bit of a challenge for me. However, with the research-through-design method, I could use a strength (research) during the designing. This helped me go down all the possible paths and really look at how to solve the problem right.

MAKE POETRY

In your graduation, everyone runs into obstacles somewhere. Obstacles that you usually walk around. But in graduation, you can't avoid them. You have to go through it and fight it. For me, that was writing. I like to unravel the given assignment and find the real problem behind it. But writing these things down...

I have never liked writing. A flaw I thought I could always get away with. Now I really had to excel at this too. A friend sent me the following quote: which has inspired me to find the writer in me.

Limit everything to the essential but do not remove the poetry.
- Dieter Rams

Now that I look back at my work, I'm super proud of myself!

WORKING FROM HOME

Due to the circumstances caused by COVID-19, most of the work was done at home, and meetings were organized via Zoom. I had been used to an online internships and online classes for a year, so I can't say it was new to work from home. It was rather special that I was allowed to come to the office once a week. Special but fantastic! At the office, you really experience a company, and it makes all the contact easier. It made it easier to have informal conversations, which sometimes even led to precious insight for the project. I was a familiar face to the employees of Selmore, which also made it easier to contact them.

It soon turned out that everybody is always Busy Bees. Especially the clients. Getting a hold on them and scheduling a meeting (that actually went through) from behind my desk was not always easy. This also made it hard to validate the concept with them.

In addition, working from home made me realize how much I missed the discussions with other design students at the faculty. At times, a quick informal conversation would have helped me test an idea and get the thoughts out of my head.

A TRUE LOVE STORY

A match made in heaven. During the BPC course, I fell in love with the world of branding. And after my internship at Selmore, I knew for sure that this field is where I belong. A match made in heaven. Not only for me but also Selmore fell for SPD. Selmore was utterly new to SPD'ers and what SPD had to offer to them! A true love story was written.

I can, therefore, honestly say that I enjoyed working on the project every single day. With a tiny exception when Erik-Jan insisted on making all those tables ;) Worth it tho.

The fact that I can really use all the insights and learning from this project in practice made the attachment to the project even more significant. I am looking forward to using my personal and SPD strengths at Selmore when I start as their new and youngest strategist.
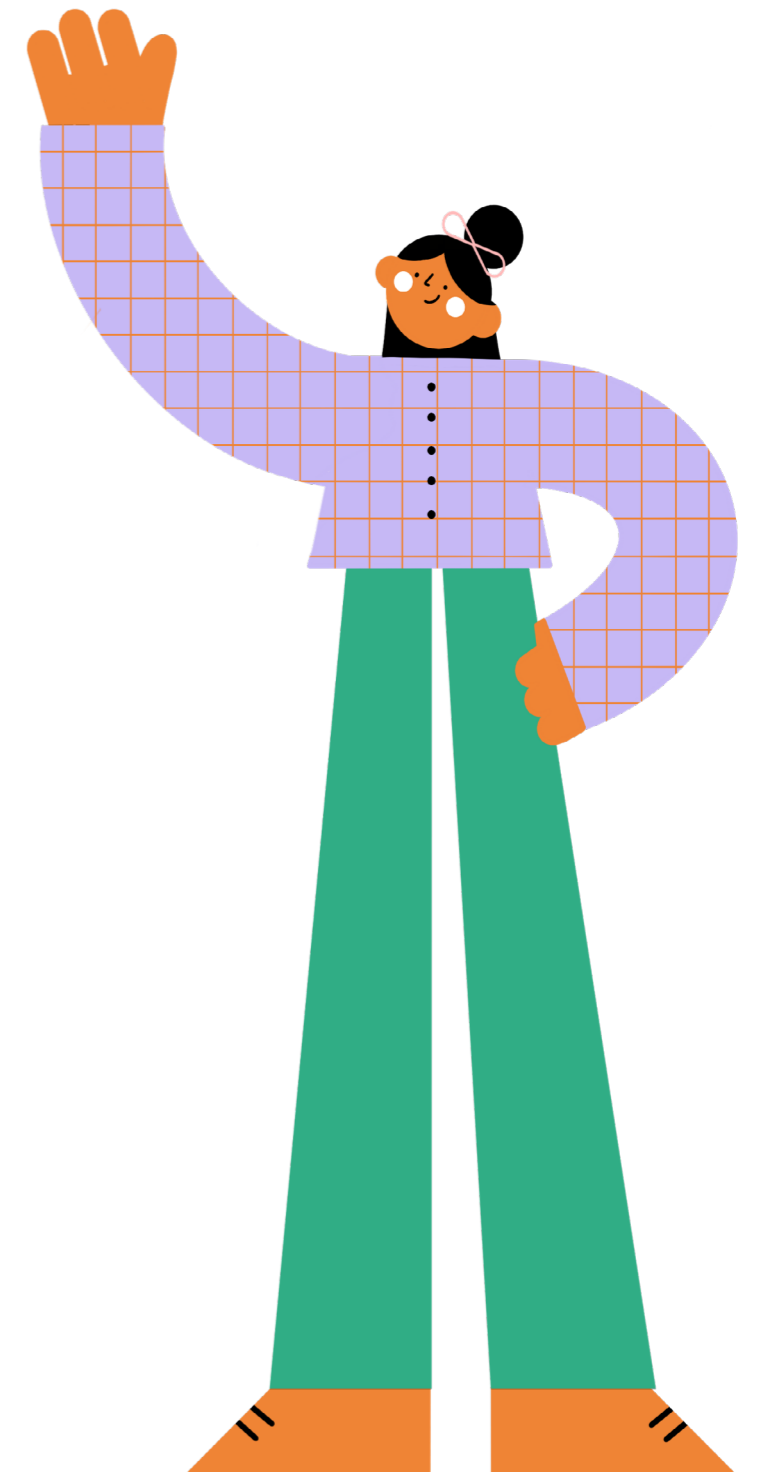
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APPENDICES

The appendices can be found in a separate file attached to this document