Appendices.

Refashioning communication.

Master thesis by
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Appendices.

Refashioning communication.

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DESIGN FOR our future

TUDelft

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

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

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

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

STUDENT DATA & MASTER PROGRAMME
Save this form according the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy".
Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !

family name	Klunder
initials	H M given name Hannah
student number	
street & no.	
zipcode & city	
country	
phone	
email	h.m.klunder@student.tudelft.nl

Your master programme (only select the options that apply to you):

IDE master(s): ( ) IPD   (★) Dfl   ( ) SPD

2nd non-IDE master: _____

individual programme: ___-___ (give date of approval)

honours programme: (Honours Programme Master)

specialisation / annotation: (Medisign)
(Tech. in Sustainable Design)
(Entrepeneurship)

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

** chair	Henk Kuipers	dept. / section:	ID/AED
** mentor	Annemiek van Boeijen	dept. / section:	ID/DA
2nd mentor	Mart Veeken		
	organisation: Labl.		
	city: Amsterdam	country:	Nederland

comments
(optional)

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

🛈 Second mentor only applies in case the assignment is hosted by an external organisation.
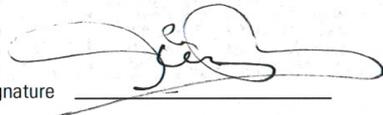
🛈 Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

TUDelft

Procedural Checks - IDE Master Graduation

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

chair Henk Kuipers   date 17 . 06 . 2019   signature

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

Master electives no. of EC accumulated in total: __27__ EC

Of which, taking the conditional requirements
into account, can be part of the exam programme __27__ EC

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

* Only missing EC are from Initiate to Graduate,
which will be obtained after handing in this
project brief.

(★) **YES** all 1st year master courses passed

( ) **NO** missing 1st year master courses are:

name _____ date 1 - 7 - 2019   signature

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

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

Content: (✓) APPROVED   ( ) NOT APPROVED

Procedure: (✓) APPROVED   ( ) NOT APPROVED

_____ comments

name A Muwae   date 9 - 7 - 2019   signature

B | Research Setup.

This paragraph presents a summary of the research set-up. It discusses the methods and materials used to answer the research questions which all have a particular aim. The research methods used to answer these questions can be found here as well.

B.1 Research Aim and Questions

The aim of the research was divided into four topics: Culture, Quality & Communication, The Target Group and Digitalization.

Aim 1 – Quality & Communication	Question
1. To understand the current situation in the production facilities in terms of communication about quality.	How are garment demands communicated between brands and production facility? How is feedback provided on quality? How does the working environment influence communication during production?

Quality and Communication

Because delivering good quality products in essential for Labl, it is important to find out how quality is reflected throughout the production process. Furthermore, what could be interesting to see is how quality demands are being communicated, and what is done when quality is lacking. Furthermore, during production, how do colleagues provide feedback within the production facility?

Aim 2 - Culture	Question
2a. Identification of the various relevant cultural groups in this project 1b. Become aware of cultural preferences of the target group.	What are possible cultural differences that need to be taken into account during this project?

Culture

Doing cultural research was considered highly necessary, as I had never been to Kenya or Africa in general. Exploring the Kenyan culture will bring more awareness of the cultural differences between my own perspective and that of Kenyan fundis/entrepreneurs and will help avoid biases in the continuation of this project. If I am aware of the cultural preferences in Kenya, I can apply this knowledge to the research setup in order to gain better insights out of it, as I expect the rest of the research to run more smoothly. Furthermore, apart from my personal motivations for this project, will it also contribute to Labl's knowledge of cross cultural communication as I can advise them on the challenges and pitfalls.

Various cultural theories were studied and will be elaborated in the next paragraph; Methods.

Aim 3 - Fundis	Questions
3. To get to know the target group/ user context on a deeper personal level.	What are the fundis' view on their job? What drives them to do it? What are the fundis' needs, motivations and ambitions?

The Target Group: Fundis

Deeper understanding of the target group is necessary in order to start designing a solution that is a good fit in the context. When there is familiarity with the goals, needs and motivations of the target group, rich personas with personal stories can be created to inspire the design process along the way.

Aim 3 - Communication through Digitalization	Questions
4a. What is the influence of digitalization on communication between brands and production facilities?	What media do fundis use to communicate with clients? What information is communicated? How are digital developments reflected in daily life?

Communication through Digitalization

Because it is Labl's mission to *create a positive impact in the world by producing social and sustainable fashion garments in East Africa through community-based manufacturing leveraged by digital technology,* it will be to be fruitful to look at what digital developments are commonly used within the context. What is the role of digitalization in the fundis working life, and outside of work? What is their attitude towards these developments?

Answering these questions will guide the design process as it gives an idea of what will be possible (or accepted) within the user context.

B.2 Research Methods

The complete research setup combines several qualitative approaches. This decision was based on the need for different levels of knowledge (Sanders & Stappers, 2012). By combining various methods, I expect to end up with explicit, observable, tacit and latent knowledge (see figure B1).

Explicit
Knowledge that can be stated in words, and that is relatively easy to share with others.

Observable
Knowledge that refers to thoughts and ideas that can be obtained by watching how things happen or how people behave.

Tacit
Knowledge that refers to things we know but are not able to verbally communicate to others. (example: you probably know how to make a phone call when your hands are full of stuff, but this would be difficult to explain to someone else.)

Latent
Knowledge that refers to thoughts and ideas that we haven't experienced yet, but on which we can form an opinion based on past experiences. "Will be knowable in the future."

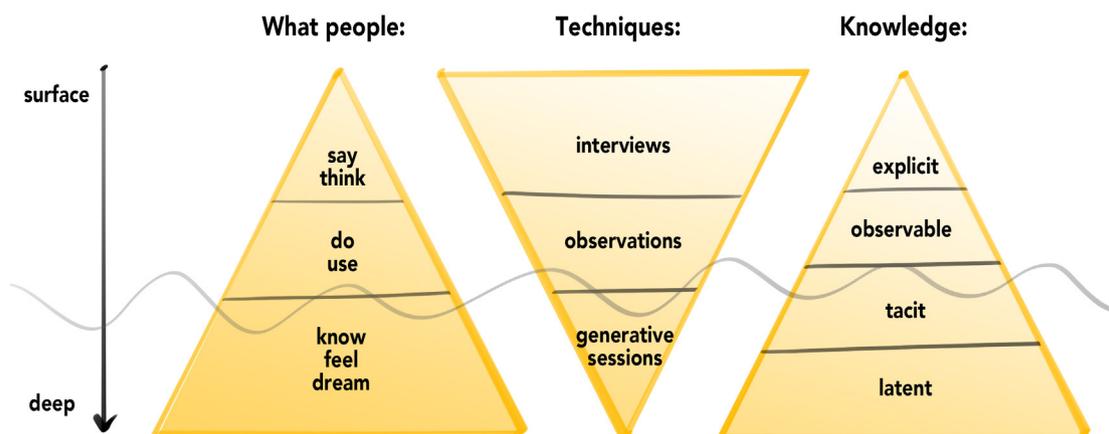Sanders & Stappers (2012) pg. 52

Figure B1. By combining various methods of research, deeper levels of knowledge can be acquired. (adapted from Sanders (2002); Sanders & Stappers (2012))

The context research was performed through literature study, semi-structured interviews, observation, and discussion led by generative tools such as sensitizing booklets and a culture conscious card set (van Boeijen, 2015). The interviews were voice recorded and transcribed afterwards for further reference.

Materials

Figure B2. Photo taken while observing in a production facility.

2. **Communication client ← → artisan**
- How do you gain new clients/orders?
- What is your experience with international clients? From where?
- What makes working with them different from local clients?
- How is an order communicated?
- How are order details specified? Are you told exactly how to make something or is there room for interpretation? (in terms of patterns, sizes etc)
- (How) do you get feedback on your work? Good/bad?

Case: The client places an order, but you are unsure about certain specifics such as; sizes, materials for example. How would you go about? (Ask? produce and check? make assumption?

What if the client is unhappy with a product?

Figure B3. Example of Interview card to steer the semi-structured interviews.
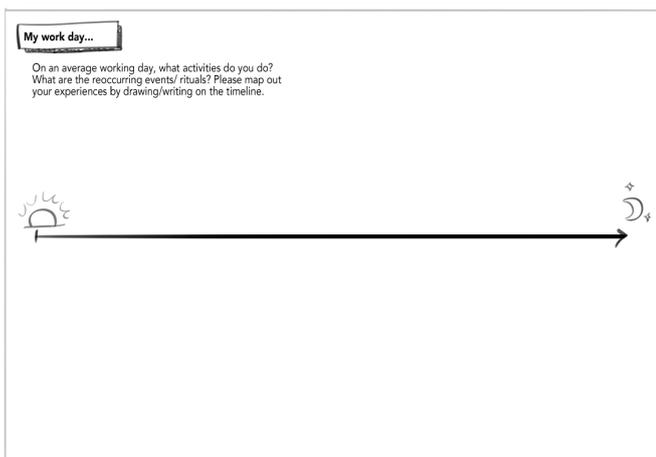
Figure B4. Page of a sensitizing booklet.

Figure B5. Culture-conscious card to steer cultural discussions.

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C | Onion Model.

C.1 Labl's Organizational culture

The onion model (Hofstede, G., Hofstede, G. J., & Minkov, M. (1991)) was used to illustrate my view on Labl's ideal organizational culture. A culture is built on values which are expressed through observable practices.

Values

A culture's values are at the core of all processes. I have identified 6 core values based on the previous research and analysis.

Rituals

Rituals are conventionalized behavioral patterns within Labl.

Heroes

In the category heroes we find examples of brands and people that serve as inspiration or role models for Labl. These brands are mentioned because they are transparent, sustainable and fair trade.

Symbols

Symbols are aspects of culture that are visible to outsiders, such as products, interactions, media and habits.

Organic cotton

Quality marks

circular.fashion

Practices

Vimal Shah

Little intermediate management for brands

Symbols

Happy and empowered fundis

Visual thinking

Heroes

Community (elders)

Traceability of production data

Rituals

Systematic approach to work / Labl guidelines

Relationship building with brands and colleagues

Values

Ubuntu

Fun/Duty balance

Teamwork

Future Oriented

Clear Communication

Transparency in the supply chain

Self Development

Open and honest working atmosphere

Personal Training Programs

Praise Achievements and Celebrate Together

Labl app

Clear branding of the Labl unity

Digital platform

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D | Cultural Theory.

There are many different takes on how to classify cultures and therefore various cultural theories were studied and compared. Table D1 was set up to help define where the cultural theories share common ground, according to my interpretation of the theories. Most information can be found on culture on a national level, which has formed the basis of the literature research. This knowledge was enriched with information and experiences gained during my visit to production facilities in Nairobi.

(Cross) cultural theory:	van Boeijen (2015)	Hofstede & Minkov (2010)	Meyer (2014)	Trompenaars & Hampden-Turner (1998)
	Cultural theory in design	Cultural preferences on national level	Cultural management & Teamwork	Organizational theory and management of culture
Hierarchy	Power distance	Leading		Achievement &. Ascription, Universalism vs. Particularism
Identification	Individualism vs. Collectivism	Deciding, Trusting		Individualism vs. collectivism
Time	Long term vs. Short term orientation, Uncertainty Avoidance	Scheduling		Sequential vs. Synchronic
Aim	Masculinity vs. Femininity	-		
Gender	Masculinity vs. Femininity			
Space	-	-		Specific vs. Diffuse Internal vs. External control
Attitude	Indulgence vs. Restraint Uncertainty Avoidance	-		
Expression	-	Disagreeing		Neutral vs. Emotional
Truth	-	Communicating, Disagreeing, Persuading, Evaluating		Internal vs. External control

Table D1.   Cultural theories by van Boeijen, Hofstede & Minkov, Meyer and Trompenaars & Hampden-Turner were studied and compared. Dimensions that share common ground were aligned horizontally.

D.1 Results: through Socio Cultural Dimensions

To communicate the findings that were gathered during the research, the socio-cultural dimension scale (van Boeijen, 2015) was used to create an overview.

By mapping out these factors on a scale (Figure D1), you can say something about how a culture is perceived. When looking at how people from different cultures interact with each other, the absolute positions on the scale have little to no meaning, it is about their relative position.

*In addition to the model presented by van Boeijen (2015) the dimension of time was split up into two axes: 'Orientation' and 'Passing'. An explanation for this adaptation is given in the paragraph about time.

In this paragraph, the six dimensions that have most influence on the organizational culture are discussed; hierarchy, identification, time, aim, attitude and truth. In the next paragraph of this chapter, takeaways for Labl are formulated to advise on how to deal with these cultural aspects.
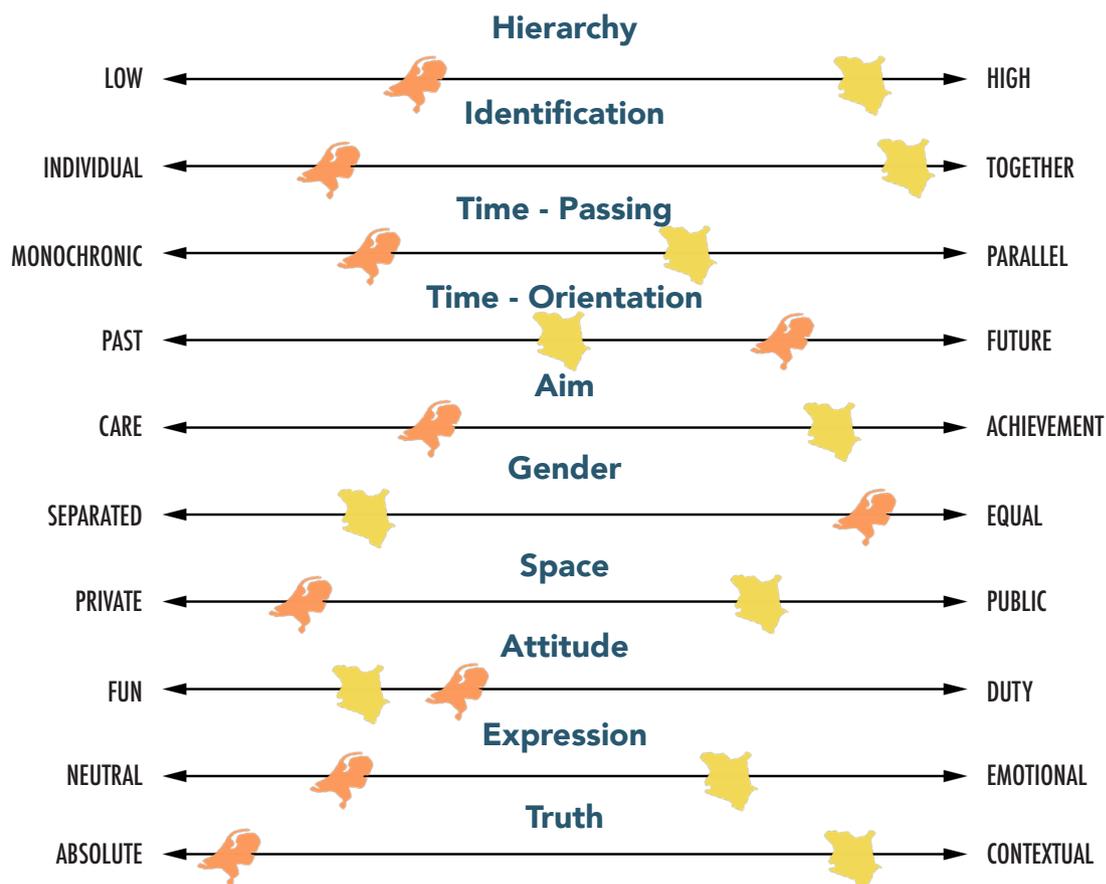
Figure D1. Socio cultural dimensions that were defined based on the research performed in Kenya (yellow), as well as the insights gained from conversations with brand and my personal view on Dutch culture (orange).

Hierarchy
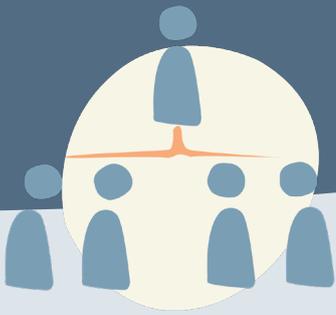
Kenyans are used to a big power distance and strong hierarchy between boss and employee. On Hofstede's Power Distance Index (PDI) Kenya scores 70, which is relatively high. Orders are strictly given top-down, and you should always listen to your superior. Within the culture, older people are naturally considered to be higher-up.

"Yes, but now within the community, if the chief speaks, you cannot question that. Except with (...) our generation you can be able to question, but they still feel respectful. In terms of seniority you are not supposed to question. Any elder person, their word is final. Even if it's nonsense, it is final."

Source: I. Waithaka, personal communication, August 2019

The hierarchical structure is not only defined by seniority. Within a production facility the jobs are also structured in a fixed hierarchy, which is explained by Ndegwah and Kroesen (2017, pg. 4): "There is a strong hierarchical structure in the company; first comes the manager and his secretary, then are the tailors, the cutters and the bonders. The tailors, cutters and bonders come in this order because of the hardness of the skills."

This division of hierarchy was well visible when visiting garment production facilities in Nairobi (figure D2).

Spatial division between hierarchical levels might also serve motivational. When interviewing a young fundi at Rift Africa working as a production finisher, I asked her how she got her job in the leather workshop and about her goals for the future:

N: The starting here, is because of Robert (the owner and head craftsman) ... When I was cleaning inside in here.

H: Oh cleaning, and then you learned the skill here. So, what so you like about it so much?

N: What I like about it.... I am going to school, I get money. I like it.
...
H: And do you have any more goals for yourself? What do you want to become?

N: I want to become assemblers, like that people (points at the other table). Yeah, because now I am a finisher.

Source: Excerpt from interview transcript with fundi, finisher at Rift Africa, August 2019

The fundi was motivated to improve herself and climb up the ladder to do a job that seemed of greater importance.

Figure D2. The fundis at this production facility are overlooked by the owner (bottom) ...

... As well as the supervisor and the production clerk, who sit at a special desk opposed to the factory floor.

INDIVIDUAL ←——————————————————————→ TOGETHER

Kenya has, like most African countries, a strongly collectivistic culture in which strong relationships are fostered where everyone takes responsibility for fellow members of their group. This tradition of communalism is represented through the phrase 'Ubuntu', which means 'I am, because we are' or 'A person is a person through other people'. Dutch culture, on the other hand is more individualistic. People are expected to only take care of themselves, or their direct families.

As was discussed in the previous chapter, it is not unusual for fundis to hire close relatives and people from their social community to work for them, in spite of them lacking the relevant skills or job experience (Ndegwah, Kroesen, 2017; Ford & Cooper, 2016). To these fundis, creating job security within the community might even be more important than achieving personal success.

"Loyalty in a collectivist culture is paramount and overrides most other societal rules and regulations. In collectivist societies: offence leads to shame and the loss of face, employer/employee relationships are perceived in moral terms (like a family link), hiring and promotion decisions take account of the employee's in-group and management is the management of groups." (Hofstede, n.d.)

Kawira, an expert of the Kenyan fashion industry explained how communalism influences how people interact on a daily basis:

K: Yes yeah. And for us, I guess we are up in your face... hahaha. And like probably in Europe you'll find that in Kenya, as most African countries, say yes we're very up in other people's business because we're communal like that. And people will ask you questions; how are you? How is your family? And for you that could be invasive,

but for us that's normal. I mean, how is everyone back home? You know you'll find that are you married that you find that's a very normal question. Yeah. Do you have kids? Have you been asked a couple of times?

H: Yes. Yes. Multiple times.

K: So for us that's normal. Yes. We're very family oriented. We're very communal. (...) And people actually care. They care about how your kids are doing. You know they really do. I mean why would you show up to work if your children are sick. That's the kind of psychology we have. So. Yes I get to be excited and I'm thinking Mart will move here very soon, at this rate.

Time

The dimension of time is divided into two axes: 'Orientation' and 'Passing'. The first principle distiguishes cultures that are (primarily) focused on the past, present or future. Hofstede and Minkov describe this topic as 'Long-term Orientation vs. Short-term Orientation'. The other dimension considers the passing of time, which can be either sequential (monochronic) or synchronic (parallel), a concept of time which was first introduced by Edward Hall.

Orientation

The following excerpt is from an interview that was held with Edmond Chesneau, who has a French/Irish national culture. Edmond is the owner of a fashion brand in leather (Lulea by Chesneau) in Thika. From this conversation it became clear what his view on working with Kenyan employees was: that Kenyans are people that live in the now. Getting them to think about future concepts is very difficult to achieve.

"E: And they live for the day, in a way. You know they... their prime time planning is, you know, you've been through with these people downstairs. OK. If you say you are going to build the company on this, and that, you now, that will be good for you. They don't care. They don't see it, future. Like you say. This is not something that you can have a perception on. Because, you know they're a new country. You know. To feed themselves that day... because a lot of those people are from a disadvantaged area. For them it's to find the food for today, tomorrow and maybe to the end of the week. It means the future is not something...

(...) It doesn't exist. And I can see even with people who are a bit more successful, they are still resisting that."

Source: Excerpt from interview transcript with Edmond Chesnau, Lulea by Chesneau, August 2019

The reason why Edmond's company had become successful, is in his opinion, because he is always in the factory driving and motivating people. He has worked hard to get his staff disciplined.
This example from Lulea's factory is one that fits

with the African custom of short-term orientation. According to Hofstede's African Value Survey (..), this stems from the following principles: "Wisdom is more important than knowledge" and "Wisdom comes from experience and time, not from education".
"Putting pride over practical results and expecting wisdom without knowledge and education does not encourage working and studying today for reaping benefits tomorrow. In African countries, cause-effect relationships that are obvious to outsiders are sometimes denied." (Hofstede, Hofstede & Minkov, 2010, pg. 273)

This way of looking at time clashes with Labl's ideals of making the fashion industry more sustainable and social in the future. How can Labl encourage fundis to contribute to a better future when their values lie in the short term?

Time - Passing

MONOCHRONIC ⟵————————————⟶ PARALLEL

Passing

Another way to look at time is how it passes. In Europe, generally speaking, time is experienced monochronically: people like to do one thing at a time. Orderliness is valued, and on the job, people concentrate on one task at a time. Interruptions are not desirable.

In Sub-Saharan cultures like in Kenya, time is considered polychronic or parallel. This means that it is culturally preferred to do multiple things at the same time; A manager's office in a polychronic culture typically has an open door, a ringing phone and a meeting all going on at the same time. Plans are prone to change and interruptions are accepted. Flexibility on the job is more important than strict organisation. The reasoning behind this phenomenon is because Kenyans value the quality of relationships over time schedules. This is illustrated through a frequently heard African proverb:

> *"Europeans have watches, but us Africans,*
> *we have the time".*

For Labl's production facility, it must be taken in to consideration that from the Kenyan cultural perspective, managers are expected to multitask within the production facility. It is accepted to disturb the manager during working hours.

Furthermore, there is no clear distinction between work time and personal time. These values must be respected, however, at the end of the day, the production targets need to be achieved as well.
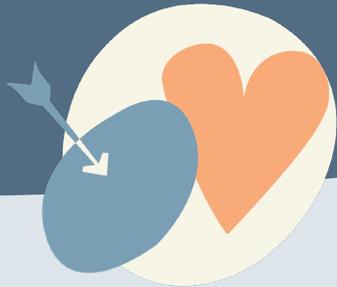
Aim

CARE ←——————————————————————→ ACHIEVEMENT

The dimension 'aim' distinguishes the values different societies wish to live by, with opposite axes 'care' and 'achievement'.

With a score of 60 in Masculinity according to Hofstede's scale, Kenya is seen as a masculine society. Which entails that personal achievement is valued greatly, and people are proud of their successes. Dutch society is rather 'feminine' and caring, which defines a desirable working environment by high quality social relationships, friendly organizational climates and employment security (Hofstede, 2011).

Wanting to be the best is reflected in the fact that many artisans are wanting to develop their personal skills. In the Kenyan handicraft industry, just like most jobs in the informal sector, it is very common to compensate workers with skill acquisition (Harris, 2014). In the Soko case study (Ford & Cooper, 2006) it is also stated that fundis conceptualize their success in terms of creative and skills development. They are ambitious as business owners and designers. They follow business trainings to help them advance as entrepreneurs and start their own company.

This statement was also confirmed during my conversations with Isaac;

" I: (…) But about the personal developments, that is the achievement. There are people who want to work because they have a certain goal. They want to achieve their own …

H: They want to start their own company or..

I: Yes absolutely, they work.. and gain experience and then they can be able to establish their own entities elsewhere. But.. again, there is another point, there was achievement and the other one was??

H: care.

I: Yeah, the care.. that one doesn't happen a lot. It doesn't happen here. What happens here (…) you want to be working just for an income. So that you can be able to sustain yourself and you find even in terms of work ethics in adults are usually at their low."

(Source: I. Waithaka, personal communication, August 2019)

Which I interpret as; Kenyans will work hard as long as they have reason to, on a personal level. Work ethic seemed to be an issue for multiple production facility owners, because Kenyans do not seem the urge to be disciplined and work hard when they have money to sustain themselves.

Even though Kenyan culture is not perceived as caring, due to Kenya's preference for communalism I also see some nurturing, more feminine aspects. Many artisans work in order to benefit their families and community. For them, working is a means, not an end.

Fundis at Lulea learning from owner Edmond Chesneau (middle).

20

Attitude

The dimension 'attitude' describes to which extent cultures are driven by enjoying life and having fun, opposed to strict rules and social norms. Based on insights gained from conversations with Kenyans, they tend to disregard rules more easily than Dutch people. However, both cultures are situated on the indulgent, 'fun' side of the scale.

I: For us, being late or early is no problem, as long as you are there. And with a smile. Don't go sad, looking sad and so forth. If you are late, just go and smile. And then the person is okay. And that is it. Yeah and you are never dull. If you look at my face, I can be very serious. But we are never dull, we have to wear a smile.

H: Ok, so it is very fun oriented. So, you have rules, but as long as you're okay.

I: Yes absolutely. Like for example the road, not that we don't have rules. We have some of the most strict rules in the world, Kenya has them. But we just don't care. So as long as you are safe, you drive and ride and that is it. Yeah, we have rules, but no one cares, no one follows, that is our culture. Rules are western. They are not African.

(I. Waithaka, personal communication, August 2019)

Cultures that consider rules of great importance are also more likely to avoid uncertainty. Opposed to cultures where ambiguity is preferred.

In the various production facilities, there were distinct differences between the working atmospheres. Generally speaking, was the atmosphere in the sewing workshops I visited more tense than in the leather workshops. Which could be the result of the difference in pressure on production numbers between the two industries. However, in the leather workshops of Rift Africa and Lulea, there was more room for dialogue, collaboration and learning.

Building personal relationships on the job seems important in Kenyan culture.

Fundis at Rift Africa enjoying themselves on the job.

Truth
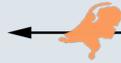
Because a big part of the design challenge lies within the field of communication, both cultures were thoroughly analyzed on this topic. Part of it is covered within the dimension of 'Truth'. Within the topic of communication, there are also cultural preferences when it comes to giving feedback, which will be discussed later.

It will probably not come as a surprise when stating that the Dutch and Kenyan cultures are opposite on the axis of truth. As Kenyan Labl colleague Isaac explained to me during our interview truth for Kenyans is very contextual;

"Absolutely, for us (Kenyans), you have to beat around the bush. Even if it's for two days to say the truth. So here, although people can be honest… the feelings and the opinions. But the truth, especially if they know they are going to hurt you, they're not direct. They will beat around the bush."

(I. Waithaka, personal communication, August 2019)

For Dutch people, who are used to communicating in an absolute manner, this kind of contextual communication can come across as untrustworthy. The other way around, can absolute communicators be perceived as stating the obvious, or even patronizing (Meyer, 2014).

From my own experience during a pilot for the brand Cottoncake, the contextual communication of the fundi did come across as untrustworthy or even as making excuses. Beforehand, the fundi promised 'the best of the best' quality, by which he raised expectations. When the sample was delivered the quality was disappointing; his 'truth' varied from ours. The fundi then reasoned why there were differences between the example we handed in and the sample that he made: he could not open the file on his phone, and therefore used a different font. Because the time was short notice, het thought it would be sufficient like this. I realized sometimes fundis will tell you what you want to hear. It is a way for them to maintain relationships. It is important to get on the same page when it comes to expectations about quality, and to create an open an honest working atmosphere.

Labl decided to give the fundi another chance, and provided feedback in our Dutch way; with a list where it was explicitly written what was lacking in the sample. The second sample the fundi made, unfortunately disappointed as well. The fundi had a different interpretation of good quality. This is partly caused because Kenyans tend to read between the lines when communicating. Which means to them, there are multiple truths and they are open for interpretation, which Labl had not foreseen.

When looking at the Evaluation Scale in figure D3 (Meyer, 2014) we might have taken more into consideration how we provided the fundi with feedback. As you can see on the scale, there is a big gap between the styles of how Labl as Dutch and Kenyan fundis are used to give and receive feedback.

When combining the two theories you can create a coordinate system with four quadrants, like this one in figure D4 (adapted from Meyer, 2014). As you can tell from the figure, the Netherlands and Kenya are in opposed quadrants. People in quadrant D, like Kenyans, give and receive feedback in a soft and subtle manner. It is easily missed and can never be given in front of a group. It is considered better to be positive about the things that were done right, and not speak about the mistakes because that would be uncomfortable for all parties.

However, an exception to the rule is when there is a strong hierarchical difference between the feedback giver and receiver. It is socially accepted when bosses are very direct and critical towards their employees. But when you are a foreigner to the culture, you should stick to softening the feedback (Meyer, 2014).

For Labl's production facility this means that feedback can be given in a direct manner, as long as it comes from someone higher-up.

Russia	France	Italy	USA	UK	Brazil	India	Saudi Arabia	Japan
Israel	Germany	Norway		Australia		Canada		Korea		Thailand
	Denmark	Spain			Argentina			Indonesia

DIRECT NEGATIVE FEEDBACK

Negative feedback to a colleague is given openheartedly, straightforward and honestly. Negative messages are an end in itself and are not alleviated with positive ones. When giving critique, absolute descriptors are used (totally inappropriate, extremely unprofessional). Critique can be given from group to individual.

INDIRECT NEGATIVE FEEDBACK

Negative feedback to a colleague is given in a soft, subtle and diplomatic manner. Positive messages are used to sugarcoat negative feedback. When giving critique, qualified descriptors are used (a little inappropriate, somewhat unprofessional). Critique is given one-on-one.

Figure D3: Evaluation scale (source: E. Meyer (2014) The Culture Map, pg. 84)

ABSOLUTE

DNF — A B — INF
C D

CONTEXTUAL
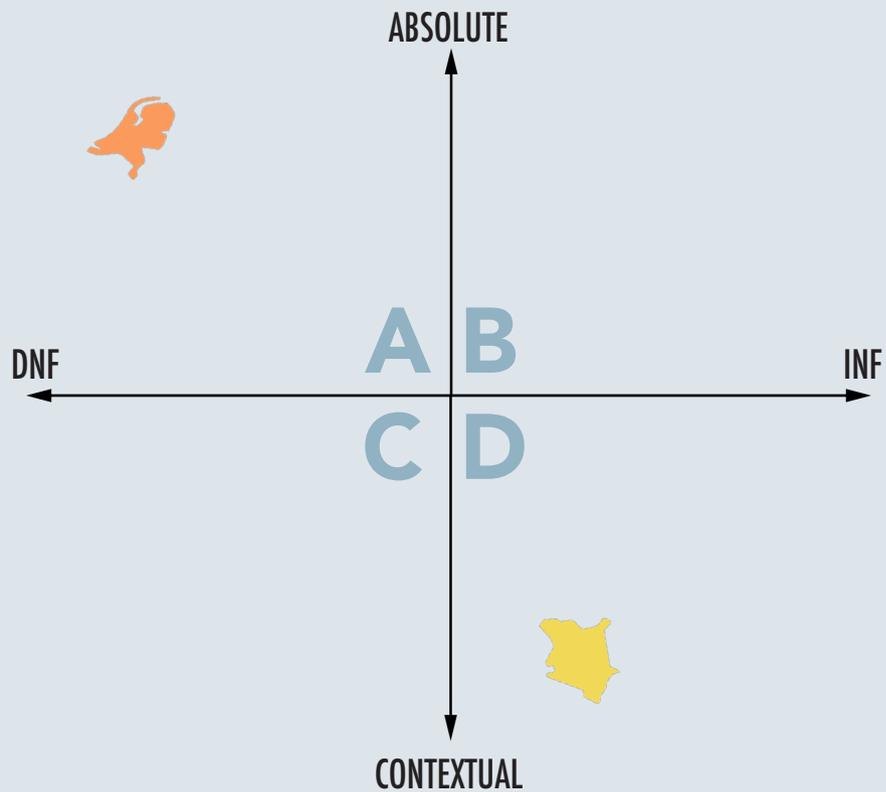
Figure D4: Communication Quadrant

E | Messy data session.

During the research performed in Kenya a lot of data was gathered via observation, interviews and informal dialogue. Interviews had been audio recorded and transcribed for later reference.
In preparation for the messy data session these transcripts were analyzed. Statements that stood out or seemed relevant to the project were selected. These quotes were then paraphrased and put onto statement cards. These paraphrases are interpretations by the researcher(s). A few examples are shown on the opposite page.

With a total of 75 statement cards, a messy data session was held with Mart from Labl in order to find patterns or themes in the data. Interpretations were discussed, clustered and labelled with post-it notes.
With yellow, important patterns were labelled such as; personal and community goals, and reasons for dissatisfaction of the relationship between brand and factory. By means of blue notes, the stakeholder roles were clustered; brand, fundi, production facility, community etc.

A visual representation of this session and the most important insights are presented in the summary of chapter 2; Research and Analysis.

statement card
Card used in data analysis, showing connection between a quote, its interpretation, and the person making the interpretation.

Community (ubuntu)

1 Some people work in order to develop themselves, and start something of their own in the future.

"But now about the personal developments, that is the achievement. There are people who want to work because they have a certain goal. (...) They work, gain experience and they can be able to establish their own entities." - Isaac

5 Ubuntu – African culture is strongly collectivist.

"Ubuntu is... I am because we are..."

50 Everyone will be giving opportunity to learn, when...

(You can work at... discriminate. (...)

Personal goals vs community goals

"Our best craftsman now was done... knows when he started 4/5 years ago. He is our best man now." - Edmond Chesneau

community goal

11 When Kenyans make enough money, they give back to the community (in need).

"As long as I have an income, I work maybe for those who are not employed." - Isaac

6 Kenyans are more socially open towards others/strangers than the Dutch.

"(...) in the Netherlands, sorry to say so, many people are usually dull. They are just minding their own business."

"Even if I don't know people, we always talk, we are together, we are one people"

15 Kenyans are forgiving people, and value social harmony.

"In Kenya, you clash with someone in the morning, you are good again when you see each other. In the evening you are having a beer, or nyama choma (Roast meat)."

69 The fundi felt awkward when confronted with future/ambitions.

C: Eeeehh... That one you can say, for now, I am okay.
H: Do you have any goals for the future?
C: Yeah, yeah, always.
H: Always? can you name something?
C: uhmm
H: If you don't want to say you don't have to, of course.
C: No. Ok. then I don't need to say. hahahah
(Charlie, cutter at Kiboko)

41 Fundi's may not meet demands when the workload is big.

"The fundi's (cobblers/tailors) Sometimes they're not so reliable. Because they have a lot of workload. (...) Sometimes it's really hard for them to meet the demands."

BRANDS

62 Generally, people don't believe that African products are good quality.

"What you see is that provenance Africa, it is kind of a difficulty because they don't trust what is made in Africa in general." - Edmond Chesneau

65 The perception of EU brands on African production might be incorrect.

"Maybe the reason that they're (the brands) not producing in Africa is a perception issue. And not really the truth" - Kawira

Better understanding of the EU market is necessary in Kenya.

Perception EU Africa

gots fair trade standard WFO

→ Acknowledgement → Proof

23 Europeans are more likely to... on their word than other count...

Personal contact and transparency is important in a niche market.

"we are a niche market so we have a totally different relationship with our customers as a normal company because of that. There is a lot of transparency and a lot of personal contact in a way." Sabine (Kiboko)

→ Transparent

Facilitate Trustworthy Communication

Brands hebben geen lijn in comm

...ication with clients online is ...nging. It needs continuous attention.

You should not fall for smooth talk.

Communication about quality

22 Kenyans may not directly tell... to you, to maintain relationships.

"Absolutely, for us you have to beat around the bush, sometimes for two days. The truth (...) if they know it is going to hurt you, they're not direct, they will beat around the bush." - Isaac

Need for Quality Guidelines

Every... Quality... must be checked... below

"We have two su... quality control... redone, stitching...

44 When an order is... affects many...

"I dislike it when the orders... really got into it with the fu... clients, rescher...

...to shine through every production process.

...ively watching (the ...try (...) to buy the best, we source ...we have evenings every weekend ...ical director (...) has 40 years of ...Michael (Rift Africa)

25 You need to convince Kenyans of your good intentions.

"the first impression is a lot, it has to satisfy them. That you don't have an evil motive. You are not there to steal their designs." - Isaac

Building a team... different skill ...iness.

culture company

...with different cultures requires ...hard work and strict rules.

...bosses.

"If you don't work hard, other people will also not w... hard, the lazy ones, they all fall off, because they can't k... of other ones. Ah, and you can actually train people that w... those values." - Sabine

Heldere hierarchie Formele werksfeer Locale waarden

...management is not considered ...ery important for Kenyans.

...talk, see you at 10. Meet them at 11." - Isaac

58 Kenyans... discipline... ...ented, also

"If you are going to... and that. That w... good for you. ...dmond Chesneau

...are strict...

Verzist.

56 ...with excuses to answer

You must be very strict when doing...

When thin... No ...made his o... ask... "The fie...

No Interpretation Leave No Room

...the fundi instead of ...st made an

Fundi

41 Fundi... motivation ...ands wh...

The fun...

...k they should work

When paid per piece, fundi's work harder and longer.

"We pay fundi... they work.

Motivatie is community afh. → context truth

→ Mrie telefoon verkopen

1 Some people work in order to develop themselves, and start something of their own in the future.

"But now about the personal developments, that is the achievement. There are people who want to work because they have a certain goal. (...) They work, gain experience and they can be able to establish their own entities." - Isaac

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(Charlie, cutter at Kiboko)

15 Kenyans are forgiving people, and value social harmony.

"In Kenya, you clash with someone in the morning, you are good again when you see each other. In the evening you are having a beer, or nyama choma (Roast meat)." - Isaac

F | List of Requirements.

Based on the conlcusions and takeaways a list of design implications was set up to steer the design direction.

1. Communication
The design should facilitate clear communication between Labl and fundis.
1a) **The digital communication should be performed via one universal platform** instead of various (social) media.

1b) **Communication on garment/order demands should;**
- Follow institutionalized guidelines for clothing requirements. This includes implementation of a techpack.

- Be clear and leave little to no room for interpretation for fundis, by means of a combination photos, sketches and text. As well as instructions on how to produce the garment.

- Stimulate dialogue between brands and production facility;
Provide the opportunity for giving feedback for brands.
There should be room for discussing the fundis inputs based on his/her expertise as well.

1c) Supply chain information should become transparent and traceable.
- All stakeholders should be able to gain insight in: production status or progress as well as production processes.

- Garment information should be traceable, such as the origin of the (raw) materials and intermediate inputs.

- The workmanship should be made traceable.

2. Quality Fashion
The design should result in fundis delivering better quality fashion.
2a) **Guidelines for what quality is should be provided through the design.**
- Fundis should be offered instructions on how to deliver quality garments.
- Quality checks should be performed regularly.

2b) **Issues due to human inconsistensy should be prevented/ avoided as much as possible.**
i.e. by using digital pattern printers and fabric (laser) cutting machines.
3b) **Fundis should feel responsiblity for delivering quality,** as well as ownership of the garments made.

3. Labl's Vision
The design should fit Labls company vision of a social and sustainable supply chain driven by IT, meaning;
3a) **Should show proof of fashion that is acknowledged by quality organizations** (i.e. Global Organic Textile or World Fair Trade Organization).

3b) **Social:**
- Working hours should be kept socially responsible, to avoid fundis working day and night.
- Refer to the community goal and the social benefits.

3c) **Sustainable:**
- The production process should be optimized and limit the amount of waste materials.
- Limit the amount of transport/shipping of garments. Garments may only be shipped after full approval by all parties (brand, Labl office and production facility).

3d) **IT Driven:**
- The design should able to connect or be an addition to Labl's digital supply chain platform.
- Data collection on production progress, garment quality and fundi performance should be done digitally.

4. Cultural Differences
4. The design should fit in with / be an extension of Labl's organizational culture. meaning;
- The design concept must keep in mind the values of the various cultures and result in practices that are acceptable and feasible for all stakeholders. When looking at the cultural values of the Kenyan Culture as well as the Dutch, some cultural values must be bridged, others strengthened.

4a) Hierarchy:
The design should match the Kenyan custom of strict hierarchy.
- Fundis will be given instructions and assigned tasks by their superior, the team leader.
- Feedback has to be provided from higher up.
- The team leader and brand are on an equal level.
- Communication between Dutch stakeholders (Labl and Brand) can be non-hierarchical.

4b) Truth:

The design should be adapted to the factory employees' preference for contextual communication, as well as the brands preference for absolute communication.

-        Brands should be able to communicate garment demands in an absolute way; e.g. by means of lists, detailed sketches and tables.
-        Factory employees should be able to gain contextual information; why are certain design decisions made?
-        An open and honest atmosphere should be created where stakeholders feel free to ask each other for clarification or help, express concern and report issues.

4c) Identification:

The design should be adapted to the Kenyan custom of communalism. The feeling of togetherness ('Ubuntu') may be strengthened within the organization of Labl.

-        Stakeholders must feel like they are all working together, towards the same goal.
-        In Kenyan culture, personal relations are valued greatly. Therefore, building of personal relationships through the design between brand and factory will be beneficial.

4d) Attitude:

Fundis and brands should experience interaction with the design as fun, however, it should stimulate discipline as well. Having norms and rules within the production facility are necessary and need to be made clear.

-        A list of 'Guiding Principles' should be provided to and followed by all stakeholders. This list contains advice on how to behave / communicate in order to the collaboration pleasant and fruitful for all stakeholders.
-        Interaction with the design interaction should be experienced as fun. I.e through gamification.

4e) Time:

The production planning needs to be agreed upon and kept by all stakeholders.

-        Production deadlines must be insightful for all stakeholders.
-        Fundis should be stimulated into thinking more future-oriented.
The design should contribute to the overall production time to be kept as short as possible, meaning;

-        Communication should be quick and efficient. Messages should be answered as soon as possible.
-        The shipping of samples should be done consciously and after confirmation from all stakeholders, as for every shipment weeks might pass.
-        Access to the Labl platform should be provided at any time of the day.

4f) Aim:

Achievement and personal development may be used to trigger fundis.

-        Fundis should be offered a development plan to improve their skill.
-         building and maintaining professional relationships.
-        About European quality standards and brands' garment demands.
- acquiring new technical skills.

Step 1: Introduction
In the introduction the following aspects are addressed: the context, the goal of the session, program of today, the problem statement and rules for session.

Step 3: Understanding the context
The participants were asked the following question: Why do you think they have difficulties to communicate?

Step 2: Ice Breaker True or False?
Tell the group a lie and a truth about yourself. Discuss which one they think is right.

Step 4: Immerse into the problem
The participants were asked to: Think of a moment that they experienced a communication barrier with another culture? These experiences were shared in-group.

Step 5: Setting criteria
The participants had to answer the question: What is fruitful communication (in a business context) for you? The stories of the previous step were used as inspiration.

Step 6: Brainstorm: Shout out
The whole team had to brainstorm together on the following How-to: How-to solve a communication barrier? (Ideation wave 1)

Step 7: Absurd questioning
Everyone had to think of the weirdest way to communicate….? Three How-to's were formulated for the next brainstorm. (Ideation wave 2)

Step 8: Cluster
All together, the ideas of brainstorm 1 & 2 were clustered and search areas were determined.

Step 2: Getting to know eachother through an Ice Breaker exercise

Step 6: Brainstorming during the first ideation wave.

Figure G1. Result of step 4, immersion into problem.

Figure G2. The axes of cross cultural communication with plotted ideas, result of step 12.

Step 9: Intro CCC
The problem owner explains theory on Cross Cultural communication (CCC) and the relation to the problem statement. The problem owner adds to the list of criteria.

Step 10: Group NL & KE.
The team is divided into two teams: Dutch and Kenyan representatives. The brainstorm on communication will be performed through these two persepectives.

Step 11: Create How-to for each axis
The participants pick two ideas from the clusters of step 8. These ideas are used as inspiration for the next brainstorm.

Step 12: Brainwriting
The Kenyans and Dutchies do a brainstorm on communication, based on their assigned cultural preference (Ideation wave 3).

Step 13: Discuss ideas
with group and place ideas on axes; explicit vs. contextual communication and direct vs indirect feedback (figure X).

Step 14: Concept development
Each team picks one idea of the opposite axis and combines the ideas into a concept, using a concept template. (Figure X)

Step 15: Discuss concepts with group
Each pair presents their concept for 1 min. The others give feedback and discuss the advantages, limitations and unique elements of the concept.

Step 16: Cooling down
Just dance!

Step 12: Third ideation wave in groups.

Step 15: Presentation of quick concepts. **29**

TITLE Mini Vlogs / TUTORIAL

SKETCH

EPISODE 1
THE LOGO

EPISODE 2
STITCHING

GUIDELINES

DESCRIPTION

A vlog/tutorial from the production side, each episode about a detail of the product. The guidelines are given by the Dutch side
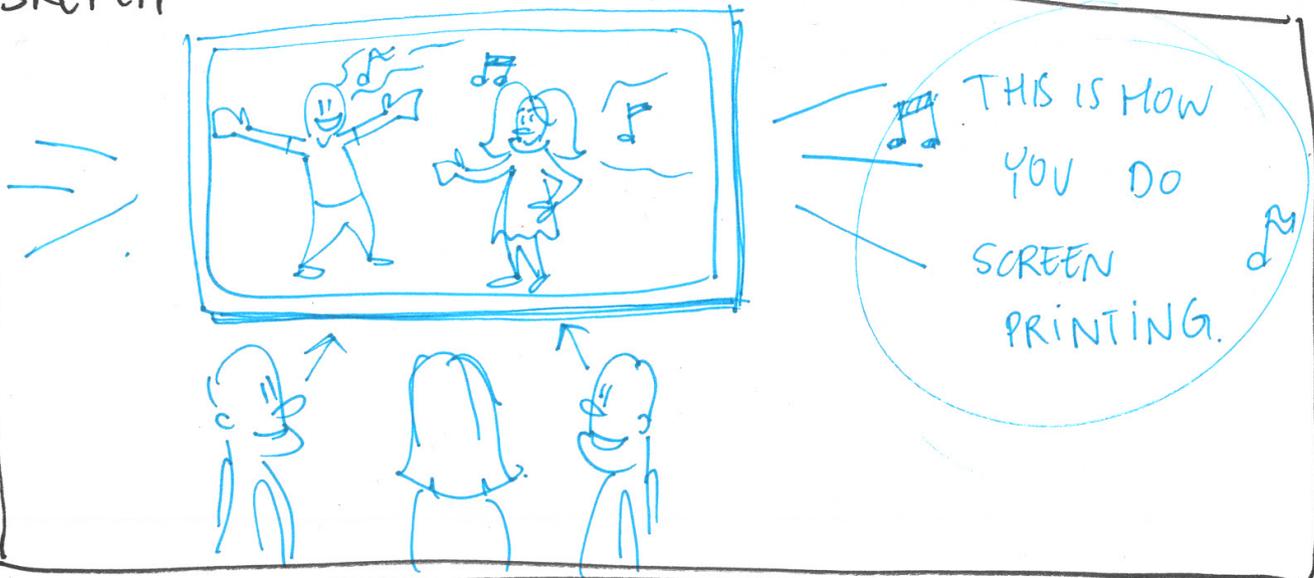
UNIQUE ELEMENTS

Zoomed in on a detailed level, so negative feedback is spread out + easier to say? → Who gives what feedback? contextual (kenyan) communication mixed with dutch (direct) guidelines.

RECOMMENDATIONS

- Vlogs may also be used for external communication or promotion campaigns.

TITLE INTERNAL TEACHING (TUTORIAL VIDEO CLIPS)

SKETCH

THIS IS HOW YOU DO SCREEN PRINTING.

DESCRIPTION
MORE experienced fundis record educational video clips to teach the newbies

about how clothing should be made.

when the newbies gain experience, they record their own video

UNIQUE ELEMENTS
→ create bonds between fundis in the same factory.
→ uses hierarchical structure + shows what you can achieve + → personal development.
→ fun factor, creative **INTERNAL TRAINING PROGRAM**

RECOMMENDATIONS
* Make it funny, though educational

* can also be used for external communication with brands + promotional activity.

B

TITLE BRAND QUIZ

SKETCH
* explain the why of some design choices.
* do a quiz

FIRST A BRAND VIDEO...
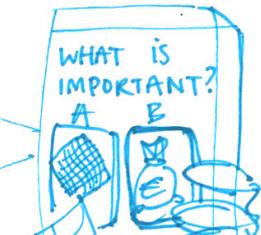
THEN A QUIZ.

DESCRIPTION
Let the brand record a context video, in which they explain brand style book, + customer profiles, product portfolio of the store etc.
After watching the video, the fundis perform a quiz to check whether they understood correctly
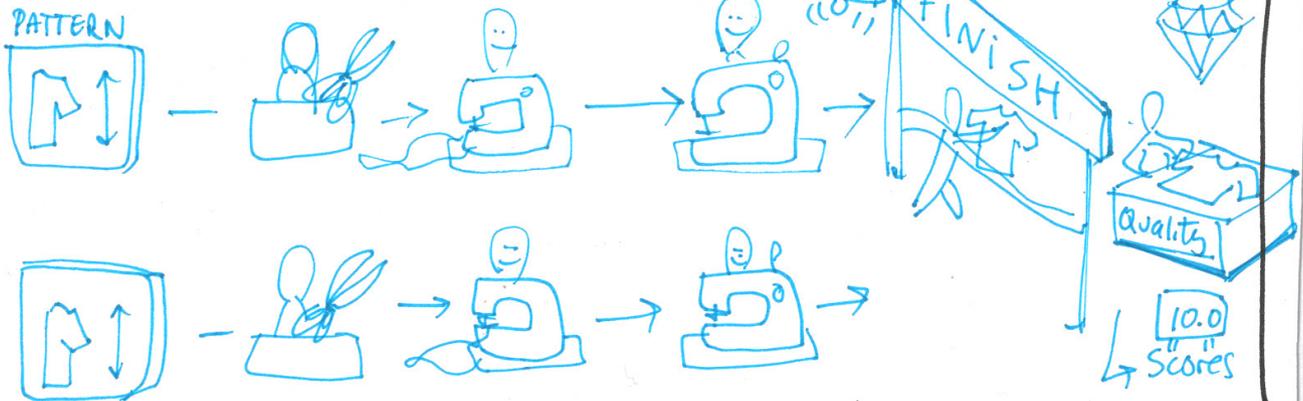
UNIQUE ELEMENTS
→ Makes it more personal

→ Knowledge is immediately tested

RECOMMENDATIONS
— takes a lot of time to do this for every brand.
However, demands might be repetitive so information will not be new anymore.

G

TITLE ESTAFETTE

SKETCH

DESCRIPTION Two teams, people are paired up with buddies. Having a race who can finish the sample the fastest. At the end quality points are awarded and then there is a winner.

UNIQUE ELEMENTS
working together, motivating each other + external motivation from the race.
→ speed & quality is of importance
→ People want to be quicker and more precise.

RECOMMENDATIONS
Organise these once every (couple) weeks to keep people enthusiastic. Can also be used for promotion on social media.
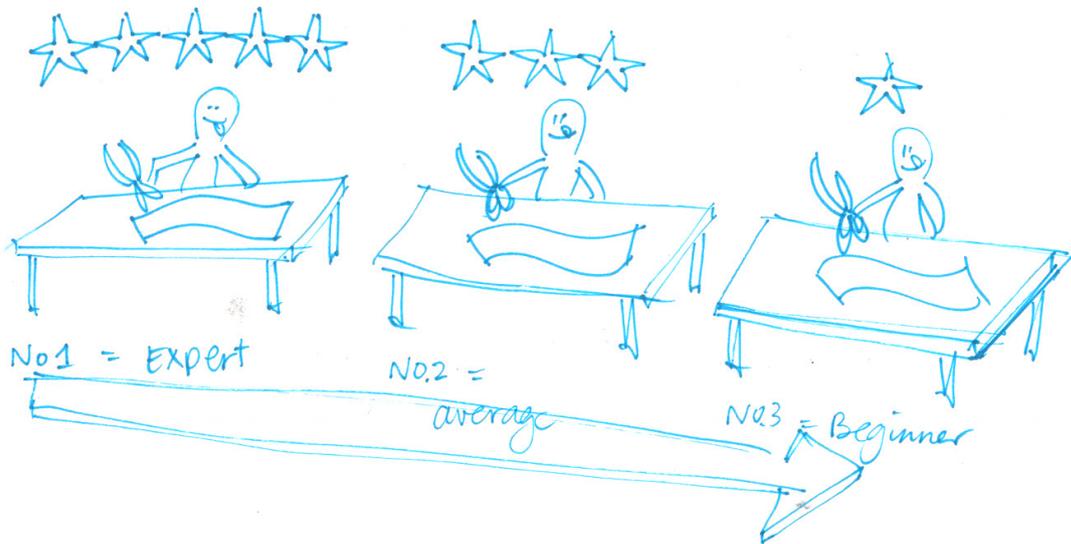
→ Note: Matches the known production chain!

A

TITLE	COPY CATS

SKETCH show & go , doe het samen, mirror signs

No1 = EXPERT

NO.2 = average

NO3 = Beginner

DESCRIPTION 3 fundis have to copy eachother each step of the way during a full production chain. Starting with the most experienced fundi.
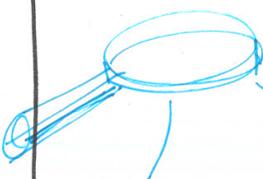Afterwards, clothing is compared by quality checkers & then discussed.

UNIQUE ELEMENTS
- show & go → learning by doing
- doing it together is more fun + support

Helps create a bond + open atmosphere in the factory.

RECOMMENDATIONS
Focus on small aspects of a garment

 Zoom in + discuss often to optimize learning process.

F

TITLE: CATWALK SHOW

SKETCH ①

DESCRIPTION

At the end of the day there is a catwalk show in the factory. With judges. Clothing is shown on the screen and worn.

UNIQUE ELEMENTS

voting is done with emojis — fun and less direct
By making the fundis wear their own clothing they get to feel + experience the quality better and create a relationship with the clothing.

RECOMMENDATIONS

→ Must not become repetitive   (uitgekauwd)
   variation is necessary.
      ↳ switch around methods of training. + fun.

→ The quality is serious + must be taken
   seriously.

TITLE Kenya's Got T-shirt ☆

SKETCH

DESCRIPTION
Within the factory fundis evaluate eachothers work
through a talent show kind of format.
If the fashion garment is not meeting the product demands
they vote an X. → jury.

UNIQUE ELEMENTS
Show element, fun factor
rating each other can lead to better understanding
of the product demands. for both talents + judges

RECOMMENDATIONS
→ Try to find a way to make it not too harsh.
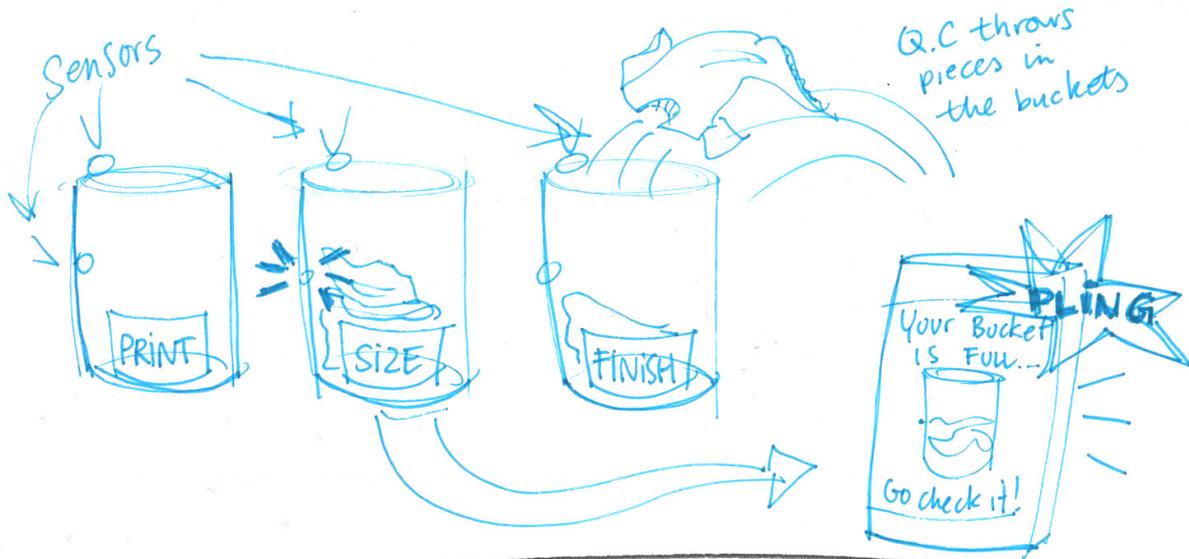
→ can be done once a week

+ prizes for the winners.

get it out your chest.
get it out your cupboard.

N

| TITLE | BUCKETING SYSTEM | ✗ |

SKETCH *Bucket mistakes * Earn Points when you give feedback

Sensors

Q.C throws pieces in the buckets

PRINT   SIZE   FINISH

Your Bucket IS Full...

PLING

Go check it!

DESCRIPTION Glass buckets.
When the quality checkers find an error, the clothing item is bucketed. When the clothing reaches a certain height, the makers are notified digitally. They have to stop production to take a look at the garments. → feedback from Q.C.

UNIQUE ELEMENTS
and redo the clothing, fix them.

*Mistakes made visual.

*Smart system that notifies fundis when they have made too many mistakes.   * Makes use of hierarchy

RECOMMENDATIONS
1 person per "bucket activity", so steps are traceable.

FACTORY

E

TITLE   TICK-THE-BOXES

SKETCH

* avatars
* pool of negative adjectives + pick from these defined meanings are easier to convey.
* gamification: "know about the nuanced Dutch cheeses"

CORRECT BOXES + ERRORS
AVATAR ARE GIVEN-
GIVES
FEEDBACK

ENDS WITH
A SCORE
↳ GAMIFICATION.

TAP ON
THE
BUTTONS
WHICH
APPLY

PRE DEFINED MISTAKES → PRE DETERMINED VOCABULARY
YOU CAN CHOOSE FROM.

DESCRIPTION
Feedback is not directly given but by an avatar. Communication is clear, because there are options to choose from feedback is not one sided → things that are done right are also said. Gamification element because of scores and experience points which can be earned.

UNIQEE ELEMENTS
* indirect feedback → positive & negative.

* clear vocabulary + everything is mentioned, nothing is overlooked or taken for granted.

RECOMMENDATIONS
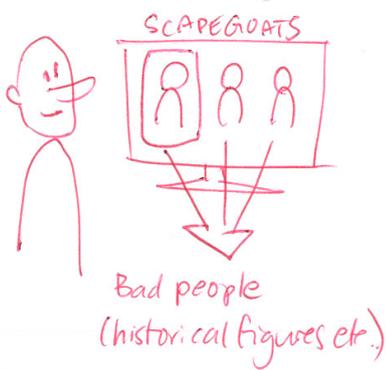* At the end feedback & tips can be given to help improve

* Going up levels after satisfying new clients?

H

TITLE SCAPE GOAT

SKETCH

(NL)
0 Select a scapegoat

SCAPEGOATS

Bad people
(historical figures etc.)

② Give direct critics

NL

EVIL AVATAR

③ Decoding by computer

④ KENYA

NICE AVATAR
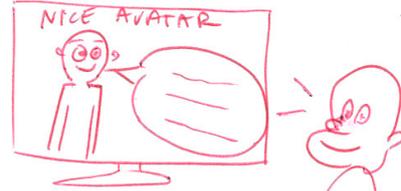
Receive accurate
feedback
(Culturally adapted)

DESCRIPTION

THe dutch person gives feedback to a hated person that
has an avatar → Nothing is held back

KE: hard vocabulary is removed and the message is being
translated to something that is accepted on KE-side.

UNIQUE ELEMENTS

emotional envolvement , personalization.
(dis)

→ might be easier to receive criticism from a computer?

RECOMMENDATIONS

→ look for the right vocabulary

+ persons in the system (avatars) need to
be representative, reuse emotional involvement.?

TITLE virtual village (community) building.

SKETCH *personal learning journey   * maak cyfers visueel (2 vrachtwagens)
* Buddy

CUTTING CLASS

SEWING STATION
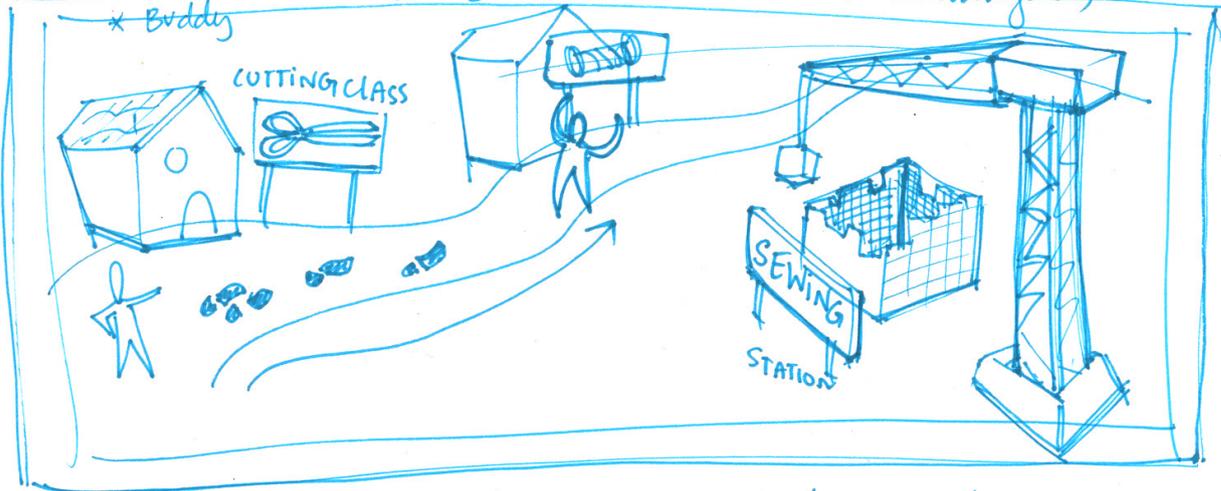
Digitally tracked progress, made visual.

DESCRIPTION By learning skills you contribute to building the community. This progress is tracked digitally Together with a buddy you follow a journey of a goal you set up yourself.

UNIQUE ELEMENTS
teamwork, challenge eachother to dowell.   *Gamification
→ Be inspired by community goal
→ How well you are doing with the skill is represented through how far the community is developed.

RECOMMENDATIONS
* Sewing specific skill classes
* Brand style classes
*

K

| Concept Evaluation.

Relationship building
between brands and fundis

	Video Chat	Digital Twin	Ownership labels	Fashion Roadmap	Feedback loop app
Personal vs. impersonal solution?	very personal.	could be made more personal, with added chat option.	impersonal	could be made personal, when steps are told by brands.	impersonal
Trust	would be trusted by fundis, but probably less by brands.	information is shared and open to everyone.	because every garment is tracked, it could solve brands' trust issues.	Insight is created in order progress.	should be tested whether feedback over an app is considered trustworthy by fundis.
Togetherness, Ubuntu	people that do business together get a face and become 'real'	only with added features.	N/A	happy client video raises feeling of togetherness.	no, very private.

Trigger motivation among
fundis

	Video Chat	Digital Twin	Ownership labels	Fashion Roadmap	Feedback loop app
Personal motivation	Self development: learning about communication with client brands	learning about brands and production.	helps track personal production rates and quality. Data can be linked to personal income.	step by step instructions help improve skillset.	brings fundis strenghts and weaknesses to light on various production skills. personal achievements awards
Community motivation	could help raise awareness among brands for community goals	N/A	... and/or community income	could include community goal.	community achievement awards

41

Clear communication
and transparency
throughout the supply chain

	Video Chat	Digital Twin	Ownership labels	Fashion Roadmap	Feedback loop app
Communicating demands clearly	information will probably get lost as it is not written down.	clear, because it uses text, sketches and photos.	N/A	gives instructions step by step, which makes it easy to follow.	the fixed structure is clear and logic.
Transparency	important information can be left out of the conversation by brand/ fundi.	because the techpack is made in cocreation, everyone is kept in the loop.	helps record production information.	brands are kept up to date on progress and deadlines.	when mediated by Labl less transparent.
cultural preferences for communication	suits Kenyan preference for personal and contextual comm.	absolute infomation, without space for interpretation.	absolute.	stepwise: absolute. video tutorials are provide space for contextual communication	Feedback is given in private and indirectly, is also impersonal and absolute.
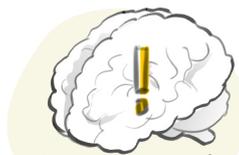
Raise awareness and
responsibility to deliver
good quality

	Video Chat	Digital Twin	Ownership labels	Fashion Roadmap	Feedback loop app
feeling of responsibility (towards brands)	fundis know the brands they are producing for	N/A	N/A	via brand introduction video and happy brand video afterwards.	brands give feedback.
Ownership of garment quality	N/A	Use of avatars added to the techpack.	fundi's personal performance is directly linked to garments	Use of avatars.	Achievement awards.

J | User Test documents.

Researcher Script

Agenda:
- Intro talk (casual)
- Hand out & filling in consent forms
- Warm up exercise to practice thinking out loud (i.e. by writing down name)
- Start screen recording with microphone
- Perform User test: Task performance
                         Ask questions about tasks
- Evaluation via semantic scale
- Discuss answers scale & overall experience
- Close

Intro

"Hi, thanks for doing our user test today. We are going to show you an interface prototype which is currently being developed for a company called Labl. Labl is building a fashion production facility in Voi, Kenya where garments will be produced for brands in Europe. Communication between these brands and production facility will go via Labl's digital platform. We would like to know if our design works as we intended and therefore, we ask you your help. You can help us by using our prototype and share what you think about it.
Please know that everything you can tell us about your experience is helpful to us, so try to think aloud. There are no right or wrong answers, because it is your experience."

-Consent Forms- Explain we will be video and audio recording for research purposes and need consent for it. There are 2 forms: the information sheet, which they can keep and the consent form.

-Warm up- To feel more comfortable thinking out loud, practice it with the participant. For example: "Write down your name". → I see there is a pen on the table, so I think I will be using this one. I am going to pick it up and then write my name with it. I take off the cap and put the pen on the paper... etc.

- **!!! START SCREEN RECORDING + MIC!!! -**

User test

"We are going to hand you a tablet with an interface design. Then we are going to ask you to perform some tasks, which you will try to complete. Please explain what you see and how you know | what to do. If you get stuck, it is not a problem, but please let us know how come. At the end of each task we will ask you some questions. And finally fill in a short questionnaire. "

1.

Objective	Questions
Exploration of the interface. User explains their first impression.	Please browse through the interface, while narrating your thoughts. What do you see? ***Evaluate: What do you think the content (of the menu) will be used for?***

2.

Objective	Tasks & questions	Answer
Check whether the user can tell what orders are due today.	Imagine: You are a fundi named Sarah. You arrive at work and still need to check what you will be working on today (March 16th). **How would you go about?** **Did you complete the task?** **How can you tell?**	Click login Click production icon (sewing machine) Check todays date on the calendar Check what order is due: Cottoncake bags.

"Now that you know you will be working on the order for Cottoncake, you are curious what the brand is like. How would you continue to find out more information about the brand?"

3.

Objective	Task & questions	
a. To check if the user can find brand information. b. To hear what the user's opinion is on knowing more information about the brand.	Look for brand information. **What do you think about knowing more about the client brands?** **Would you check for brand information before working on their order? Why (not)?**	Open Order for Cottoncake tote bags Click 'Brand info' (below CC logo) Read brand info

4.

Objective	Tasks	Answer
a. Check if the user knows where to find information on how to produce a garment. b. (If the user fails, explain the term 'Techpack')	You have found the order you will be working on (the cottoncake bag) and now you need to find out how to produce it. **How would you try to figure that out?** **Did you complete the task? How can you tell?**	(Start: Back arrow top left to order info) Click Techpack Browse through TP.

Make sure user is on page/tab 4 (Measurements) of the techpack and ask to click on the icon (person) in the bottom right of the menu.

"After your production team has made 50 bags for Cottoncake, you get a notification"

shows screen "Achievement award! You have produced 50 shirts in one day, well done!"

5.

Objective	Questions
Get feedback on Profile page.	Please discuss the content you see. **How would a notification like this make you feel at work?** *close by pressing (X) **What do you think of tracking your work in this way (a personal profile)?** *Would you use the profile page if you had access to it at work? Why/ why not?*

Now please navigate to the home page. There are two versions of the home page. By clicking on the gray area, you can switch.

6.

Objective	Questions
Get feedback on two concepts. Show alternative home page and ask which concept would be preferred.	Both designs hold the same information, only it is presented on different levels. *Please share which homepage interface you would prefer and why.* *What do you think of the amount of information presented? (Too much/too little/clear/unclear)*

"Thank you for testing the prototype! What was your general impression of it?

-Semantic Scale Questionnaire-
"I would like to ask you to fill in the following form to rate your experience. "
→*Grab Semantic Scale form. Explain how the form works.*
→*discuss answers on the scale. Why did you think is was difficult/easy?*

Close
"How do you think working with a digital platform like this will influence the way factories collaborate with brands?"

"Do you have any remaining questions about the digital platform?"

Thanks!

Semantic Scale Questionnaire

Participant No.:   Date:

Name:
Age:
Production Facility:
Job function:

Please rate your experience with the interface design with the following scale. Mark an X in the box like this example:

	1	2	3	4	5	6	7	
Cold						X		Hot

	1	2	3	4	5	6	7	
Difficult								Easy
Confusing								Stimulating
Unfriendly								Friendly
Not educational								Educational
Boring								Interesting
Useless								Useful
Stressful								Relaxed
Rigid								Playful
Unattractive								Attractive
Dull								Fun
Irrelevant								Relevant
Individual								Together

Thanks! You may be asked some questions to explain your answer.

Space for Researcher notes.

Informed Consent Forms

Dear participant,

Thank you for taking part in this research! On this form you will find information on how data will be collected during the research, and for what purposes the data will be used. Please read through the information sheet carefully and fill in the consent form afterwards.

Regards,
Hannah Klunder
Master student Industrial Design Engineering
Delft University of Technology, the Netherlands

Information Sheet

This research is set up by Hannah Klunder, a master student of the Delft University of Technology in collaboration with the company Labl. The purpose of this research is to gain feedback on the interface design that was developed for Labl.

By participating in the study, you will contribute to improving the interface of Labl's digital platform.

If you wish to withdraw from the study, please notify Mart Veeken or Isaac Waithaka at any time during the user test.

Your personal data (name, age and company you work for) collected during the user test will only be accessible to the research team and will not be made public.

During the research, data will be gathered through:
- Video recording
- Audio recording
- A questionnaire

Your data will be treated confidentially. The video and audio recordings will be transcribed and deleted afterwards (by April 2020).

Stills from the video recordings may be kept and used as reference in reports or presentations. When used for publications, faces of participants will be made unrecognizable.

Data gathered during the research will be archived and published as part of Hannah Klunder's master thesis in the Delft University of Technology Education Repository.

If you have any remaining questions after completing the research, they may be sent via email to hannah@labl-supply.com.

Consent Form for Labl's Digital Platform User test

Please tick the appropriate boxes	Yes	No

Taking part in the study

	Yes	No
I have read and understood the study information dated … February 2020 or it has been read to me. I have been able to ask questions about the study and my questions have been answered to my satisfaction.	☐	☐
I consent voluntarily to be a participant in this study and understand that I can refuse to answer questions and I can withdraw from the study at any time, without having to give a reason.	☐	☐
I understand that taking part in the study involves	☐	☐

- An audio-recorded interview
- Video-recorded observations

	Yes	No
I understand the recorded audio/video information will be transcribed as text and stills of the video recording may be used as reference. The video and audio recordings will be destroyed afterwards.	☐	☐
I understand I will be completing a questionnaire to evaluate my experience with the interface.	☐	☐

Use of the information in the study

	Yes	No
I understand that information I provide may be used for a master thesis report and/or presentation.	☐	☐
I understand that personal information collected about me that can identify me, such as [e.g. my name or where I live], will not be shared beyond the study team.	☐	☐
I agree that my information can be quoted in research outputs	☐	☐

Future use and reuse of the information by others

	Yes	No
I give permission for the transcripts that I provide to be archived in the Delft University of Technology Education Repository so it can be used for future research and learning.	☐	☐

I understand my data will be anonymised by

- publishing under an alias name
- making my face unrecognizable in photos

Signatures

_____   _____   _____
Name of participant   Signature   Date

I have accurately read out the information sheet to the potential participant and, to the best of my ability, ensured that the participant understands to what they are freely consenting.

Hannah Klunder /
Mart Veeken   _____   _____
Researcher name   *Signature*   *Date*

Study contact details for further information: hannah@labl-supply.com

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K | Prototype Sitemap.

Method; Building an Information Architecture

To determine how to structure all content on Labl's digital platform the following method was used (following theory described by D. Spencer (2010));

First, I looked into the users of the platform. Based on the research performed at the beginning of this project I had gained deeper understanding of their activities, needs and wishes. The various user roles were determined as follows: Labl (office) and production facility managers at the top of the hierarchy, followed by the team leaders, brands and the fundis.

After defining the roles and their needs, I looked into the content ideas that arose from the creative session (as noted on the quick concept templates).
These user needs and content ideas were written on post-it notes; white for the user needs and orange for the content ideas (figure K1).
After writing down the most important needs and ideas, clusters were formed on post-its that covered the same topic. These clusters were named and labeled with blue post-it notes. A diagram of this cluster is shown in figure K4 on the next page.

With this base made of post-it notes, the information architecture could be built. This was done by means of a sitemap diagram, which communicates the content hierarchy. The content items were shuffled and restructured until they made the most sense. A detailed version of the sitemap diagram is given in figure K5.

Figure K1. Using post-it notes to help build the information architecture.

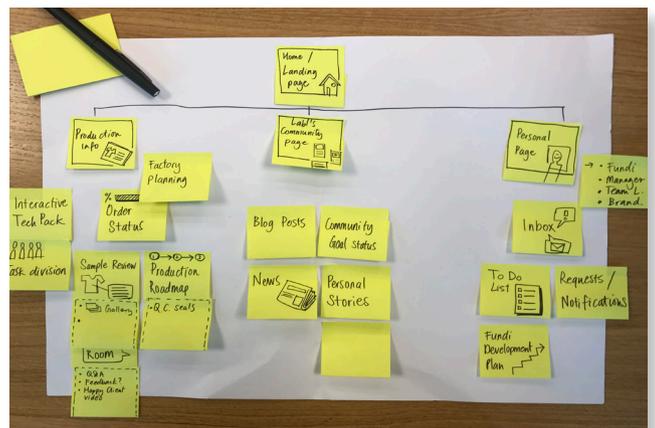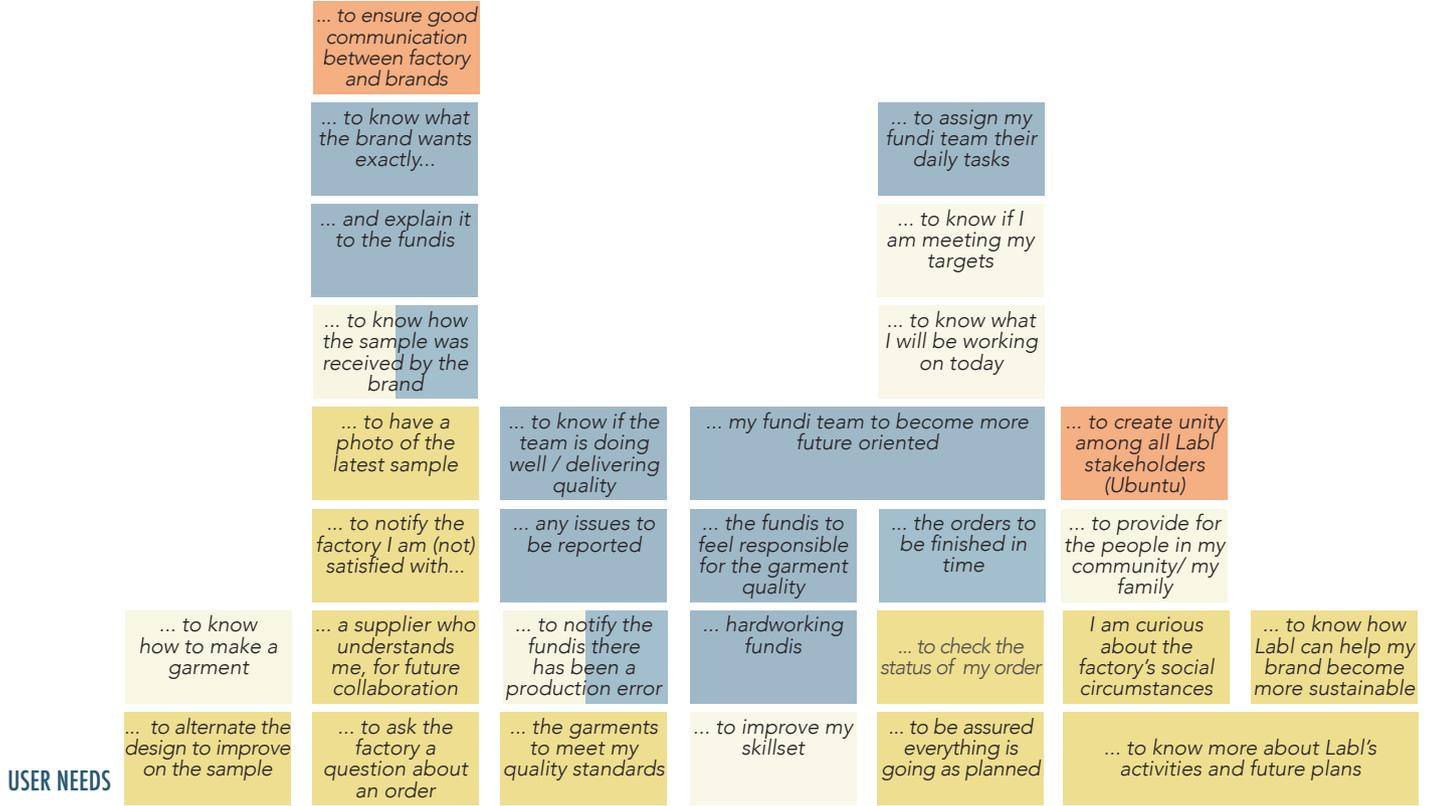Figure K2. Clustering of the needs and ideas into topics.

Figure K3. Creating a sitemap diagram to determine the content hierarchy.

... happy and motivated fundis

... the fashion supply chain to become transparent

... Overall processes to run quicker and smoother

USER NEEDS

... to ensure good communication between factory and brands

... to know what the brand wants exactly...

... and explain it to the fundis

... to know how the sample was received by the brand

... to assign my fundi team their daily tasks

... to know if I am meeting my targets

... to know what I will be working on today

... to have a photo of the latest sample

... to know if the team is doing well / delivering quality

... my fundi team to become more future oriented

... to create unity among all Labl stakeholders (Ubuntu)

... to notify the factory I am (not) satisfied with...

... any issues to be reported

... the fundis to feel responsible for the garment quality

... the orders to be finished in time

... to provide for the people in my community/ my family

... to know how to make a garment

... a supplier who understands me, for future collaboration

... to notify the fundis there has been a production error

... hardworking fundis

... to check the status of my order

I am curious about the factory's social circumstances

... to know how Labl can help my brand become more sustainable

... to alternate the design to improve on the sample

... to ask the factory a question about an order

... the garments to meet my quality standards

... to improve my skillset

... to be assured everything is going as planned

... to know more about Labl's activities and future plans

CONTENT

Technical production info	Communication	Quality control	Personal info	Planning (order)	Social	Sustainable
Tech pack	Chatroom / Q & A		Personal profile	Block schedules	Blog / vlog posts	Show certifications
Sample gallery	(Happy) client video	Q.C. stamps or seals	Fundi development plan	Fashion roadmap	Labl's latest news / developments	
	Sample review page			Order status / statistics	Personal stories	
Production tutorials	Production team page			Team task division	Forum posts	
					Photo Gallery	

Planning (personal)

Daily to-do list

Task notifications

Legend

Brand

Labl

Fundi

Team leader

Figure K4. Diagram showing various user needs, linked to content items for Labl's digital platform.

Homepage

Production info

Labl's Community News

My orders

Factory planning

Chatroom

Order Status

Techpack

Garment production info

Production Roadmap

Sample Review page

Quality Control Seals

Sample Gallery

Feedback space

Content per order (x)

Community Goal status

News

Blog Posts

Personal Stories

Personal profile

Only for Labl employees, not for brands

Personal profile information

To Do list

Inbox

Personal Development Plan

Achievement Award Gallery

Tutorials

Requests & Notifications

Legend

Page

Part of a page

Stack of structured content