

# APPENDICES

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

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# APPROVED PROJECT BRIEF

DESIGN  
FOR OUR  
future

4935

TU Delft

## 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 to 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 <u>Janssen</u> initials <u>M</u> given name <u>Mara</u> student number <u>4447611</u> street & no. _____ zipcode & city _____ country _____ phone _____ email _____	Your master programme (only select the options that apply to you): IDE master(s): <input type="radio"/> IPD <input type="radio"/> Dfi <input checked="" type="radio"/> SPD 2 <sup>nd</sup> non-IDE master: _____ individual programme: _____ (give date of approval) honours programme: <input type="radio"/> Honours Programme Master specialisation / annotation: <input type="radio"/> Medisign <input type="radio"/> Tech in Sustainable Design <input type="radio"/> Entrepreneurship
--	---

**SUPERVISORY TEAM \*\***

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

** chair	<u>Hultink, H.J.</u>	dept. / section: <u>MCR</u>
** mentor	<u>Bakker-Wu, S.</u>	dept. / section: <u>MCR</u>
2 <sup>nd</sup> mentor	<u>Anja Froeling</u>	
	organisation: <u>Selmore creative agency</u>	
	city: <u>Amsterdam</u> country: <u>Netherlands</u>	

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.

comments (optional) Since BE-design has many different aspects and I want to have a big domain of expertise available: This supervisory team consists of Hultink, H.J. for its marketing expertise and of Bakker-Wu, S. for her branding expertise.

### Procedural Checks - IDE Master Graduation

#### APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

TU Delft

chair \_\_\_\_\_ date 20-04-2021 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: <u>22</u> EC Of which, taking the conditional requirements into account, can be part of the exam programme: <u>22</u> EC List of electives obtained before the third semester without approval of the BoE: _____ <div style="border: 1px solid black; height: 50px; width: 100%;"></div>	<input checked="" type="radio"/> YES all 1 <sup>st</sup> year master courses passed <input type="radio"/> NO missing 1 <sup>st</sup> year master courses are: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>
name <u>J. J. de Bruin</u> date <u>21-4-21</u> signature <u>JdB</u>	

**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: <input checked="" type="radio"/> APPROVED <input type="radio"/> NOT APPROVED Procedure: <input checked="" type="radio"/> APPROVED <input type="radio"/> NOT APPROVED
	- no abbreviation in title, please write BE in full <div style="border: 1px solid black; height: 40px; width: 100%;"></div> comments _____

name Monique von Morgen date 28/4/2021 signature \_\_\_\_\_

IDE TU Delft - E&SA Department /// Graduation project brief & study overview /// 2018-01 v30 Page 2 of 7

Initials & Name M Janssen Student number 4447611

Title of Project A guiding-idea toolkit for balancing coordination & creative freedom

for all brandbuilders  
in BE-design

A guiding-idea toolkit for balancing coordination & creative freedom project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 19 - 04 - 2021 end date 15 - 09 - 2021

**INTRODUCTION \*\***

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

The context of this project lies in the field of brand experience design. The power of a brand lies in what consumers have "learned, felt, seen, and heard about the brand as a result of their experiences over time". 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: Brand Experience Design. BE-design is used to build brand equity. BE-design is not only created by the company (brand) itself, but BE-design is more of a co-creative process. From product developers to digital builders, from campaign creators to the companies themselves, etc. Multiply players create those brand touchpoints and build brand equity.

Those stakeholders(from now on called: brand builders), all work in different ways, have different values, have different skills, etc. But they are all building the brand equity. How to make sure those players are working all in the same direction: the direction that the brand wants to go and build upon each other instead of beside each other? BE-design, therefore, requires coordination, but creative freedom as well. The role of 'objects' (like mood boards) has been acknowledged for facilitating/providing a link across people in the creative industries. Yet, despite this centrality, the potential of these objects to coordinate diverse actors in cross-disciplinary projects is not well understood. [1]

Selmore's also works with such 'object, they work with 'guiding ideas'. Selmore creates the guiding ideas for the clients, but they also participate in this cross-disciplinary project as brandbuilders. Guiding ideas are meant to spark inspiration and give guidance to the brand builders to coordinate BE-design in the desired direction. It should deepen the brand experience. I like to think of a guiding idea as a box of lego, with which different builders will build new brand experiences. Because brand experience is not only built/designed by the brand: the box must contain the right lego blocks for everyone to build with. Not so that everyone would build the same, but to motivate and inspire all different disciplines in this brand building process.

Guiding ideas are an evolving object that also evolves overtime during the use of Selmore and the clients. Selmore therefore often works for a longer period with clients. These processes are interesting to analyze. When you find what makes a good guiding idea or what is needed to evolve in a good guiding idea over time, that can be used with both new clients and current clients.

[1] Endrissat, N., Islam, G., & Noppeney, C. (2016). Visual organizing: Balancing coordination and creative freedom via mood boards. *Journal of Business Research*, 69(7), 2353–2362. <https://doi.org/10.1016/j.jbusres.2015.10.004><https://doi.org/10.1016/j.jbusres.2015.10.004>

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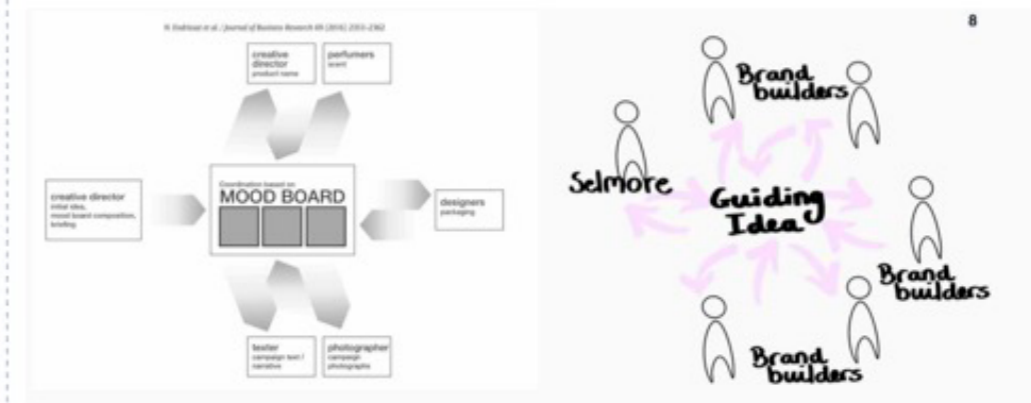


image / figure 1: The role of a moodboard [1], and of guiding ideas for balancing coordination and creative freedom.

\*NIH= a tendency for people and organizations to avoid things that they didn't create themselves.



image / figure 2: NIH syndrome & illustrated assignment

**PROBLEM DEFINITION \*\***

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

A guiding idea should provide a balance of coordination and creative freedom[1] for all stakeholders of the cross-disciplinary project. Guiding ideas have the potential to do this for everyone involved in BE design but might not succeed in this every time. A guiding idea should be the start of new brand experiences. What should a guiding idea contain to be this start of new brand experiences and to coordinate and inspire all brand builders who have to work with it?

The guiding idea is created by Selmore and besides that, they have to work with it themselves, many other brand builders of the company internally as well. Boundaries and challenges can arise within these different disciplines in the brand-building process. Not everyone grasps the guiding idea in the best way or understands the idea in the best way, so there is a gap. Guiding ideas should meet the values and desires of all the stakeholders that will work with it. When it does, you might also be able to break through the Not-invented-here syndrome (NIH fig2a.), so that newly created guiding ideas don't end up on the clients' shelf. What do all the brand builders value and what do they miss or need? How should a guiding idea look for them, which input is most suitable for this? How to shape the guiding idea so it coordinates and inspires BE design for all brand builders?

**ASSIGNMENT \*\***

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... . In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

In this project, I will research guiding ideas and specifically what makes a 'good' guiding idea for all stakeholders. I will generate insight about how to shape a guiding idea, to enlarge the effectiveness of it, so that the guiding idea will inspire and coordinate the BE design of all Brand-builders to build new brand experiences. The application of these insights will finally result in a guiding idea toolkit.

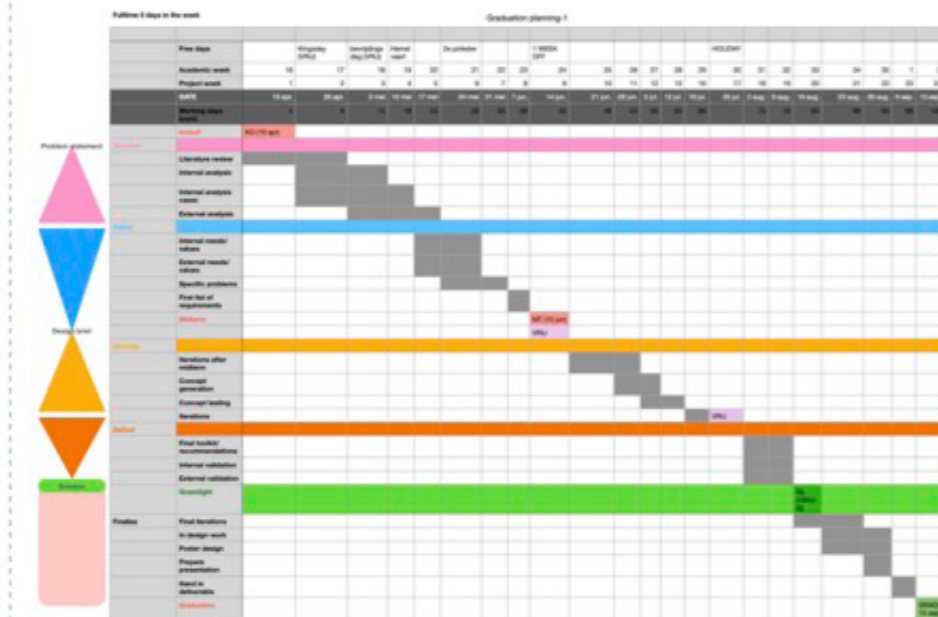
In this project (Fig2b), the guiding ideas of past and current projects will be analyzed. The existing guiding ideas of clients that have worked with Selmore for a long time, will be analyzed to see how the guiding idea evolves in a good guiding idea and to see if they need improvement. These insights can also be used on the more recently created or the soon-to-be-created guiding ideas for new customers, who are still at the beginning of developing a guiding idea. Also, the company and clients' usages will be investigated to find what they value, how a guiding idea is received by them and how they work with it. These values of all stakeholders will be analyzed to find opportunities and to bring those values together in the improved guiding ideas format. Together with knowledge input, these analyses will form the input for the design. The first part of this project is also used to make sure to solve the right problem and to deepen into that problem.

During this project, there will be looked into what makes a 'good' guiding idea, how it should be used, and how all that can be used to shape a guiding idea toolkit for a balanced (coordinated and inspirational) BE design for all brand builders.

**PLANNING AND APPROACH \*\***

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 19 - 4 - 2021 end date 15 - 9 - 2021



The planning of the project is based on the double diamond method.

In the discover phase, the focus will be on analyzing the current guiding idea format and existing cases. Also, the values of the stakeholders need to be explored, because it will be important to create something valuable for all of them. These will be done by interviews and generative research methods. The outcomes of the discover phase will be defined as needs and values and with these results, I will define the final problem statement and the first list of requirements for the design for a guiding idea toolkit. This phase is also there to make sure I solve the right problem. The midterm presentation will offer a summary of this phase.

The result and insight will form relevant input for concept generation. In the development phase, the first guidelines on how to shape a guiding idea for collaborative brand experience design and first concept ideas will be developed. These can be tested and validated through an 'built, measure, learn' loop. After testing these concepts with stakeholders the last iterations will be done before the Greenlight. In the last period, the final idea will be made concrete and delivered as a recommendation that can be used by Selmore to create more effective guiding ideas.

#### MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... . Stick to no more than five ambitions.

During the course BPC in the first year of my masters, I noticed that I missed 'something' during the development of brand experience design. I missed structure, steps, inspiration, etc. It was all about 'when you know you know' and as said in dutch: natte vinger werk. Which I found weird since I wanted to learn how to do it!

This thought stimulated me to do further research on this topic. Therefore I conducted research (research elective) with S. Bakker, on the topic of Brand Experience design. In that research, I looked at the effect of different Stimuli on the BE design. Since stimuli can help BE-design. But these were designers doing the work, and BE-design is not only done by designers. Therefore I wondered: How to inspire and motivate all brand builders! and how to do this in a more standardized way? Especially after my internship at Seimore, where I experienced the troubles of BE design. With this project, I want to create something that might help to enlarge the effectiveness of guiding ideas. I want to learn how to create something valuable for all stakeholders so that the guiding idea really makes an impact. During the research elective, I did a literature review on how different stimuli can influence BE-design. Now I want to develop and explore my skill to turn those insights into practice that will be valuable for the company.

#### FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

## FUTURE VISION

At present, consumers no longer buy products but brands. It has become challenging to find rational arguments for choosing one product over another. Consequently, only the brand (including the personality and experience provided) can offer a set of meanings that differentiate one offer from another (Montaña et al., 2007).

As brands have become one of the firms' most valuable assets, the search for new ways to build brands that achieve a differentiated status in customers' minds has become central importance for companies (Montana et al., 2007)

Due to the digital revolution, the world of brands changed drastically. Many new media came along, each with its laws. The world became very media-driven instead of storytelling-driven. Brands showed a different sound in different media, which was more appropriate to the type of media. Yes, Each medium has its own laws and requires its own approach. But it is still the same brand that is talking.

*I always say: I have never heard anyone say: I sat down yesterday in a dark room, and there was a projector shining a light on the screen. Because that is a medium, the medium is film. But people say: I went to the last Terentino. So storytelling is always more important than media!*  
- Selmore Founder

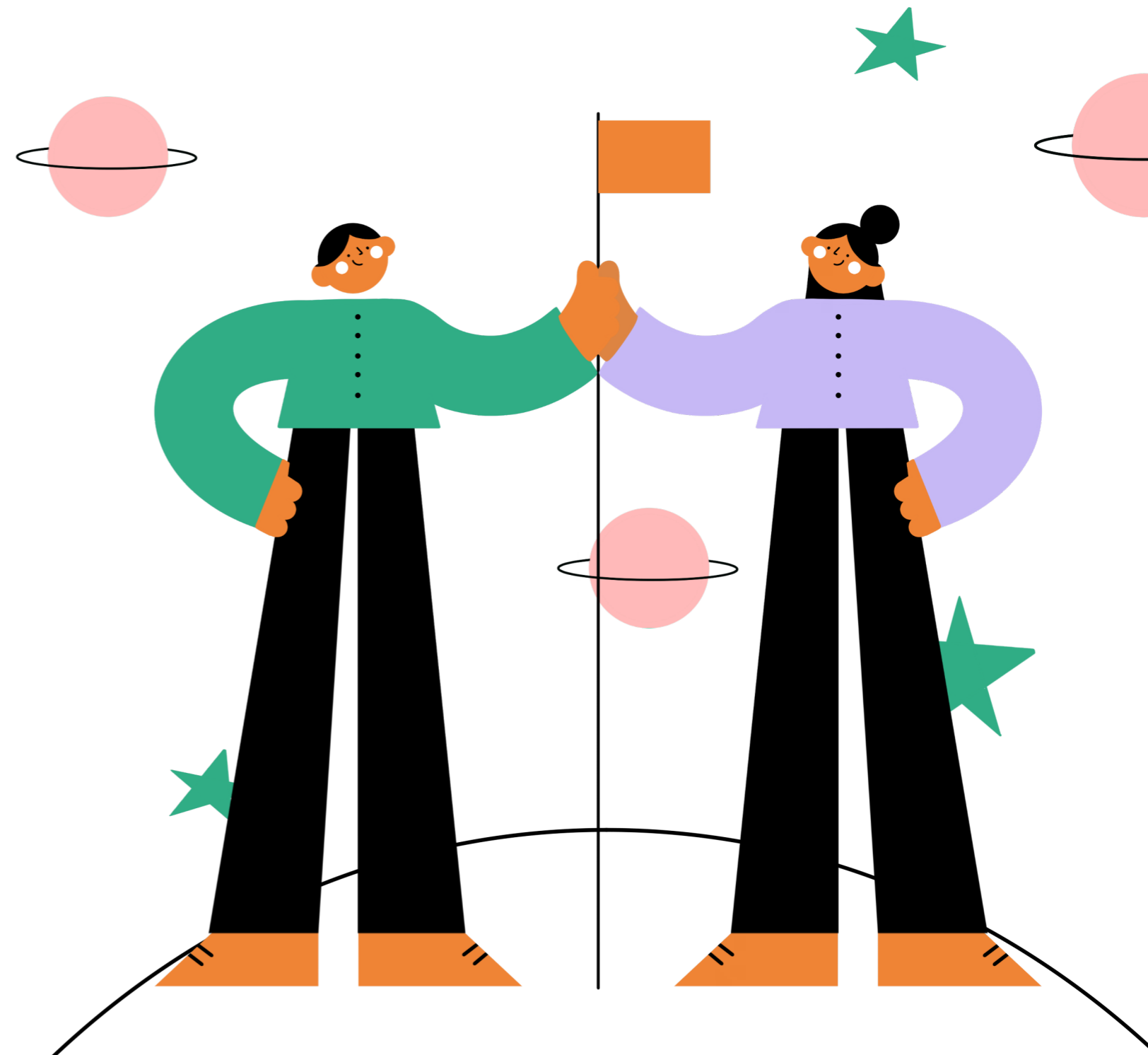
As a result, we are now moving back to storytelling. If, as a brand, you keep changing who you are, what you stand for, and what you say, everyone will miss out because they don't know who the brand is. Storytelling becomes more essential to help ensure a brand has a single, consistent proposition in an increasingly fragmented world (Marshall, 2015).

*David O'Gilly's philosophy says that "it takes a good story to attract the attention of consumers and get them to buy your product. Unless your advertising contains a good story, it will pass like a ship in the night." - Mullen's chief innovation officer Edward Boches*

However looking at ahead, it will not only be essential to tell a consistent story about your brand but also to prove that story. Otherwise, the story is worth nothing less than empty words to persuade a consumer. These stories can be proven through the experiences the consumers have with the brand. These happen at the Brand Touchpoint. If these are properly designed, they can contribute to proving the brand story.

Translating the brand story into those touchpoints is an essential step. Thinking from a central idea can help brands with that.

Calabretta et al (2019) suggests, a central idea, such as a Guiding Idea, could be an essential step in the design process of brand touchpoints. And then a Guiding Idea can, in that potential, be the brand idea that helps to translate the brand story in all those brand touchpoints.



# INTERVIEW PROTOCOL

An interview guide was used to guide the semi-structured interviews. The interviews had to take place online. For the interpretation of the answers of clients, it was important to find a software where you could either hear (audio) and see (video) the customer. The software of ZOOM was used to conduct all xxx interviews (For a few interviews Microsoft teams was used, due to company restrictions). A link was sent to the interviewees by email, which they could open in the browser of their laptop or desktop. It felt like having natural conversations online, which made the participants comfortable to speak about their experiences.

Prior to the interviews the respondents received a link to a consent form, all of them gave their consent. Asked consent through a survey. This was a accessible way for the participant to give their consent online, instead of receiving a pdf that had to be signed and send back.

in the consent form i made the participant aware of the xx I will do with the information i gather during the interview. I made them conscious about the fact that I would record the meeting and told them that all input would be anonymous.

## INTERVIEW SELMORE

### GENERAL ABOUT GUIDING IDEAS:

- What is a Guiding Idea? In your own words.
- What is your favorite Guiding Idea?
- why...
- What is your least favorite Guiding Idea?
- why...
- What do you like about working with Guiding Ideas in general?
- why...
- What do you dislike about working with Guiding Ideas general ?
- why...

### THE FINAL GUIDING IDEA AND PUTTING GUIDING IDEA TO WORK

You have spent months on strategy, the customer, creation etc etc and then you have developed a Guiding Idea.....

- When is a Guiding Idea finished?
- A Guiding Idea is 'finished', now what?
- How do you deliver a Guiding Idea?
- Are there specific deliverables?
- Are there Guiding Ideas that this delivering

#	Goal	Specific case	Stakeholder
1	Insights into how a guiding ide	ASN Klene	Creatie
2	Insights into how a guiding ide	Van Gogh Klene	Creatie
3	Insights into how a guiding ide		New members
4	Insights into how a guiding ide	ASN Klene Van Gogh KNGF	Strategy
5	One of the founders of the co	ASN	Creatie
6	Insights into how a guiding ide	KNGF	Creatie
7	Insights into how a guiding ide	KNGF	Creatie

▲ Interviews Selmore

- happend differently?
- How do you work with the Guiding Idea yourself?
- How do you make sure a Guiding Idea is used, as how you intended it?
- What happens when a Guiding Idea is used differently than intended?
- Can you describe the Guiding Idea process of case X?

### WHAT WOULD YOU CHANGE

- Imagine, I'm a wizard and I can do magic. I can change something for you with one fingerclick. What would I have to change for you?

### SPECIFIC QUESTIONS FOR NEW MEMBER SELMORE

- Did you work with Guiding Ideas before?
- Did you work with something else?
- How did you work in your previous job?

## INTERVIEW CLIENTS

### QUESTIONS GENERAL

- What is your Guiding Idea? Can you explain your Guiding Idea to me?
- Can je describe what the Guiding Idea does for your organization?
- What do you like about working with Guiding Ideas in general?
- why...
- What do you dislike about working with Guiding Ideas general ?

### PUTTING GUIDING IDEA TO WORK

- You work with Selmore and Guiding Ideas for some time now. Do you still remember what that was like?

#	Company	Specific questions	Stakeholder
DONE	SKODA	Back up	Client
DONE	KLENE	Hoe gebruiken jullie her	Client
DONE	Van Gogh	Gebruiken ze 'van gogh	Client
DONE	ASN	Waargebruiken jullie her	Client
DONE	Milford	Waargebruiken jullie dat g	Client from client
DONE	KNGF	Waarom lieten jullie eer	Recent client
DONE	KNGF	Waarom lieten jullie eer	Recent client
DONE	ASN	Hoe gebruiken jullie her	Client
DONE	BORN05	Hoe is/was het om met	Client from client

▲ Interviews clients

- Can you take me back to that? How did you experience that?
- Did you instantly know how to work with the Guiding Idea?
- What did you do to learn that?
- How was the Guiding Idea delivered?
- Did you miss anything? What did you like about it?
- in what aspects/parts/departments of your organisation is the Guiding Idea used?
- how do you use the Guiding Idea in your daily work?
- How do you now\*\* work with the Guiding Idea? \*\*Is it different\*\* from the beginning?
- which elements or physical things do you still pick up?
- Do you still use the brand book or where is it now?
- How did the Guiding Idea grow?
- What has changed after the Guiding Idea?
- Do you think it would be better for every company to work with a Guiding Idea?
- I understand that you are also working with other parties, such as Milford
- How do you inform them of the Guiding Idea?
- Do you explain the Guiding Idea to them? do they always understand how to work with it?
- How do you explain to new people what a GI is?

### WHAT WOULD YOU CHANGE

- What would you like to change about the Guiding Idea?
- If you want to do anything right now about how you work with Guiding Ideas, or about the Guiding Idea, or about the customer, or about anything at all, it's hard to imagine.
- What would you like to change tomorrow?

## CASE SPECIFIC QUESTIONS

### ASN

- internal switches
- how it has grown
- how do you use in whole brand
- how do you lie to other parties in

### KLENE

- how do you include the third party, how do you include
- that new liquorice, is that originated from the GI

### SKODA

- internal switches
- how did it grow
- how to do that with Skoda in the Czech Republic

### VANGOGH

- was mainly for internal? how was that?
- was it difficult to use the internal GI on more?
- how did you introduce internally with GI

### KNGF

- was mainly for internal use? how was that?
- how did you first work with another party?
- was it difficult to use the internal GI on more?
- How did you introduce GI internally?
- How is it going now?



# ASSUMPTION INTO QUESTIONS

## QUESTIONS FOR EXTERNAL INTERVIEW

Based on the assumptions found in the internal interviews

*Selmore thinks, clients just get the Guiding Idea and they also get how it can be used. Is that true?*

Q: What is your Guiding Idea and what does it mean, can you explain it too me?

Q: What does the Guiding Idea do for you?

*GI is a 'touchstone' also for clients*

Q: What is a Guiding Idea for you?

*GI's are often too campaign driven, and harder to apply on other aspects of a brand.*

How do the clients apply it?

Q: How do you use/apply it in your daily work?

*Easy to apply.*

Q: Did you instantly know how to use the Guiding Idea?

*Selmore says clients know GI is more than just communication.*

*Do they?*

Q: In which aspects of your company do you use the GI?

Q: Does everybody know about the GI and use it?

Q: How did you introduce the GI in the company?

*Time needed, but for time to prove itself is that also what customers need: proof*

Q: When did the GI really start to work for you?

*Selmore help/control the clients with applying the Guiding Idea.*

Do they also experience this as help?

Q: Do you ask for help?

Q: How do you collaborate with Selmore after the creation of Guiding Idea?

*Deliverables:*

Q: did you use the brandbook

Q: do you sometimes look back at the Guiding Idea?

*No evaluations about: how is it going with the GI?*

Q: Do you have evaluation about the Guiding Idea?

## CASE SPECIFIC QUESTIONS

### ASN

*seem to use it, but Selmore says they actually dont really use it...*

Q: how do they use it in daily work?

Q: do they also tell new members, or new partners, etc.

Q: how do you tell them to work with it?

### KLENE

*is apperently not using it according to the newest product development.... how to they use it then?*

Q: how do they use it in daily work?

Q: do they tell it to new members, or new partners, etc.?

Q: how do you tell them to work with it?

### KNGF

*might not yet know how to use it, taking it to litterlay  
Selmore wanted to talk with them about not really using it yet*

Q: how do they use it in their daily work?

Q: do you miss anything about working with it?

Q: do they also tell it to new members, or new partners, etc?

Q: how do you tell them that they have to work with it?

Q: why the other party for figuring out the core.

### VAN GOGH

*seem like they embraced it  
but Selmore says they use it only as communication: to litterally*

Q: how did they use it in their daily work?

Q: did those training sessions work?

Q: would you say working with a GI is good?

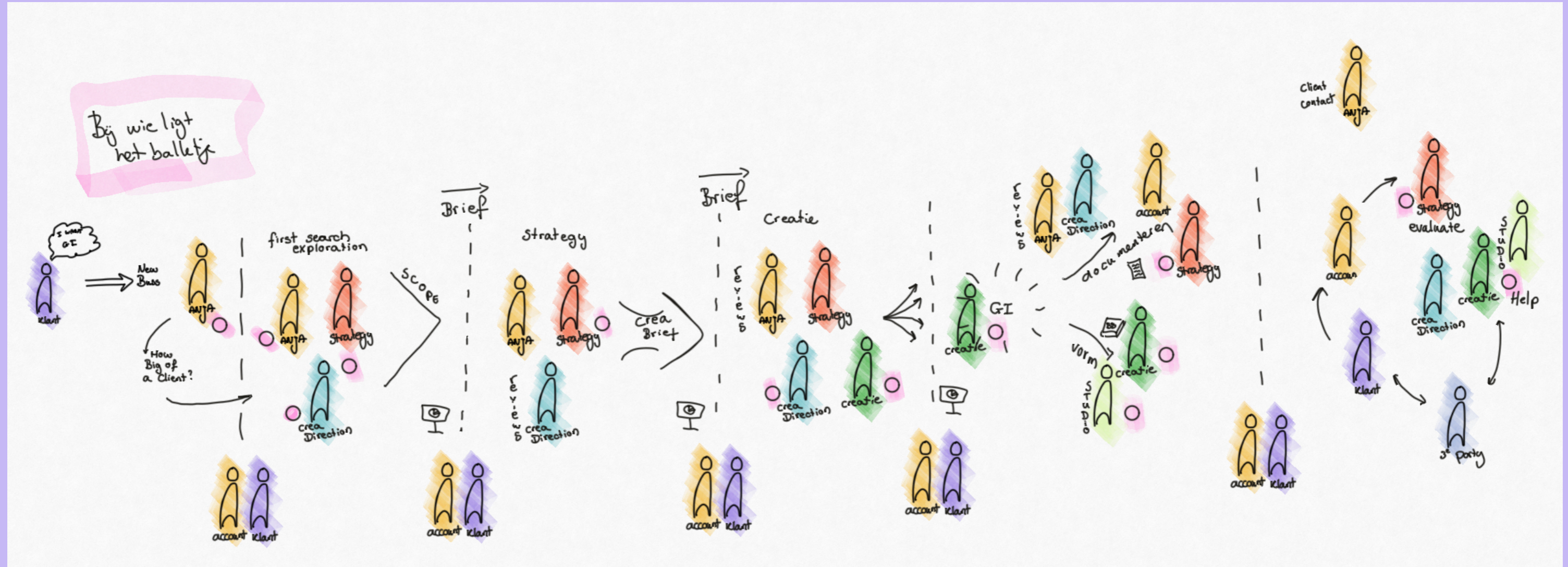
# WORK PROCESS SELMORE

In the internal interviews with Selmore I noticed some confusion in 'who does what'. For example, if I asked if they ever do GI evaluations with the clients, employees from the creative department say that the strategy department does those, and the strategy department say that they never do those. Therefore I took a closer look at their way of working.

A lot of conversations pointed to an estaffete kind of way of working, because a lot of people did not know who was responsible for what.

However, this overview shows that it is not quite an estafette. Selmore themselves see it more as 'who has the ball'. They all work on the case, but in different stages, different people have more responsibility. In that scenario of 'who has the ball', there is some overlap between the departments and responsibilities.

Account plays a big role in bridging between Selmore and the client.



▲ Visual of the work progress

## CASETIMELINES

The analysis of the four resulted in 4 extensive timelines of the Guiding Ideas. All the information gathered in the discovery phase will give input for the timelines. The information that was needed to create these timelines was gathered by:

- Desk research (all available digital files, like presentations).
- Analysing all available physical deliverables (brand books for example) at the office.
- Internal interviews with Selmore.
- External interviews with the clients.

Since these timelines will be an iterative process of filling in new information that is gathered during this whole discovery phase, the final timelines are shown here.

The length of the timelines does not represent the time of working together.



Parameter: They seem to work with it well  
Have been working with GI for a long time, and they seem to know how to work with it.

MAIN TAKEAWAYSS

ASN uses guiding idea in all their work, so it seems. But guiding idea simply fits very well with their mission, which makes it seem that the GI is always the starting point of new work.

Guiding idea is still the communication tool for ASN. And the term GI is also not used for that case. But Selmore has won over alot of trust from ASN, to work on more than just the commercials. This can be seen in the briefings they get for new propositions.

The GI did proof it self to contribuet to building the brand of ASN, it has pulled together alot of separate parts into one consistence brand. Still, it is seen as something from 'marketing' and is not embraced by all the departments in the organization.

Other parties, like BORN05 are introduced with the guiding idea, but after the introduction it is really up to them if they are going to work with it, and how.

LEGENDA

- DESCRIPTIVE TEXT
- CONCLUDING TEXT
- POWER QUOTE CLIENTS
- POWER QUOTE SELMORE
- STEPS & Deliverables IN THE GUIDING IDEA TRAJECT

ZO MAAKT GELD GELUKKIG  
THIS IS HOW MONEY MAKES HAPPINESS

why work together

ASN working on 'horizon project': What will be the next steps of the bank? The bank was losing customers so was looking for new direction for the bank.

With this new direction of the company, a new agency was wanted. ASN wants to work with Selmore.

"...We never communicated the guiding idea internally, which is what I do remember, that we once had a small group of colleagues who started the horizon project and that was where we asn bank, hey, the dot on the horizon. Where are we going?"  
ASN

"...And then indeed a new advertising agency came along,"  
ASN

THEY WANTED A COMMUNICATION IDEA  
They wanted to work with Selmore for their communication translation of that new direction.

START  
Guiding idea traject

STRATEGY AND CREATIVES

KIK  
3 GUIDING IDEAS

FINAL  
PRESENTATION  
GUIDING IDEA

GUIDING IDEA  
ZOO MAAKT GELD  
GELUKKIG

ASN  
PITCH BOOK

ASN  
BRANDBOOK

Brandbook contains the new guiding design rules and all the reasoning behind the new guiding idea.

Is now mainly only about the communication application, but that should be more of a general application of the guiding idea.  
The brandbook does contain a part: 'what does this mean to you', which is good for ASN employees to figure how to use the GI in their daily work. But since the content of the book is mostly about communication application, this still is lacking. This might also be the reason why ASN calls the book 'reclame gedoe'

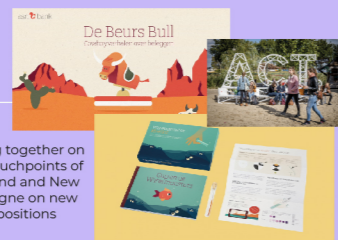
"...Then it also goes further than really yes, because in fact the brand book is also a bit of a house style book in an extended form, also quite a lot of best Applied Communication. While it can also be a guiding principle for proposition development. And that's where. Then we never really thought about it."  
ASN

"...It's in my head anyway, and the physical workbook is also something. Also a bit outdated. Because we have also made some strokes in the meantime, maybe that's also a bit for asn principles a bit too much advertising fuss. If I look back on it now."  
ASN

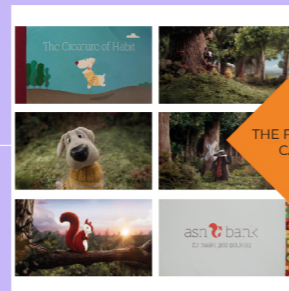


Gouden Effie 2020 voor ASN Bank en Selmore  
ASN Bank en Selmore Creaties  
Agency services to create gouden Effie in bijzonder awardjaar. In totaal 13 Effies gewonnen.

Working together on other touchpoints of the brand and New campagne on new propositions



In 2018, ASN Bank received a bronze Effie for brand building.  
Effie = Worldwide the most valuable award for effective and proven marketing communication.



THE FABELDIENEN  
CAMPAIGN

"...ASN also really stood behind the idea, that really helped."  
Selmore

"...That at a certain point, the implementation was pushed through a bit and that perhaps, if we had taken the time and rest for it, it would have been carried a bit more widely."  
ASN

"...putting a brand booklet like that on everyone's desk, of course, those are the kinds of things... That was great fun to make and all, but how are you going to get people to use it and I think we should have thought about that longer together"  
ASN

The team was also really behind the idea, which helped in implementation \_ according to Selmore

But according to ASN the implementation was missing and they think they could have brought a lot more people to embrace the new idea if there had been more focus on that. Because now a bit of internal struggle now and then and islands.

"...it never really got off the ground anyway. I don't necessarily have the solution, but I think we could have done better."  
ASN

No specific GI introduction or implementation plan. Also no use of the term 'guiding idea'

"...We are going a new direction with a new agency, with a new vision, with a new vision at the future, with a new dot on the horizon. And that's really all what the guiding idea was for us, without calling it that way."  
ASN

Launch of the guiding idea inside the company:  
ASN has a mission of driving sustainable progress, not really a new direction or new mission, but a slight swift in how we are going to tell this and to who.

We tell that story with 'zo maakt geld gelukkig'.

GUIDING IDEA :  
ZOO MAAKT GELD  
GELUKKIG

LAUNCH OF THE NEW GUIDING IDEA

NOW

Evidence that using guiding idea , leads to a good long term strategy, effectiveness, consistency, originality and building a strong brand



online agency born05 is introduced as new partners. Selmore introduces them to the guiding idea. Born05 really believes in the principle of guiding ideas and embrace the GI fully in their work aswell. They say it is important to tell a coherent story and to add upon eachother, also to create support base and to proof what you are saying.

but that is really their own decision, it was not like ASN coordinated them in doing so.

BORN05 does make their own 'translation' of the deliverables: their own digital brandbook for example

so they do have to translate it to their daily work. Since they made this translation clear, they really like to work with the guiding idea.

'ASN is favourite GI for Selmore to work with. And is the ultimate example in which GI has been implemented everywhere and is used in designing all the touchpoint'

ASN does not work at all with the GI as the starting point of all that! They work from their mission that just fits very well and makes it seem like it. But it does look like they work from the GI.



Thinking along with ASN for new propositions for the insurance products they want to offer.

if you understand the guiding idea so well and can apply it yourself: you will receive better briefings and even more work.

This was not clear at the beginning that selmore could do more than just the communication translation, AND the feeling of not needing selmore for everything is also very important.

That ASN embraces the guiding idea as more than a communication idea is not completely true. It seems so from the outside but it is not.

"...The idea is not necessarily like that, but we both applied it in that way. That's probably the assignment too, huh. So anyway, if you could do that again. Then maybe you should think together about how that can help even more in a company and what is needed for that? And what else do we need, because the brand book we have for marketing and communication, say what we need them to apply it to their work or to let it guide their work."  
ASN

"...People think that internally it is a bit... a ... Yes, that is what they always call the 'advertising stuff' that we do with selmore. It has been from the beginning when selmore came to us. It was in the beginning I think, a lot but there is still something there. Something is hanging around it."  
ASN

"...At the moment, ASN bank is my favourite. I think. It just totally worked there."  
Selmore

"...get briefings that at asn, for example, we gave presentations yesterday about the naming of new products, of the product;"  
Selmore

"...That was not clear from the start. It had to grow. And you don't say 'think about everything' from the start either. You also want to remain independent."  
ASN

"...Zo maakt geld gelukkig is very much intertwined with our mission."  
ASN

GI remains an advertising hassle, and therefore not equally embraced by all departments



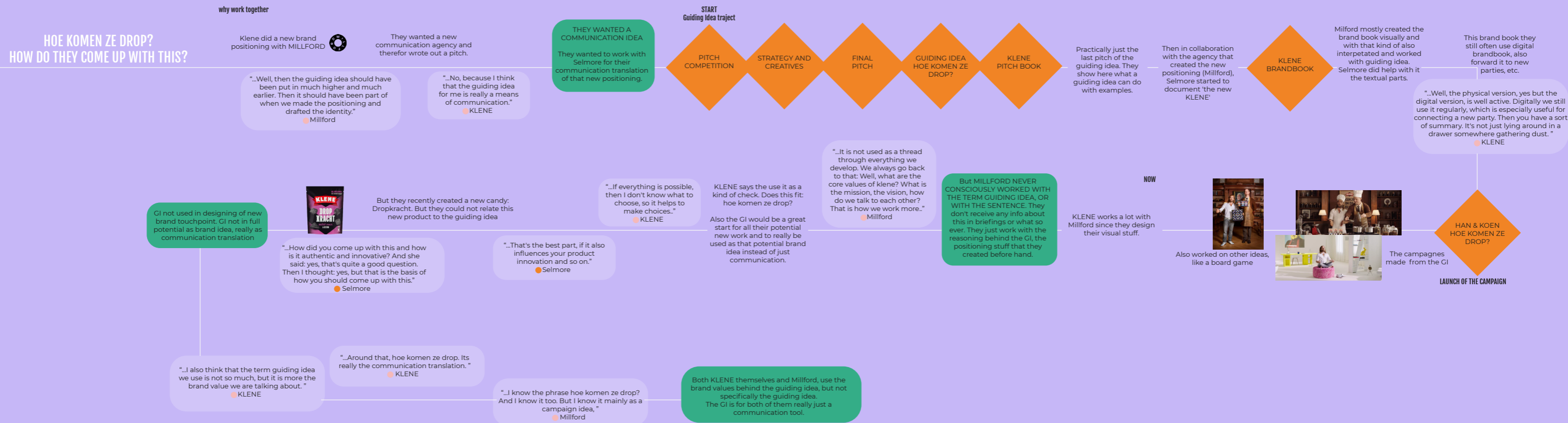
Parameter: Based on most recent new product, they seem to not work with it well. Have been working with the guiding idea for a long time. But seems like they don't really work with GI themselves ( looking at most recent new products). They also work a lot with a third party.

### MAIN TAKEAWAYSS

As Klene came for a communication idea, they also really use it like this. They do see the potential of the guiding idea, and claim to use it as a check on all they do. But even the other partner (Millford) does not receive briefings containing the GI. They both work more with the steps before the guiding idea, rather than just the guiding idea.

### LEGENDA

- DESCRIPTIVE TEXT
- CONCLUDING TEXT
- POWER QUOTE CLIENTS
- POWER QUOTE SELMORE
- STEPS & Deliverables IN THE GUIDING IDEA TRAJECT





Parameter: Based on most recent new product, they seem to still work with it. They are not clients anymore. Have made a translation of the brand book themselves based on GI.

LEGENDA

- DESCRIPTIVE TEXT
- CONCLUDING TEXT
- POWER QUOTE CLIENTS
- POWER QUOTE SELMORE
- STEPS & Deliverables IN THE GUIDING IDEA TRAJECT

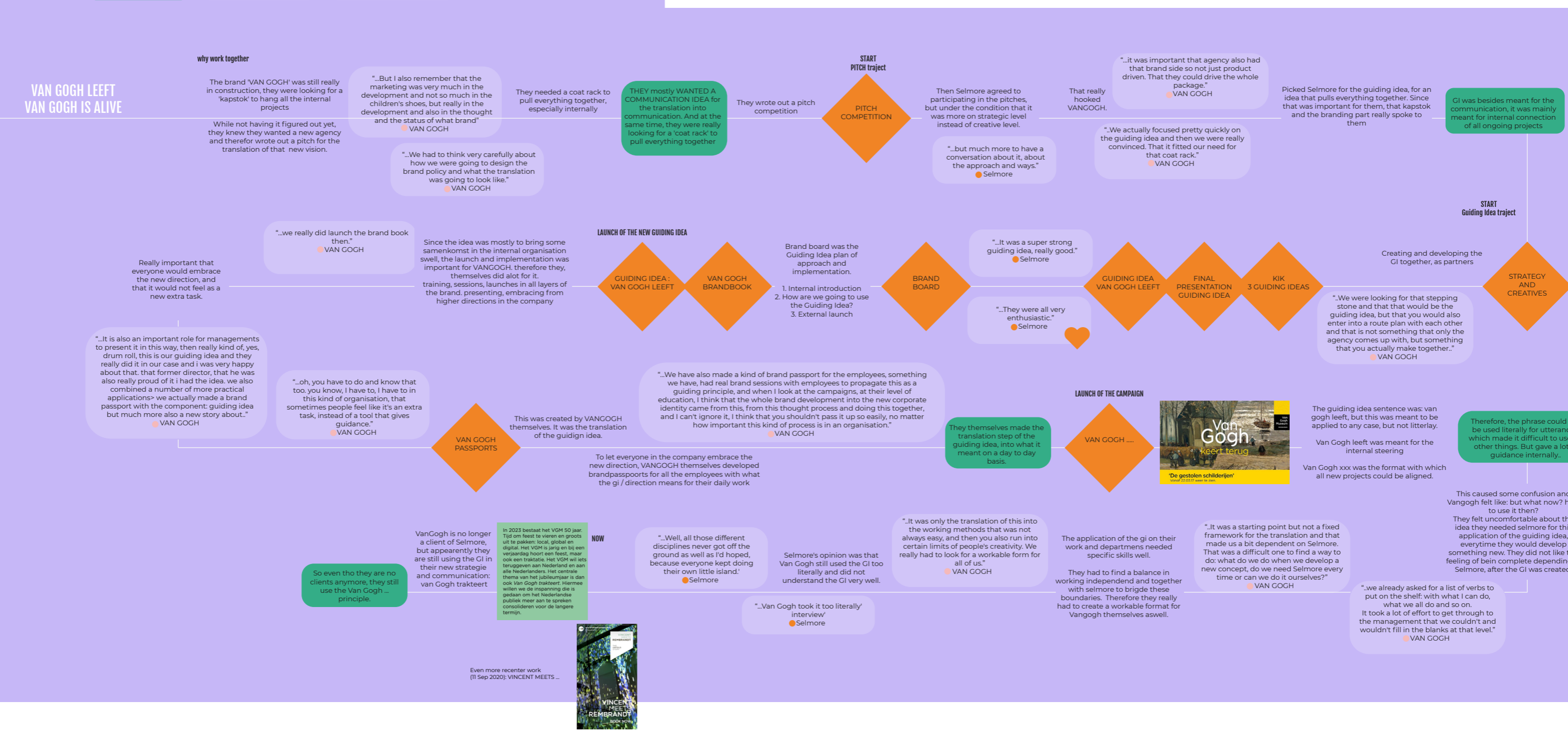
MAIN TAKEAWAYSS

The GI 'vangogh leeft' was mostly meant for the internal coherence of the brand. This was also one of the most important reasons why the brand wanted a guiding idea, since they came for a communication idea, but liked the bigger idea of a brand idea like a Guiding idea.

Van gogh themselves payed a lot of attention to the implementation of the idea in the organisation, which resulted in a good embracement of it. Yet still it was hard for some people to see how they could use it in

their daily work. This because the use of the format asked for a certain level of creativity. This resulted in the too much literally use of the GI, which was seen by Selmore.

GI did really embraced internally and arranged for that meeting, but in expression too literal.- But it's good that they do it at all, maybe using it literally is the first step to understanding it better.



Length of the timeline does not represent the time of working together.



Parameter: They should have started working with it. Recently created Guiding Idea.

LEGENDA

- DESCRIPTIVE TEXT
- CONCLUDING TEXT
- POWER QUOTE CLIENTS
- POWER QUOTE SELMORE
- STEPS & Deliverables IN THE GUIDING IDEA TRAJECT

KNGF OPENT WERELDEN  
KNGF OPENS WORLDS

why work together

KNGF wanted to find, what the core of their brand is. Besides that this was meant to create a stronger coherent brand, it was also meant to bring the company more together and fix some internal separations.

"...What is the core of what KNGF stands for, and indeed we did that with all kinds of people in the organisation, or people who have nothing at all to do with marketing or brands. And that was a very nice thing to do. That is basically all in the process, so we asked for one thing and got another."  
● KNGF

They started their positioning traject with another agency, that is specialised in that. Since they have worked with Selmore before, the sometimes asked the creative direction to join in those sessions.

"...felt a little sidelined!"  
● Selmore

But this positioning agency did not translate there findings in a creative communication idea. That was where Selmore was asked to create the GI. The gi as translation of this new positioning into communication

"...Well, we wanted a brand positioning and we wanted to translate that into how can we do that, into communication?"  
● KNGF

"...We wanted something that would be useful in the long term and that we could actually plug into different things."  
● KNGF

START Guiding Idea traject



KNGF was extremely happy with the GI

They started this traject themselves and did this with experts in the field and their internal people.

"...And we really built it up step by step, actually, and we did draw internal people from it, because what you are internally, you also carry out externally, of course. So we wanted to test very carefully whether it was also what we are and whether everyone recognises themselves in it."  
● KNGF

Selmore felt a bit left out here, since they are also pretty good in doing this. But KNGF did not see them as experts in that field.

"...We really have done our homework very well, in a very careful trajectory, and I also think that in the end, the guiding idea is just right, and I think that if it's a mm off, then you don't get the inspiration that we have, and that is the quality of Selmore, on the one hand, but also the way in which we approached it, so to speak."  
● KNGF

Attention for the internal launch was on own initiative.

NOW

The guiding idea was recently delivered, so its use is still in its infancy. While the term 'guiding idea is not used', KNGF uses the guiding idea as a kind of filter, a sauce that they pour over everything.

"...Everything that I come across in a day, I really pick up on: Can I do something with this? How can I convert it? Do I have to convert it, or is it already done? Whether it's a vlog of the employee that someone made of that moment in his working day or whether I hear the client's story on the phone, everything, yes, or whether I see a photo that was made, is everything. I get that 'open worlds' layer first."  
● KNGF

"...How should we adjust that to, if you set up those GI glasses, but how should you align that with that? We recently developed a strategy for yes, fundraising in the corporate market. That was also developed from that concept. We are gradually, say all the things we do, adapting to yes or adapting, yes, adapting to open worlds or actually aligning with the strategy of open worlds."  
● KNGF

To let everyone in the company embrace the new direction, KNGF themselves developed brand ambassadors for all the employees with what the gi / direction means for their daily work

INTERNAL LAUNCH



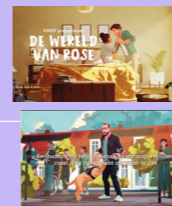
"...you actually create a kind of ambassadors who of course get to work on positioning and gradually see the importance of it and where the effects are. And we presented the results to this group within the company. And then, of course, we gradually kept it alive. So we started linking it more and more internally in the communication, and at a certain point you also saw that we could use external communication to make things clearer internally."  
● KNGF

"... It is work in progress and we will be at it for some time, even next year. Can't do it all at once, so we'll do it step by step, then once the relationship magazine is in the open worlds jacket casting."  
● KNGF

They also have the ambition to implement this in all touchpoints of the brand. But that needs time.

"...The intention is that it will be in all layers of the brand, in all departments."  
● KNGF

LAUNCH OF THE CAMPAIGN



They really focussed on launching the Guiding Idea internally first, before launching the new campagne.

This approach and attitude really comes from their prior knowledge and because they wanted it to be a brand idea themselves.

Selmore mentioned that they did not see the GI in the social posts. They said that they did not understand why KNGF was not using it in their posts already.

"...So that's why the internal process was so important to create support"  
● KNGF

Since the embracement of the complete organisation was really important for them, thefor the launch of the new guiding idea was important aswell  
The brandbook was made to launch the guiding idea internally but also to other involved parties

LAUNCH OF THE NEW GUIDING IDEA



"...We loved it so much, it fitted so good with us... We dream about it hahah"  
● KNGF

"...Passionate people who embrace the profession I think will embrace it very quickly, they were super enthusiastic."  
● Selmore

"...Opens worlds is such an easy theme. But every Facebook post I see, which knkf does, then nothing happens with it.

We think: how simple is it to write worlds in that context, while they may find it very complicated."  
● Selmore



KNGF likes Selmore being so involved, since implementing the GI everywhere will be a slow process

"...And then I think it is also nice that Selmore sent me an e-mail saying, well, I think the hashtag could be used more often in social communications. Yes, of course we are not always on top of things. So a reminder like that is very nice. It's just a slow process, but that's what we want."  
● KNGF

Different expectations.

"...You expect a campaign, so you expect that response and you actually get something else from something bigger. But if you don't see that, then the expectation is wrong. And you think: after I don't get what I'm asking for here, and that yes, that, you have to get that right. Yes, and I think what you're saying is that the preliminary process is actually, well, I think more than half of the success, making sure that we've done a really thorough job. That makes you step into the guiding idea more quickly."  
● KNGF

KNGF was pleasantly surprised about the outcome of the project, that the influence of a Guiding idea can be so big, that it can steer everything they do. It helped them in getting clear who they are and help them go further.

MAIN TAKEAWAYSS

KNGF did their homework, and prepared very well before the GI, which resulted in a good approach to implement the GI internally as a brand-idea it is. They are far in 'brand thinking' and really want to use the gi to their full potential (compared to others that just want the translation to communication )

Its a slow process that does not happen over night, therefor there might still be some point of attention (like the comment about the social post) but according to their dreams, they are

slowly going to implement the GI in all the departments of the brand.

Length of the timeline does not represent the time of working together.

# INTERPRETATION CASETIMELINES

As mentioned in xxx, the four caseline outcomes are summarized and concluded. This appendix entails this summary of my interpretation of all the findings, supported with proof quotes in a visual



## WHY A GI

When ASN picked Selmore as their new advertising agency, they wanted to work with Selmore for their communication translation of the new direction ASN took. They wanted and expected a communication idea. The guiding idea is a communication tool for ASN, and the term GI is also not used internally.

Øet, looking back, it was also very much a marketing communications application from both sides, from Selmore and us. It is really a communication thing for us.Ø  
- ASN

## BRANDBOOK

The brand book is now mainly about the communication application, but that should, ideally, be more of a general application of the guiding idea.

The brand book does contain a part: 'what does this mean to you,' which is good for ASN employees to understand how to use the GI in their daily work. But since the book's content is mainly about the communication application, this understanding is still lacking. This might also be the reason why ASN calls the book 'reclame gedoe!'

Øhen it goes further because, in fact, the brand book is also a bit of a house stylebook in an extended form, also quite a lot applied to communication. While it can also be a guiding principle for proposition development. And we never really thought about that at the time.Ø  
- ASN

## IMPLEMENTATION

There is no speciPc GI introduction or implementation plan. ASN missed the implementation of the new GI. They think they could have brought a lot more people to embrace it if there had been more focus on that. Because now there is a bit of internal struggle.

Øat a certain point, the implementation was pushed through a bit, and perhaps, if we had taken the time and rested a bit more, it would have been supported a bit more by more peopleØ  
- ASN

## GI USE

ASN uses the guiding idea in all their work, so it seems. But the guiding idea simply Pts very well with their mission, which makes it seem that the GI is always the starting point of new work.

But Selmore has won over a lot of trust from ASN to work on more than just the communication. This can be seen in the briePngs they get for new propositions.

ØWe get briePngs to think along, and you notice that at ASN, for example, we gave presentations yesterday about the naming of new products of the product.Ø  
- Selmore

Øo, maar het gaat gelukkig is very much intertwined with our mission.Ø  
- ASN

Øhat was not clear from the start. It had to grow. And you don't say 'hee come and think about everything together' from the beginning either. You also want to remain independent.Ø  
- ASN

## ADVERTISING FUSS

The GI did prove itself to contribute to building the brand of ASN. It has pulled together a lot of separate parts into one consistent brand. Still, it is seen as something from 'marketing' and is not embraced by all the departments in the organization.

ØPeople think that internally it is a bit... a ... They always call it 'advertising things' that we do with Selmore.Ø  
- ASN

ØWe decided to really embrace the guiding idea that was there, since we really believe in the idea.Ø  
- BORN05

## OTHER PARTIES

Other parties, like BORN05, are introduced with the guiding idea, but after the introduction, it is really up to them if they are going to work with it and how.





## KLENE

HOE KOMEN ZE  
DROP?

### WHY A GI

Klene did a new brand positioning with Millford, and they wanted a new communication agency for the communication translation of this new brand positioning. As Klene came for a communication idea, they also really use it like this.

“No, I think so, because I think that the guiding idea for me is really a means of communication.”  
- KLENE

“Then we asked: how did you come up with this, and in what way is this authentic and innovative? And she said: yes, that's quite a good question. Then I thought: yes, but that is the basis of how you should come up with this.”  
- Selmore

“They both work more with the steps before the guiding idea, rather than just the guiding idea. Both KLENE and Millford use the brand values behind the guiding idea, but not precisely the guiding idea.”  
- KLENE

### OTHER PARTIES

Millford never consciously worked with the term guiding idea, or with the sentence 'Hoe komen ze drop?'. They don't receive any info about this in briefings or whatsoever. They just work with the reasoning behind the GI, the positioning stuff.

“The guiding idea is not used as a thread through everything we develop. We always go back to that: Well, what are the core values of Klene?”  
- Millford

### GI USE

They see the potential of the guiding idea and claim to use it as a check on all they do. The GI would be an excellent start for all their new work and be used as that potential brand idea instead of just communication, and Klene says they also use the guiding idea as a check here. But they recently created a new candy: Dropkracht, and they could not relate this new product to the guiding idea. Therefore there can be concluded that the GI is not used in designing new brand touchpoints.

They both work more with the steps before the guiding idea, rather than just the guiding idea. Both KLENE and Millford use the brand values behind the guiding idea, but not precisely the guiding idea.

## VAN GOGH

VAN GOGH LEEFT

### WHY A GI

The brand 'VAN GOGH' was still in construction, and they were looking for a 'kapstok' to hang all the internal projects. They mostly wanted a communication idea for the translation into communication.

The GI 'Van Gogh leeft!' was mainly meant to bring internal coherence to the brand. This was also one of the most important reasons the brand wanted a guiding idea since they came for a communication idea but liked the bigger idea of a brand idea like a Guiding idea.

“We had to think very carefully about how we would shape that brand policy and what the translation was going to look like.”  
- VAN GOGH

“It is crucial that the agency also understands the brand side.”  
- VAN GOGH

“We really did launch the brand book and everything at that time.”  
- VAN GOGH

“We also created a kind of brand passport for the employees. In it, we described what it would mean to the employees in their work.”  
- VAN GOGH

### IMPLEMENTATION

Since the idea was mainly to create coherence in the internal organization, the launch and implementation were important for Van Gogh museum.

Van Gogh themselves paid a lot of attention to implementing the idea in the organization, which resulted in a good embracement. To let everyone in the company embrace the new direction, Van Gogh themselves developed brand passports for all the employees with what the GI means for their daily work.

### GI USE

The guiding idea sentence 'Van Gogh leeft' was meant for the internal steering. Van Gogh\_\_\_ was the format with which Van Gogh could align all new projects. The phrase 'Van Gogh leeft' could not be used literally for expressions but gave a lot of guidance internally. This slight difference made it hard for employees to apply.

They felt uncomfortable about the idea and that they needed Selmore to apply the guiding idea every time they would develop something new. They did not like the feeling of being complete depending on Selmore after the GI was created.

The guiding idea sentence 'Van Gogh leeft' was meant for the internal steering. Van Gogh\_\_\_ was the format with which Van Gogh could align all new projects. The phrase 'Van Gogh leeft' could not be used literally for expressions but gave a lot of guidance internally. This slight difference made it hard for employees to apply.

They felt uncomfortable about the idea and that they needed Selmore to apply the guiding idea every time they would develop something new. They did not like the feeling of being complete depending on Selmore after the GI was created.

Selmore detected this difficulty of use. Selmore's opinion was that Van Gogh still used the GI too literally and did not understand the GI very well.

“Finding a form was tough: what do we do when developing a new concept, do we need Selmore every time, or can we do it ourselves?”  
- VAN GOGH

“The translation of this into these working forms was not always easy, and then you also come up against certain limits of people's creativity. And also in, how far do you go in this? We really had to look for a workable form for all of us.”  
- VAN GOGH

“Van Gogh took it too literally.”  
- Selmore

### NO CLIENT

VanGogh is no longer a client of Selmore. However, apparently, they are still using the GI in their new strategy and communication: Van Gogh trakteert. This shows that the GI is embraced internally and is still used in designing the brand touchpoints.

## WHY A GI

KNGF wanted to find what the core of their brand is. Besides that, this was meant to create a stronger coherent brand, it was also meant to bring the company more together and fix some internal separations. They started this trajectory themselves and did this with experts in the field and their internal people.

They started their positioning trajectory with another agency that is specialized in that repositioning process. Since they have worked with Selmore before, they sometimes asked the creative direction to join in those sessions with the positioning agency. Selmore felt a bit left out here since they are also pretty good at doing this positioning. But KNGF did not see them as experts in that field.

Selmore was asked to create a GI as a translation of this new positioning into communication. KNGF decided to work with Selmore because they believed in the long-term vision of guiding ideas.

QWhat is the core of what KNGF stands for, and we have done this with all kinds of people in the organization?  
- KNGF

QThen we felt a bit left out because we can do that very well too.  
- SELMORE

QWell, we wanted a brand positioning and wanted to translate that into how can we actually do that, into communication? We wanted something that would be useful in the long term and could plug into different things.  
- KNGF

QSo that's why the internal process was so important to create support?  
- KNGF

QYou create a kind of ambassadors who, of course, get to work on positioning and gradually see its importance and where the effects are. And with this group, we also presented the results within the company.  
- KNGF

QWe really did our homework very well, in a very careful trajectory. I also think that the guiding idea was correct in the end, and I believe that if it's wrong, you don't get the inspiration that we have, and that is the quality of Selmore, on the one hand, but also how we approached it.  
- KNGF

## IMPLEMENTATION

KNGF was extremely happy with the GI, and since the embracement of the entire organization was essential for them to, the launch of the new guiding idea was also important. The brand book was made to launch the guiding idea internally but also to other involved parties.

To let everyone in the company embrace the new direction, KNGF themselves developed brand ambassadors. People who have been involved in creating the guiding idea, and are embracing it so much, that they will spread it internally.

This approach comes from their drive to make this GI a success. They put a lot of effort into the internal launch themselves. KNGF did their homework and prepared well before starting with the GI, which resulted in a good approach to implementing the GI internally as a brand idea instead of just a communication translation. They have the skill of 'brand thinking' unleashed and put the brand in the heart of their organization. They want to use the GI to their full potential.

## GI USE

They use the Guiding idea as a filter.

Applying the Guiding idea in all the departments of their organization is the goal. But this is a slow process that does not happen overnight. Therefore there might still be some points of attention, like the comment about the social post. But according to KNGF's ambition, they are slowly going to implement the GI in all the brand departments.

QYou expect a campaign, so you expect that response, and you actually get something else from something bigger. But if you don't see that, then the expectation is wrong. And you think: after all, I'm not getting what I'm asking for here. And I think that the preliminary process is actually, well, I think more than half of that success, making sure that we've really done a thorough job. That makes you step into the guiding idea more quickly.  
- KNGF

QReally pick up on everything that I come across in a day: Can I do something with this? How can I convert it? Do I have to convert it, or is it already done? How should we adapt that too, if you put on those open worlds glasses, but how should you align that with that?  
- KNGF

QThe intention is that it will be in all layers of the brand, in all departments. It is a work in progress, and we will be working on it for some time, even next year. We cannot tackle everything at once, so we will do it step by step, then once the relationship magazine is in the open worlds touch.  
- KNGF

## EXPECTATIONS

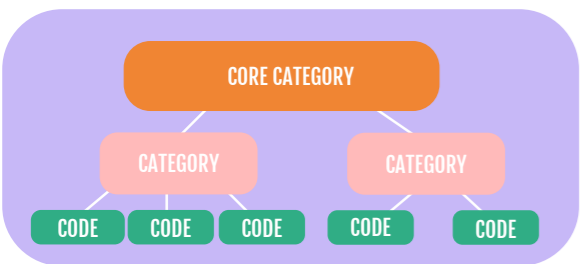
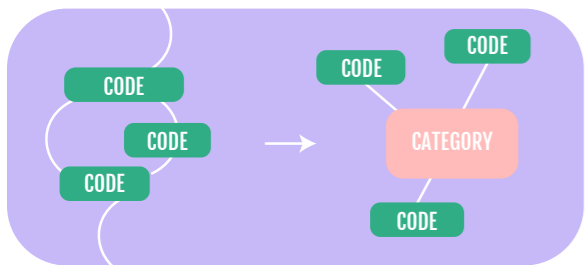
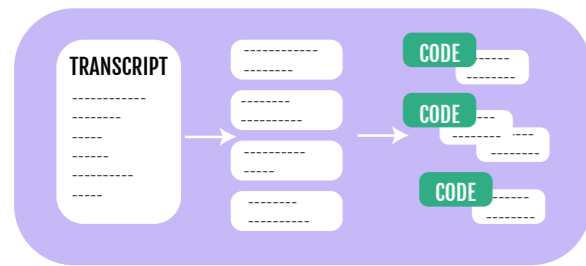
At first, KNGF did expect a translation of their positioning into just a communication idea. But since they really wanted to embrace brand thinking internally, they saw the potential of the guiding idea and embraced it. Still, that was not the expected outcome at first.



# CODING PROCESS

For coding the interview transcripts, the software of Atlas.ti was used to keep an overview of the 18 conducted interviews and the assigned labels.

First, Internal interview transcripts were coded. Per interview transcript, relevant pieces were labelled while reading through the transcripts carefully. Besides the labels that were kept in Atlas.ti, a separate document of memo's was kept during the whole coding process for thoughts, impressions and ideas that popped up during coding (appendix 13). This process was repeated for the external interviews.



▲ Visual representation of coding progress.

Initial or open coding is usually the first step of data analysis when developing a general model (Birks & Mills, 2015). Initial or open coding can be explained as identification of important words or groups of words in the data that are labelled with words which

are the so called 'codes'. Also 'in vivo codes' are used, which means that the important words or groups of words are themselves used as the label (Birks & Mills, 2015).

While labeling codes to the interviews, attention was paid to relevant words, expressions or pieces of sentence (Bryman, 2016; Brinkmann & Kvale, 2014).

- Repeated words or expressions
- Surprising phrases
- Things that interviewees stated as important
- When an expression is read elsewhere
- When it reminds of an existing theory/ concept
- Other expressions that are found relevant

While coding, it was important to be open-minded. Also, with keeping the end goal in mind, it was important to aim for conceptualization of underlying patterns. During coding, focus was to be unbiased, stay close to the transcripts and code plenty.

First the interviews were read sentence by sentence and were coded with a high level of detail. Initial or open coding was used as a first step in data analysis, where it was important to use the first interpretations of the data. This resulted into 125 codes in the internal interviews and 78 codes in the external interviews. This difference is related to the fact that the internal interviews were held before the external interviews, and were also about talking about more topics in order to get a better understanding of the context

In vivo codes were not included in this process. As all interviews were conducted in Dutch it might confuse, and translations might cause wrong conclusions. In the end, in vivo codes can be used as extra quotations for supporting the outcomes.

## ALL CODES OF INTERNAL INTERVIEWS

1. brandreGle
2. brand ambassador
3. brandstory
4. deliverables
5. filter
6. if appeals to the imaGination
7. loGic solutions
8. no knowledge in clients
9. skills
10. their goals
11. tools
12. vertaalslag
13. brand document
14. bridge strategy - creatie
15. business creatieve
16. client have to work with GI on themselves
17. common goal
18. Forcing
19. kopieergedrag
20. not too much explanation
21. strippenkaart
22. trucje
23. brandpersonality
24. continuous process
25. daily job
26. GI methode
27. guiding design
28. hate
29. moodfilm
30. onboarding
31. regeltje
32. thinking steps
33. upside GI
34. authenticity
35. automatisme
36. basis of the idea
37. build strong brand
38. clients responsiblity
39. comfortable
40. fits together
41. history
42. needs money
43. needs no explanation
44. succesfull GI
45. switches in company
46. Glve guidance
47. important what you tell
48. mission
49. more emotion
50. not too much text
51. pitches
52. rules
53. search in specific directions
54. too literally
55. upside longtermclients
56. world
57. externe factoren
58. favo GI
59. resistance
60. sessions
61. tacit knowledge
62. what is our GI
63. work for same client longer
64. involvement
65. living the GI
66. not good
67. people higher in the company
68. reminder
69. understandable for everyone
70. brandbook
71. checking
72. easy
73. evaluation
74. GI knowledge clients
75. inspire
76. steer
77. story
78. working with 3th party
79. difficult
80. GI in mind
81. hold on to
82. Selmore responsibility
83. simple
84. why favo
85. enough freedom
86. longterm
87. need good people
88. see that it is good
89. splintered
90. thinking from the Guiding Idea
91. trust
92. create GI
93. new light
94. show how it should be done
95. toetsteen
96. core
97. more work
98. tell how it should be done
99. what is not good
100. examples
101. what is a Guiding Idea
102. campaign thinking
103. consistency
104. many disciplines
105. Selmore using GI
106. guidelines
107. needs time
108. consultation
109. starting point
110. together
111. truth of the brand
112. embraced
113. rationale
114. bigger than communication
115. getting it
116. room for improvement
117. Clients using GI
118. proof
119. Good Guiding Idea

## ALL CODES OF EXTERNAL INTERVIEWS

1. brand promise
2. branddocument
3. brandpassport
4. earlier in process
5. literally
6. marketeersziekte
7. merkniveau
8. not embraced
9. partner
10. platform
11. positioning
12. reversed enGineering
13. stip op de horizon
14. atypical
15. brandambassador
16. brandstory
17. briefing
18. content GI
19. evaluation
20. haakje
21. optellen
22. support base
23. tastbaar
24. don't use GI at all
25. houvast
26. lose independence
27. marketing-communication
28. paraplu
29. uitgangspunten
30. creativity
31. emotional layer
32. GI glasses
33. implementation
34. inspire
35. kapstok
36. longterm
37. next steps of the brand
38. proof
39. skills
40. thinking from the GI
41. needs time
42. outdated
43. Selmore
44. 3th party
45. core
46. difficult
47. intern traject
48. together
49. brandstrategy
50. daily work
51. don't use term GI
52. inform about GI
53. making choices
54. potential
55. reclame dingen
56. vertaalslag
57. brandthinking
58. consistency
59. internal introduction
60. using reasoning behind GI
61. big idea
62. building a brand
63. internal boundaries
64. steer
65. separation
66. toetsteen
67. branding
68. mission
69. departments of company
70. communication
71. improvement
72. bigger than communication
73. brandbook
74. embrace
75. GI use

After a first round of coding, codes that were used as labels were categorized into code groups. The categorization of the data is the second step towards developing a grounded theory. After looking through the codes that were generated when coding the first eight interviews, the categorization started and in total 17 groups in the internal interviews and 14 groups in the external interviews were created.

A few codes were left out because they stood out too much and some codes and code groups accrued in both internal and external interviews. Later while creating the themes these groups were merged together or split up again.

Asked a second coder to code a few parts of the interviews to see if they would come up with the same codes as me. As an aside, I should point out that having someone else code your data does not necessarily make it valid, but it does help.

### CODE GROUPS INTERNAL INTERVIEWS:

1. Clients Using GI
2. embraced by brand
3. External factors
4. Functioning GI bad
5. Functioning GI good
6. GI after care
7. GI Attributen
8. GI creation
9. GI Deliverables
10. GI Functions
11. GI potential use
12. Learn how to use/apply GI
13. Opportunities
14. Problems
15. Selmore Terminology
16. Selmore Using GI
17. Tacit knowledge

### CODE GROUPS EXTERNAL INTERVIEWS:

1. Brand thinking
2. Branddocuments
3. Client terminology
4. Clients of clients using GI
5. Clients using GI
6. Critical notes
7. expectations GI
8. GI function
9. GI implementation
10. GI Potential use
11. internal boundaries
12. Just a big idea
13. Skills needed
14. Strengths Selmore

APPENDIX I  
MODELS

This appendix includes the visual that is used to create the general model. It's a visualiation of all the themes from the data and their relationships. This model was used to create the general model of chapter xx.

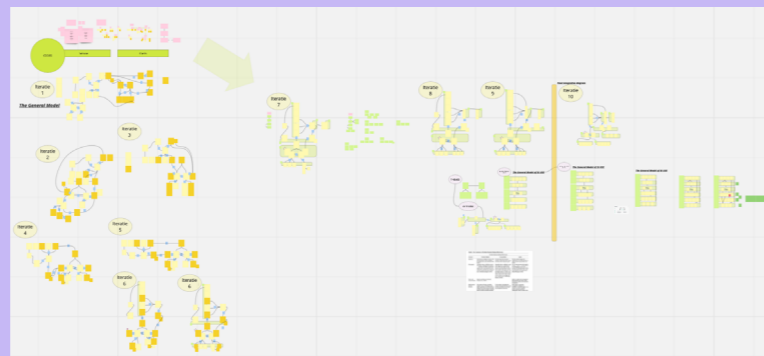
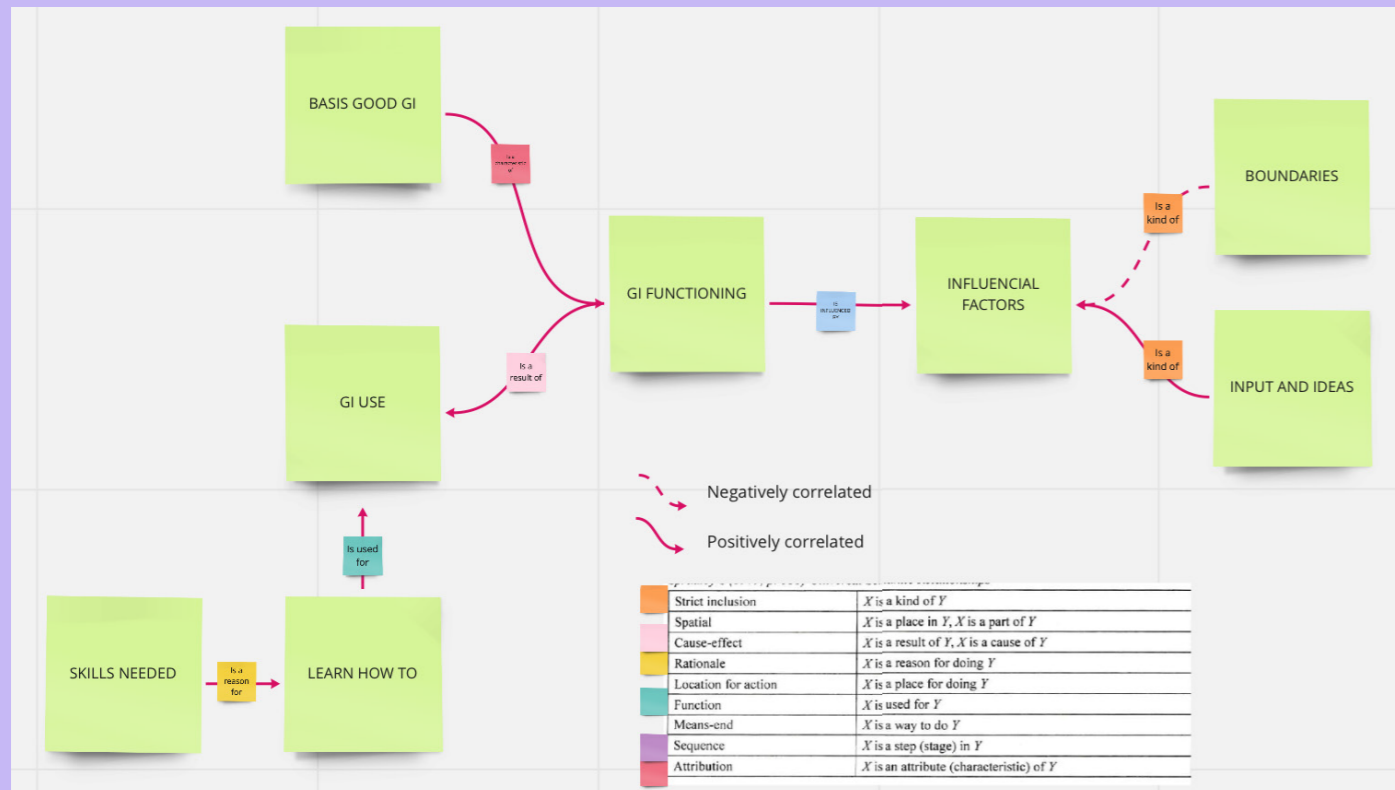
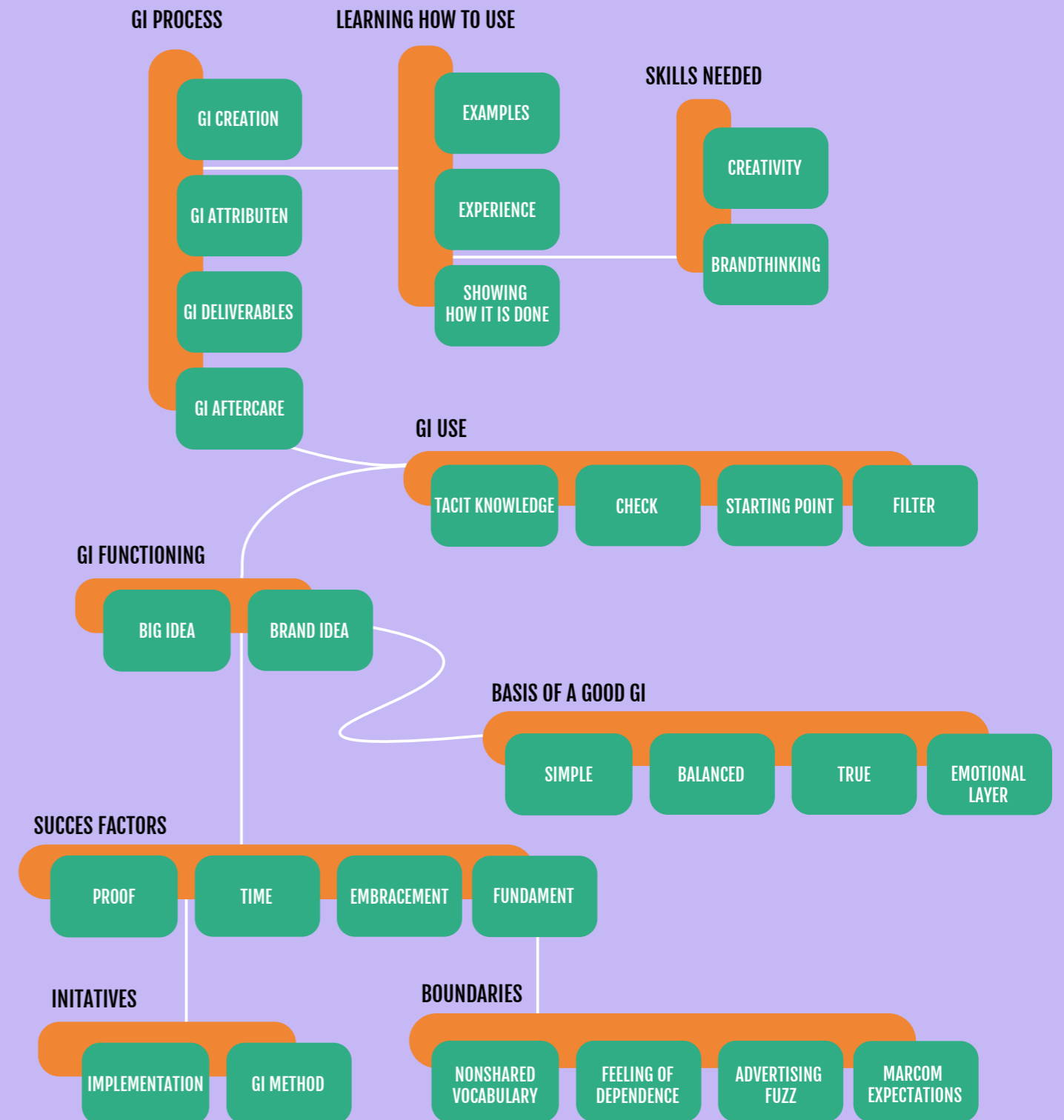


Fig. x Visual overview of all the iterations of the models.



▲ This diagram shows the situation including the themas and their relationship according to Spradley, J. P. (1979).



▲ Visual overview of all the iterations of the models

# CONCLUDING STATEMENTS

During the sensemaking of all the insights found, different statements about the context emerged. The following section describes the statements in more detail.

## GUIDING IDEAINGE FOR DUMMIES

One of Selmore's Assumptions was that a guiding idea is easy to understand. Clients just can't apply it in the right way. But it appears not to be that easy to understand the guiding idea and how clients should use it. Understanding the guiding idea itself and how it should be applied requires a certain level of skills. Skills like creativity and brand thinking are essential for the proper understanding and use of a guiding idea. But these skills are not standard embedded in every company and their employees. Therefore Selmore should not assume that understanding and using a guiding idea is easy, and they should keep in mind that some clients don't have those skills yet.

## NO IDEA HOW TO GUIDING IDEA

Another assumption Selmore has is that the GI creation is an art that can not be explain in words. You can only learn it from experience. Clients don't have to learn how to create a guiding idea, but they must use it. However, it appears that not only the creation is hard to explain in words, but also the application. How a guiding idea is used or should be used is tacit knowledge, which is hard to transfer to others. Yet this is an essential aspect in teaching clients how to use a guiding idea. Because it is also challenging to put into words, there is no fixed way of working. And without a way of working, a guiding idea will remain just a term for 'a central idea'.

## SHOW ME THE MAGIC

The way Selmore now tries to explain the GI and its usages is by giving examples. Yet examples are proven to stimulate fixation, which fits the issue of clients using the GI too literally. As Selmore are experts in their field: Experts process information at a higher level of abstraction (Dorst, 2004). This allows them to abstract the examples and process the large amount of information embedded in the examples efficiently instead of copying the examples literally. But clients are not as much of a guiding idea expert as Selmore employees and therefore will not learn it that easily from the examples given. Because the client's mind is different from Selmore's mind, without that creativity, you are less likely to learn the trick from the examples and have to train and reflect (Kolb & Kolb, 2005) on it more to be able to do it and understand it.

## EXPECTING THE EXPECTED

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. As Selmore, you can't expect that a client who wants a communication idea will use it as a brand idea without any more information about it. This can be seen in the cases where the clients wanted a communication idea, who still mostly use it as a communication idea. Instead of the clients who know the value of a brand idea, start to use it more as a brand idea.

## DO YOUR HOMEWORK

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. As Selmore, you can't expect that a client who wants a communication idea will use it as a brand idea without any more information about it. This can be seen in the cases where the clients wanted a communication idea, who still mostly use it as a communication idea. Instead of the clients who know the value of a brand idea, start to use it more as a brand idea.

## MAKE MARCOM COOL AGAIN

As mentioned before, brand thinking or brand orientation is one of the skills that can not be assumed to be embedded in the organization. Brand thinking is not only an essential skill for the use of the guiding idea. It appears that for some organizations, it is still hard to see themselves as brands. This also influences the guiding idea of being just a communication tool. If you don't know the value of brand building, the guiding idea will remain a communication idea only. That can also be seen in the mentions of a guiding idea being 'advertising fuzz that does not apply to others in the company.' But with more brand thinking, communication will be seen as one of the means to build the brand. When seeing the overall value of brand thinking and its importance for multiple levels of an organization, more people will see the guiding idea as valuable for their daily work.

## BRANDBOOKS ARE SOOOO 2002

The content of brand books is often slightly outdated and too focused on communication. This makes it hard for the actual users to know how to apply it to something other than communication. Usually, only a few parts of the brand are still used after the year of release. These are the fixed DNA parts of the brand. This fits the assumption of Selmore that a \*guiding idea is created from the core of the brand and is therefore easy to embrace for the brand. But it does not support the assumption that every Guiding idea needs a specifically tailored deliverables set since it appears that mainly only the essential parts are used after some years.\*

## PUMP AND DUMP

Implementation is a missed opportunity for Selmore, while it does promote the success of a guiding idea. The implementation is now mainly the customer's own initiative and therefore not always desired and suitable. Because Selmore does not direct the implementation, there is too much responsibility for the customer. It is done too fast while the customer needs more time to let the idea float. This is to understand the Guiding idea, and for more embracement, one should not go too fast over it. You can't hype up your idea (pump) and then dump it in the organization and expect everything to go perfectly well.

## GETTING IT = MORE WORK

Selmore is a bit afraid to lose control over the guiding idea. They are worried that they are not needed anymore when they teach clients how to work with it themselves. Selmore likes to stay in control. But a customer wants to work independently with the guiding idea and not be dependent on Selmore for everything they do. Selmore should not be afraid to lose complete control because you would never have full control. Besides that, the cases show that when a customer understands and embraces the guiding idea more, this results in more and better work for Selmore.

APPENDIX K  
**EXPERT INTERVIEW**

**EXPERT HOOGERBRUGGE**

SWOCC has appointed Hoogerbrugge as patroness of the foundation. Hoogerbrugge takes over the baton from Glep Franzen, the founder of SWOCC, who was patron for 10 years.

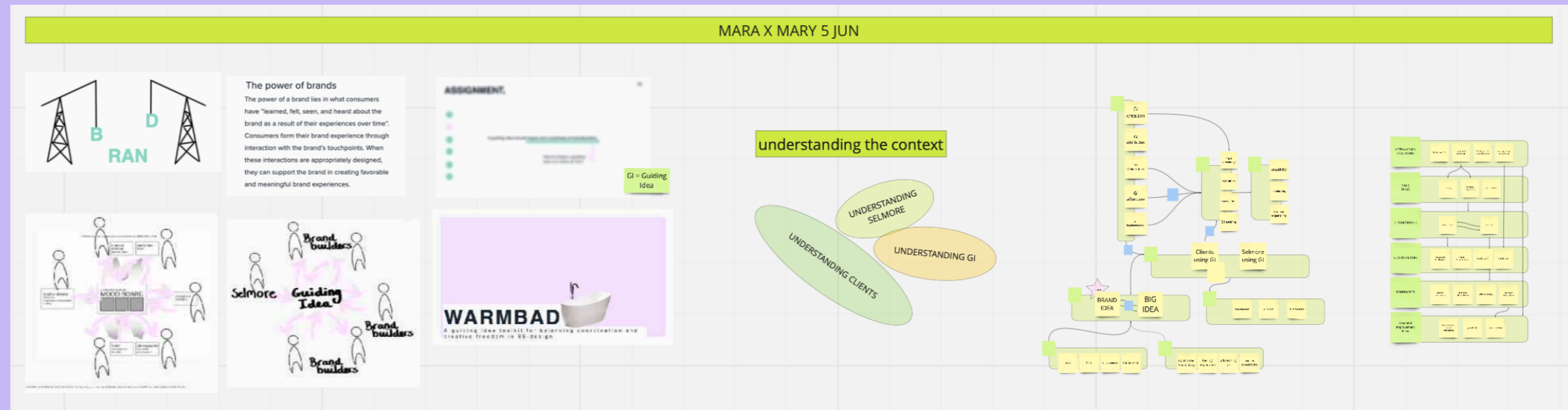
Hoogerbrugge (1969) is a brand specialist and co-founder of the Positioners. She has been involved with SWOCC since its establishment in 1995. SWOCC and brand thinking are therefore clearly in Hoogerbrugge's DNA. This makes her the right person to guard the ideas of Glep Franzen and to permanently anchor them in (the activities) of the foundation.

"SWOCC's mission, promoting cross-pollinations between science and the practice of brands, marketing and communication, is close to my heart. In my new role as patroness, I will continue to dedicate myself to this." - Hoogerbrugge

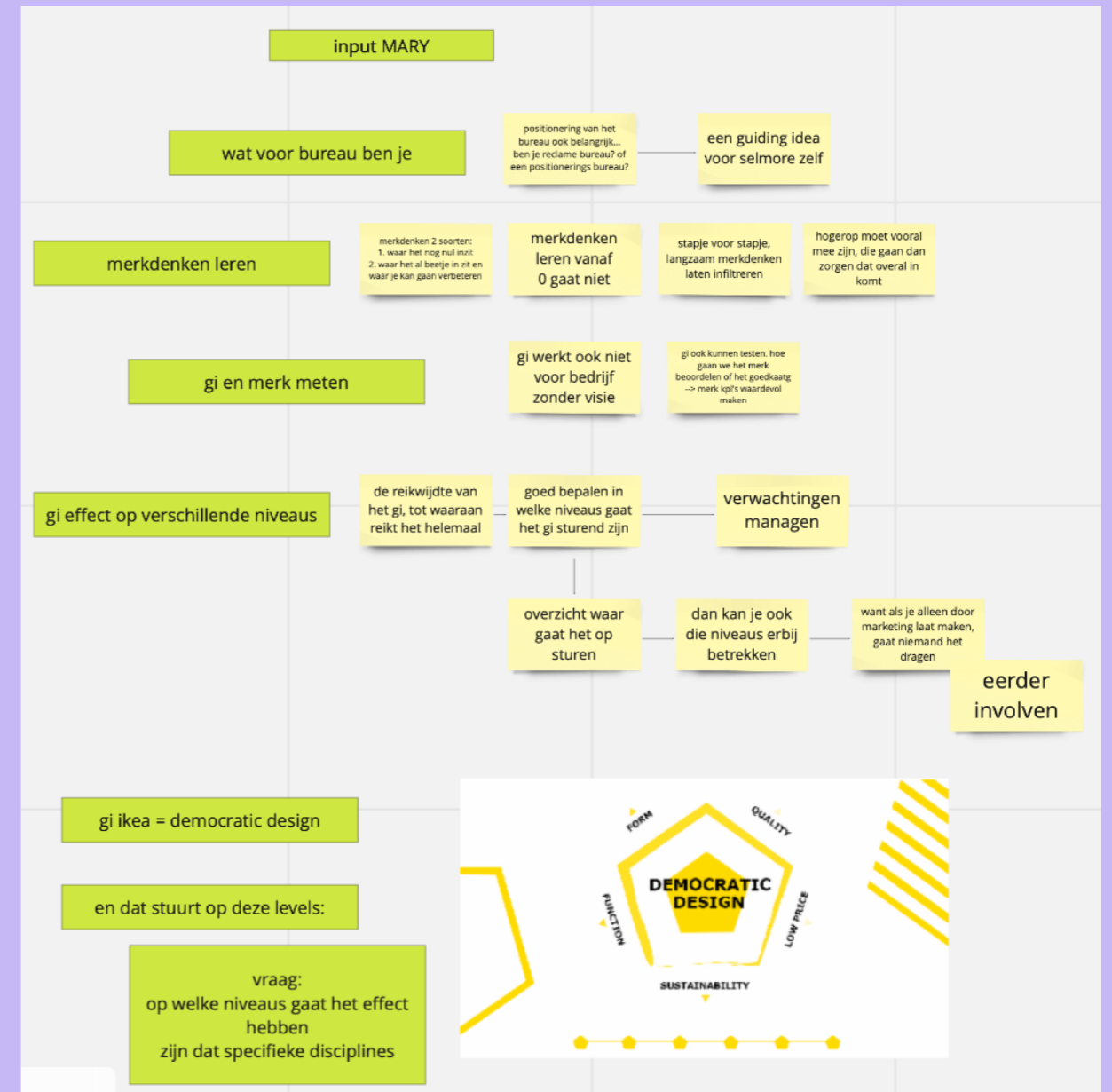
[Mary Hoogerbrugge beschermvrouwe SWOCC - SWOCC](https://www.swocc.nl/nieuws-item/mary-hoogerbrugge-beschermvrouwe-swocc/)

**MAIN TAKEAWAYS**

- Cant learn what is not there, you can only work on making better what is already there. Otherwise it is too hard.
- It also really depends on what kind of agency you want to be? Ask Selmore that question.
- Guiding Idea only works for organisations who have a vision.
- Look into Ikeas democratic design matrix.
- On what levels is your idea going to be guiding on?



▲ Set-up for the session



▲ Outcomes of the session

# APPENDIX L CREATIVE SESSIONS

Taken the design brief and focusing on the aim to improve the Guiding Idea traject with the findings from the research in mind, a creative session was held that provided multiple ideas on how to improve the Guiding Idea traject.

Afterwards, with discussions with Selmore, the most promising ideas were selected until ending up with one final concept.

All challenges, focus points and opportunities that are uncovered from the interviews are used as a starting point for idea generation within the brainstorming session.

Again, a close look has been taken to the last row in the tables that explain the general model for online shopping. Using the explanations of the differentiation from literature, 'how to's' were generated. A 'how to' is used for idea generation and reformulate challenges in many different ways (Tassoul, 2006). It helps the brainstorm team to generate ideas more easily.

To work towards the goal of the design brief. The design requirements are reformulated as 'how to's', that function as the research questions of the research through design approach.

Below you can find the 'how to's' that were used in the creative session.

1. How can Selmore **UNCOVER** the needs and values of the clients?
2. How can Selmore **MANAGE** expectations with 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?

The image displays two sets of creative session slides, each consisting of 11 numbered slides. The top set is titled 'CREATIVE SESSION M X W X B' and the bottom set is titled 'CREATIVE SESSION M X J X P'. Both sets follow a similar structure:

- Slide 1:** 'CREATIVE SESSION' with a subtitle 'A guiding idea toolkit for balancing coordination and creative freedom in BE-design'. The bottom set includes a 'Hallo' sticker.
- Slide 2:** 'GOAL OF TODAY.' with a diagram showing 'TALK ABOUT THE PROBLEM' and 'THINK ABOUT THE SOLUTION'.
- Slide 3:** 'AGENDA.' with a list of four items: Introduction to the problem, Introduction to the problem, Meetup, Round up, and Final notes.
- Slide 4:** 'CONTEXT.' with a diagram of 'RAN TOUCHPOINTS' showing two towers connected by lines.
- Slide 5:** 'CONTEXT.' with a diagram showing 'Selmore' and 'Brand Builders' around a central 'Guiding Idea'.
- Slide 6:** 'PROBLEM.' with text: 'A guiding idea has a big potential. It can function as a brand idea that inspires and coordinates all brandbuilders.' The bottom set includes a 'Hallo' sticker.
- Slide 7:** 'PROBLEM.' with text: 'A guiding idea has a big potential. It can function as a brand idea that inspires and coordinates all brandbuilders. Surely this remains the unexploited potential of a guiding idea.' A diagram shows 'Current situation' and 'Desired'.
- Slide 8:** 'PROBLEM.' with text: 'Guiding idea functions as communication idea.' A diagram shows 'Current situation' and 'Desired'.
- Slide 9:** 'PROBLEM.' with a complex flowchart diagram.
- Slide 10:** 'MAIN PROBLEMS' with a grid of six yellow boxes.
- Slide 10:** 'DESIGN BRIEF' with text: 'KORTOM: Guiding idea word niet tot zn volle potentieel gebruikt ik denk, dat dit anders kant vraag is: hoe en wat gaan we verbeteren om dat te bereiken.'
- Slide 11:** 'DESIGN GOALS' with a diagram of five colored boxes.
- Slide 11:** 'How to achieve DESIGN GOALS' with a diagram of six colored boxes.
- Slide 11:** 'ASSIGNMENT.' with a diagram.

▲ Creative session set-ups.



**CREATIVE SESSION 1  
GOAL**

1. Process inspiration: Design activities, design principles, statement
2. Proposition ideas

**PARTICIPANTS**

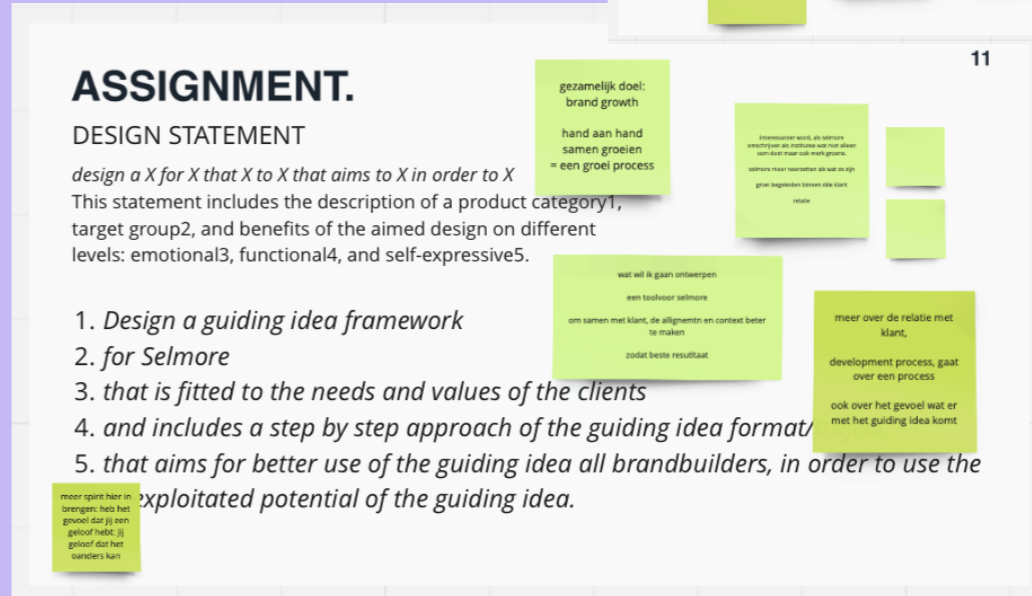
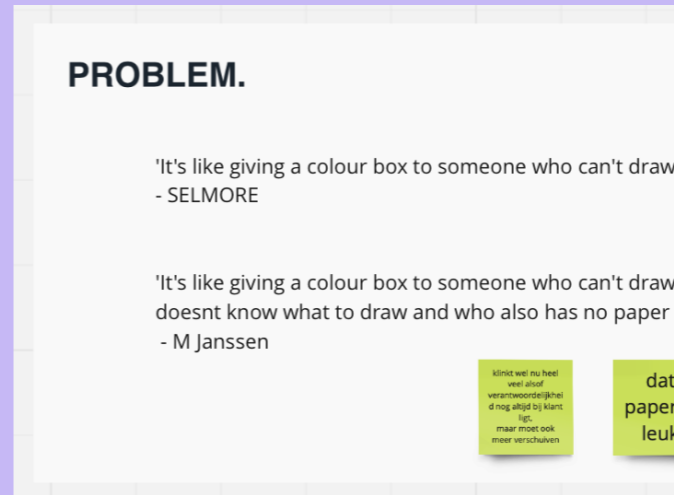
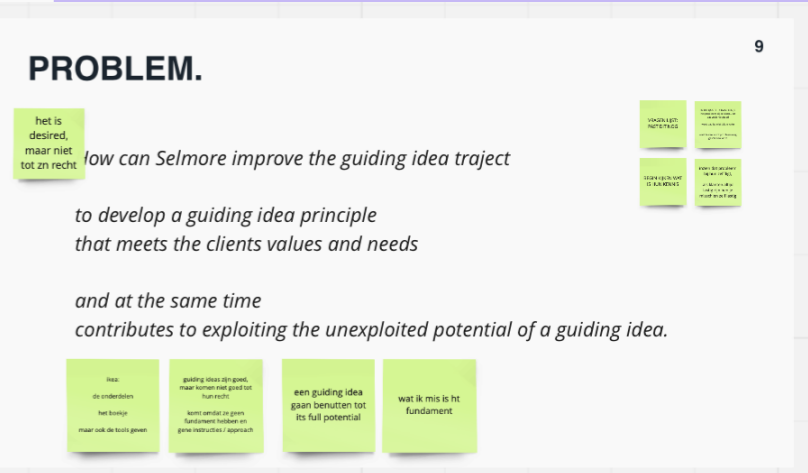
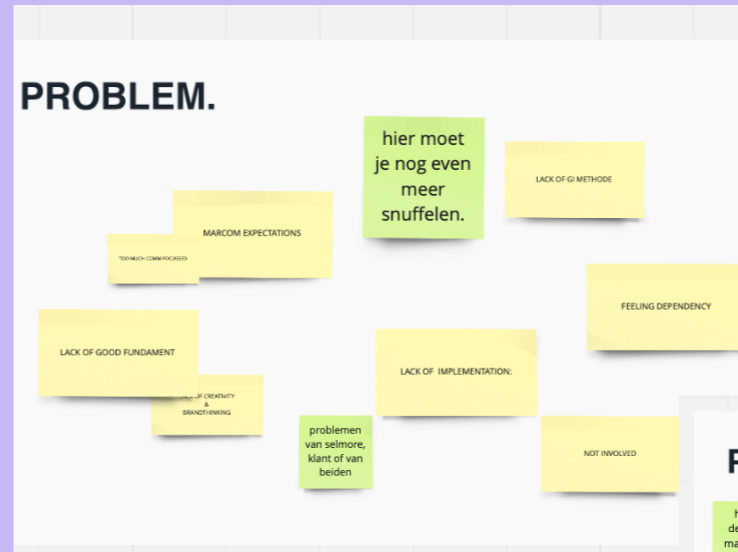
StrateGic design students. To help to think about the problem, the design statement and the possible propositions that come from it.

**METHOD**

HOW TO'S  
delft design guide, Van Boeijen 2014

**KEY TAKEAWAYS CREATIVE SESSION**

- voorbeelden buiten communicatie laten zien: probleem: desired, maar nog niet foto zn recht.
- lijkt beetje op Ikea, de onderdelen, het boekje en de tools geven
- ---< de gehele set
- Guiding Ideas zijn goed, maar komen niet goed tot hun recht
- komt omdat ze geen fundament hebben en geen instructies / approach
- fundament belangrijke rol laten spelen in problem en design brief
- analogy is leuk met paper, duidelijk, maar voelt te veel alsof probleem weg geschoven word
- probleem ligt niet alleen bij klant
- moet meer verantwoordelijkheid naar Selmore
- probleem: desired: maar niet behaald
- komt door fundament, fundament belangrijkere rol laten spelen in problem def en design brief
- design assignment brief
- meer spirit hier in brengen: heb het gevoel dat jij een geloof hebt: jij geloof dat het anders kan
- wat wil ik gaan ontwerpen
- een toolvoor Selmore
- om samen met klant, de allignemtn en context beter te maken
- zodat beste resultaat
- interessanter word, als Selmore omschrijven als instituttee wat niet alleen com doet maar ook merk groene.
- Selmore meer neerzetten als wat ze zijn
- groei begeleiden binnen dde klant
- meer over de relatie met klant,
- development process, gaat over een process ook over het gevoel wat er met het Guiding Idea komt
- gezamenlijk doel: brand growth
- hand aan hand samen groeien
- = een groei process
- wat traject nodig heeft: solution space
- meer soepele overgang ipv keiharde stop
- als je over die creative denkt, goed definiëren van omverblaas moment
- die momenten goed definiëren
- wann wel wann niet



**CREATIVE SESSION 2  
GOAL**

1. Process inspiration: Design activities, design principles, statement
2. Proposition ideas

**PARTICIPANTS**

StrateGic design students. To help to think about the problem, the desing statement and the possible propositions that come from it.

**METHOD**

HOW TO'S  
delft design guide, Van Boeijen 2014

**KEY TAKEAWAYS CREATIVE SESSION**

- lijkt beetje op Ikea, de onderdelen, het boekje en de tools geven: de gehele set
- Guiding Ideas zijn goed, maar komen niet goed tot hun recht
- komt omdat ze geen fundament hebben en gene instructies / approach
- fundament belangrijke rol laten spelen in problem en design brief
- analogy is leuk met paper, duidelijk, maar voelt te veel alsof probleem weg geschoven word, probleem ligt niet alleen bij klant. moet meer verantwoordelijkheid naar Selmore
- design assignment brief: meer spirit hier in brengen: heb het gevoel dat jij een geloof hebt: jij geloof dat het oanders kan
- wat wil ik gaan ontwerpen
- een toolvoor Selmore, om samen met klant, de alignemtn en context beter te maken, zodat beste resultaat
- interessanter word, als Selmore omschrijven als institutee wat niet alleen com doet maar ook merk groene.
- Selmore meer neerzetten als wat ze zijn
- groei begeleiden binnen dde klant
- meer over de relatie met klant, development process, gaat over een process
- ook over het gevoel wat er met het Guiding Idea komt
- gezamenlijk doel: brand growth, hand aan hand samen groeien = een groei process
- wat traject nodig heeft: solution space
- meer soepele overgang ipv keiharde stop
- als je over die creative denkt, goed definiëren van omverblaas moment, die momenten goed definiëren, wann wel wann niet, beGIn wel keertje doen, daarna eerlijker zijn en stapje terug
- zorgen dat klanten niet denken: kut we willen het zelf kunnen. maar wow we zijn zo gegroeid we willenmeer
- grow ipv learn
- klant meer verantwoordelijkheid, als Selmore dan ook wel zeggen, creatieef goed, maar we helpen ook vooral in groeien van je merk
- steeds meer verantwoordelijkheid naar klant, stokje langzaam overdragen

# ASSIGNMENT.

"It is easier to tone down a wild idea than to think up a new one."  
- Alex Osborn



▲ Creative session outcomes

### CREATIVE SESSION 3 GOAL

1. Process inspiration: Design activities, design principles, statement
2. Proposition ideas
3. Solution space
  - a. Concepts

### PARTICIPANTS

Creatives. New members of Selmore who recently joined the company and are still figuring out guiding ideas aswell. This session is done with them, because they are not fixed on a specific way of working or mindset and can help to think more out of the box in this session.

### METHOD

HOW TO'S  
delft design guide, Van Boeijen 2014

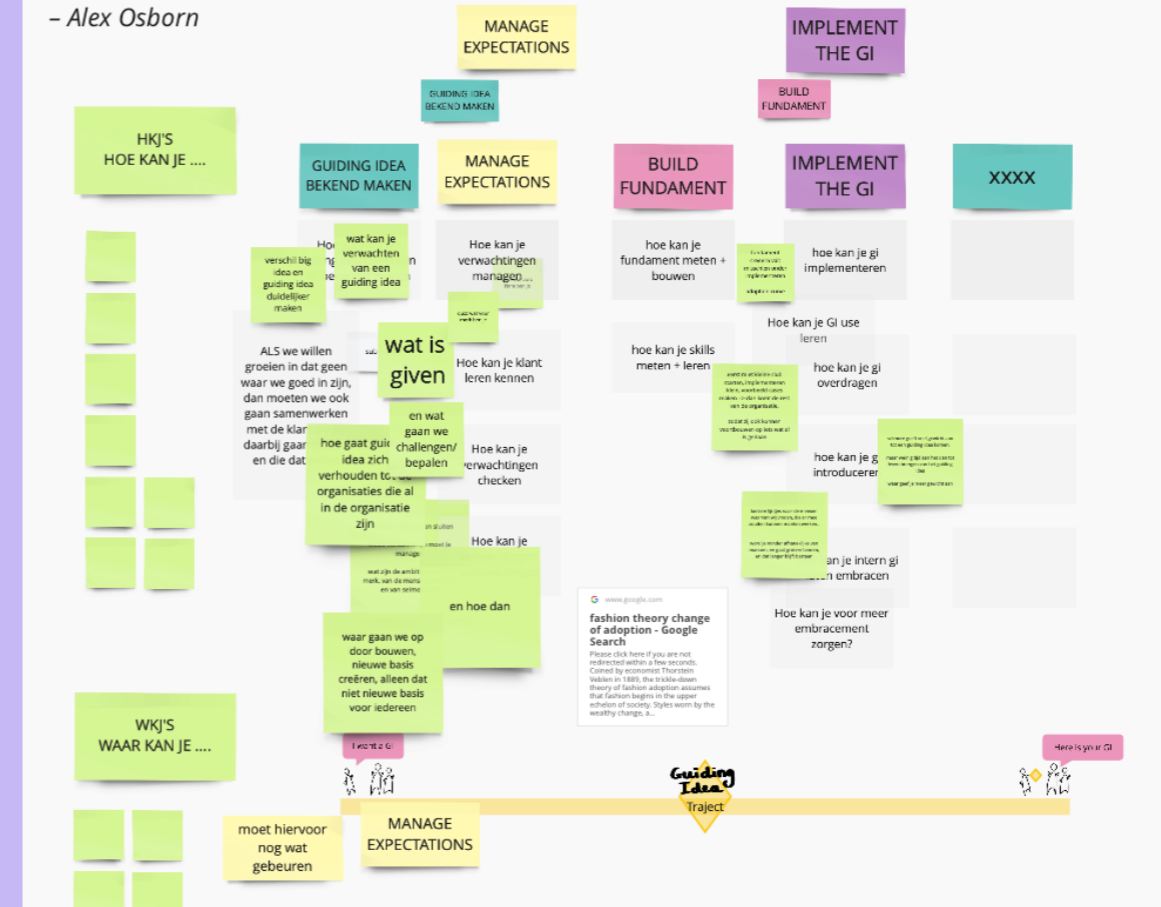
### KEY TAKEAWAYS CREATIVE SESSION

- je moet verliefd worden op het Guiding Idea
- eerste date idee is leuk
- Guiding Idea helpt een merk in het bewijszen wat ze zeggen en waar ze voor staan.
- dan moeten wij dat ook bewijzen met het Guiding Idea. een soort manifest move, het guiding idea een hartslag geven
- probleem is vaak dat intern mensen niet geconfronteerd worden met het Guiding Idea.
- misschien nadat Guiding Idea af is, altijd eerst een interne campagne --> mensen moeten geconfronteerd worden met het nieuwe Guiding Idea. In welke vorm dan ook, door een ludieke actie, door mokken, door een hele kamer te veranderen, wat ook maar bij het idee past dan. Het hart van het Guiding Idea letterlijk in het merk plaatsen.
- interne campagnes maken, leuker dan een merkboekje bouwen.
- wij ook bewijzen dat we hart hebben voor het merk
- durven kennis te delen, en dan ook wat spontaner ideeën durven te delen ipv achterhouden totdat ze willen kopen. ideeën delen --> samen partnerschap aan gaan voor merk groei
- bureau op wielen --> Selmore mini officie going to all the brands
- term Guiding Idea, is misschien te klein voor wat het dan allemaal wel niet doet.
- sturend idee, klinkt niet heel veel impact maar misschien is het wel een klein idee, dat veel impact maakt.
- een overdracht is belangrijk. zo leidend in alles wat we moeten doen
- ook naar derde partijen. maar dat doen we nu helemaal niet heel specifiek aandacht aan besteden
- clients moeten beleven, zodat ze zelf wat kunnen doen
- update met klant delen: dit zijn tofste dingen: waarvan we vinden: zie het. soort nieuws brief:

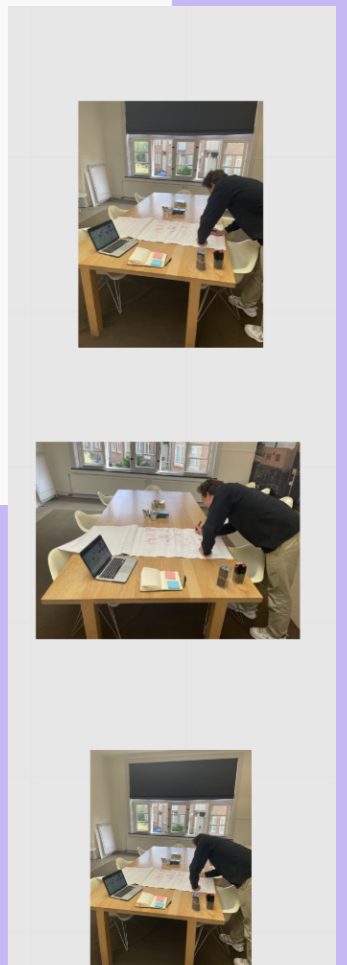


## ASSIGNMENT.

"It is easier to tone down a wild idea than to think up a new one."  
- Alex Osborn



▲ Creative session outcomes



**CREATIVE SESSION 4  
GOAL**

1. Idea validation
2. Question testing
3. Question ideas

**PARTICIPANTS**

Non IDE student, but experienced in marketing. Could be tested as 'client' and help with creative ideas aswel.

**METHOD**

Brainstorm  
delft design guide, Van Boeijen 2014

The image shows a large brainstorming board on a grid background. On the left side, there is a small photograph of a person sitting at a desk, looking at a large sheet of paper. The rest of the board is filled with numerous sticky notes, organized into several distinct sections:

- Top Left Section:** Includes notes like "questions for: team/ brand spirit", "If your company was a land, it would be" (with sub-notes "The philipines" and "India"), "team work makes the dream work", and "There is no I in TEAM but there is a ME in team".
- Top Right Section:** Includes "questions for: general", "My mom knows what I do at the office", "You are what you eat", and "true false" pairs.
- Middle Left Section:** Includes "If your company was a part of the netherlands, it would be" (with sub-notes "The waddeneilanden" and "Brabant"), "We work as", "bees for a queen", and "wolfs in a wolfpack".
- Middle Right Section:** Includes "Sports" (with sub-notes "400 m sprint" and "4x 400 m estafette"), "Pick a song that suits your working method" (with sub-notes "all by myself - whitney houston" and "we're all in this together - high school musical"), "Friends" (with sub-notes "Ross" and "Rachel"), "I won the last football poule", "of course", "nope", and "what poule?".
- Bottom Left Section:** Includes "I feel connected to my work" (with sub-notes "true" and "false"), "I feel connected to my work" (with sub-notes "true" and "false"), "Working on the brand of the company is best described by" (with sub-notes "all by myself - whitney houston" and "we're all in this together - high school musical"), "where do you want to be" (with sub-notes "NY", "Bahamas", "Home", and "lapland"), "questions for: brand orientation", "dilemma spel", "We as a company focus more on" (with sub-notes "being good" and "doing good"), "We as a company care more about" (with sub-notes "Identity" and "Image"), "We as a company put \_\_\_ first" (with sub-notes "Brand" and "Customer"), "We as a company look up to" (with sub-notes "Nike" and "Coolblue"), "If we were a chocolate we would be" (with sub-notes "Versteeghen", "xxx", "Tony chocolony", and "Milka"), and "If we were a chocolate we would be" (with sub-notes "Aftereight", "Rittersport", "Bonbons", and "M&M's").

## MANAGE EXPECTATION ADVISE

### DIFFERENTIATE MORE as agency and product.

A Guiding Idea for Selmore

Selmore on purpose positions itself as 'a creative agency' and not as a advertising agency. But still. Client come to Selmore for communication. In the clients eyes: Selmore is an advertising agency. Which is not completely false. Selmore does in fact mostly deliver communication. With a bonus of a Guiding Idea.

I think of it as a store. A client goes shopping for all the things he needs on it's list. He/she goes to the store who sells what he/she needs. If you need bread you go to the bakkery for example. The sign that is hanGIng about the Selmore doors says: communication, so what do they expect? Communication.

A Guiding Idea is a good product and its importance shows in the future vision (appendix xx). However this whole project stresses the fact that that potential of a Guiding Idea is not met. This is due to the fact that it is hard to see the distinctive elements of a Guiding Idea compared to a big idea (communication idea).

Both Selmore and the Guiding Idea need to differnetiate more. Selmore needs to position itself more in the market as who they want to be. This means it is also a decision Selmore has to make: Who are they or who do we want to be?

A Guiding Idea needs to be more unique and also build more as a principle. The method of Guiding Ideas is now lacking. By Glving the Guiding Idea more way of working and more methode, you make the principle stronger.

If you can better distinct yourself from the big idea, you can also sell the Guiding Idea and yourself as a company better. You will manage the expectations better. Clients know what Selmore delivers and they know what a Guiding Idea will bring to them.

#### A GUIDING IDEA FOR SELMORE

Selmore should make a Guiding Idea for themselves. (haha) To distinct themselves better in the market with their valuebla product: Guiding IdeaS

The Guiding Idea principle should be more elaborate and really become a principle.

## IMPLEMENT THE GI ADVISE

When the maGlc of a Guiding Idea comes to life when it is used. Therefor the usages of it should get more attention in the Guiding Idea traject.

This implementation step is moved over too fast in the current way of working. The new Guiding Idea is pumped and then dropped without the after care it actually needs.

When Selmore delivers a Guiding Idea, they start to create a new campaing with it. They should be aware, that due that they have worked on the new Guiding Idea for quiet some time helps them to Glve a head start when using it. Besides that they have an overall experience with working with Guiding Ideas, they also had the time to let the Guiding Idea settle in their heads and hearts.

On the other side, clients did not have that process yet and they have to start working with a new phenomnial for them: the Guiding Idea. They need more time for fully embracing and understanding the Guiding Idea. The idea should first float for a little longer in the organisation (Endrissat, et al 2016).

The time between delivering new Guiding Idea and creating a new campaing is now empty. While this time could be used to implement the Guiding Idea and pay more attention to letting the Guiding Idea land in the organization. It's the right time for an internal launch of the Guiding Idea.

My advise therefor is to add a new deliverable to the Guiding Idea: a internal campaign/launch.

After de Guiding Idea is created and deliverd, the internal people of the organization should encounter the Guiding Idea in an easy going way. These are the people who have to work with the GI eventually and their embracement is important.

### IMPLEMENT MORE Internal launch first.

Adding internal campaign to deliverables set GI

It is found that clients need a little more time to let new ideas float before understanding it and embracing it (Endrissat, et al 2016)..

It is also about warming up the people for what is yet to come. This all could be done in the time that the campaing is made, so that once the campaign is deliverd, the people dont see something completely new that they have to adjust to.

That way, when the campaign launches, the idea will already have taken root better and the success of the Guiding Idea will be much greater.

Two example of how such internal launch could look like. These launches need to fit the Guiding Idea, and will be created by the creatives of Selmore.

#### LOL WALL

The new Guiding Idea of look-o-look is : LOL, with the letters standing for all crazy word combination. Why not introduce the LOL internally in the organisation with an LOL wall. On which employees can create their own funny LOL word combinations. Its not about how good the ideas will be, but its about letting the employees experience the new idea. That is the first step towards the use of it.

#### HOE KOMEN ZE DROPBOX.

A box in which you can drop your ideas for new candy ideas. Since the hoe komen ze drop Guiding Idea is about new and innovative ideas while being tradationally liquour makers and about klene being drop inventors, why not encourage employees to come up with those crazy inventions themselves!

# GUIDING WHO, WHAT, WHERE

This appendix describes the new proposed Guiding Idea model: Guiding Who What Where.

This model is inspired by the democratic design' pentagon (IKEA, 2018). Providing deep and memorable experience to the consumers-in various manners and through all channels possible-is undoubtedly amongst the key factors for success in contemporary markets. In this context, design is getting more and more important in branding. The article of trendafilov examines the set of practices that IKEA implements regarding the use of design as a main basis on which it tries to create, deliver and maintain value of its huge global audience. IKEA does this with their democratic design.

The so called 'democratic' design philosophy of IKEA (fig.1) is more exact as it combines three principles (successful business model, natural environment preservation and higher quality of life) in five closely interwoven dimensions.

This pentagon shows the 5 dimensions on which the vision has effect. It Gives a clear overview of the fact that the vision is not only translated in form, but guides other dimensions aswel.



▲ The 'democratic design' pentagon (IKEA, 2018)

Inspired by this pentagon, this model also fits the Guiding Idea format. In the research it was found that the expectations of the Guiding Idea were not always aligned. Client were often not aware of the fact, that the Guiding Idea also was a guidance for other dimensions of the company. For example KLENE, they thought that the Guiding Idea would only steer their communications. While Selmore was enthusiastic about the fact, that the Guiding Idea could also steer new product development.

The alignment on the expectations of the Guiding Idea, could be streamlined with a model like the ikea pentagon. By creating such pentagon early on in the GI traject, the expectations can be better aligned. Even if not all the dimensions of the model, will be the first point of the agenda, by discussion en alligning on which dimensions a Guiding Idea could be of influence, the potential use of it gets better.

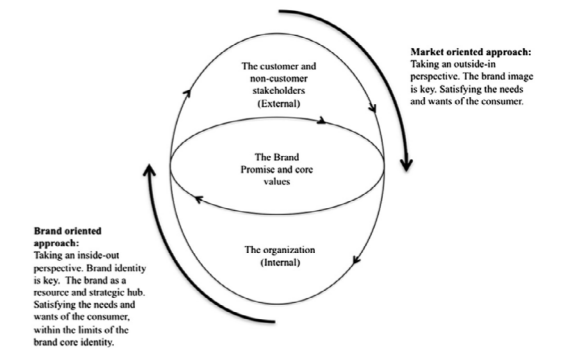
Trendafilov, D. (2018). Design incorporated: IKEA as personal experience. *Punctum. International Journal of Semiotics*, 4(1), 165–178. [<https://doi.org/10.18680/hss.2018.0010>] [<https://doi.org/10.18680/hss.2018.0010>]

# ORIENTATION MATRIX

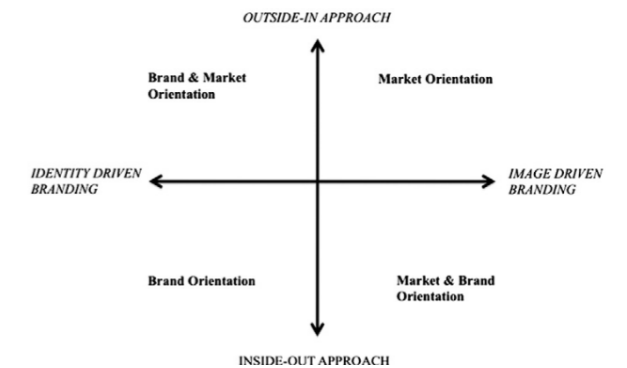
The discussion about market orientation and brand orientation is in essence concerned with a company's or organization's approach to brands and the market. Is it the brand identity or the brand image that serves as a guiding light?

"Market orientation is on a more uncomplicated, short-term, and fundamental level. If an organization is only market oriented, then it's still in the discussion about products and markets. Brand orientation is an additional degree of sophistication. To be brand oriented is market orientation 'plus.'" (Urde, 1999, p. 118).

Market orientation and brand orientation have two different paths. The former focuses on an outside-in strategy, while the latter uses a brand identity as its key concept. Both orientations have four basic approaches. Both brand and market orientation are strategic orientations that take different approaches. The former focuses on the brand image while the latter is mainly concerned with the brand identity. A market orientation is a short-term strategy that focuses on the organization's products and markets. A brand orientation is a strategy that takes an inside-out approach. Using this logic with two dimensions, it is possible to identify four basic approaches to brand and market orientation, as illustrated in Fig. 2.



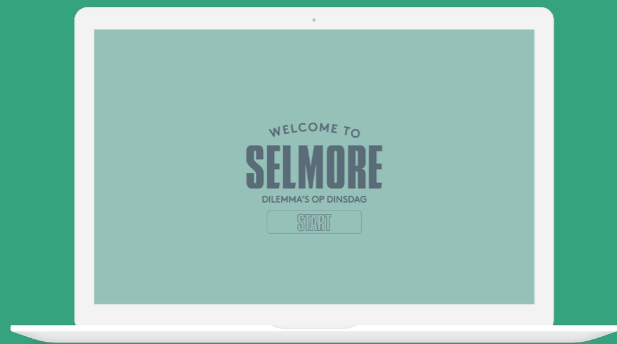
▲ The market and brand-oriented approaches (based upon 'The Egg Model', Urde, 1997).



▲ The brand and market orientation matrix.

Urde, M., Baumgarth, C., & Merrilees, B. (2013). Brand orientation and market orientation — From alternatives to synergy. *Journal of Business Research*, 66(1), 13–20. [<https://doi.org/10.1016/j.jbusres.2011.07.018>] [<https://doi.org/10.1016/j.jbusres.2011.07.018>]

# QUESTIONS OF THE TOOL



**THE THEME SONG OF BUILDING A BRAND**

ALL BY MYSELF - GEORGE DORR | WE ARE ALL IN THIS TOGETHER - HIGH SCHOOL MUSICAL

**I'D RATHER TALK TO**

SOMEONE I JUST MET | MYSELF

**WHEN TRAVELING, YOU ALWAYS NEED A**

DESTINATION | DIRECTION

**WE THINK**

OUTSIDE IN | INSIDE OUT

**I TEND TO SEE LIFE THROUGH THE LENS OF**

SYSTEMS | STORIES

**TEAM**

THERE IS NO I IN TEAM | BUT THERE IS A WE IN TEAM

**ARE YOU A FORTUNE COOKIE OR A BIRTHDAY CAKE?**

FORTUNE COOKIE | BIRTHDAY CAKE

**WE PUT \_\_ FIRST**

BRAND | CUSTOMER

**WE WORK AS**

BEES | WOLFS

**DIP YOUR TOES IN OR DIVE IN HEAD FIRST?**

DIP | DIVE

**UPDATES ARE READY TO INSTALL**

RESTART NOW | REMIND ME TOMORROW

**EVERYTHING IS CONNECTED?**

TRUE | FALSE

**MY FIRST QUESTION IS ALWAYS**

WHY | HOW

**WE AS A COMPANY CARE MORE ABOUT**

TOGETHER | INDIVIDUAL

**I TEND TO GO**

OVER THE TOP | UNDER THE RADAR

▲ Questions of the quiz

APPENDIX R  
**ALL 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**  
 Broad thinking

**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 wild imagination of the DREAM MORE and mold 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.

**CHALLENGES**

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. 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



SEEING BEAUTY, CREATING BEAUTY.

# CREATE MORE

You create more. You are a true creator.

**CREATIVE STRENGTHS**  
 Resounding totally fearless in your expression.

**UNTAPPED POTENTIAL**  
 Resounding totally fearless in your expression.

**IDEAL COLLABORATOR**  
 The PRODUCE MORE

**UNRELEASED SKILLS**  
 Broad thinking

**THE CORE**

Create is key for the CREATE MORE types. Drawn to expression and beauty, you work best in aesthetically pleasing environments that allow you to follow your instincts and create in a state of flow.

**OPPORTUNITIES**

Create blocks easily happen. You almost always experience creative blocks when you're working on that one idea and a chain of ideas is project can go.

**CHALLENGES**

You know your audience well and create work that connects with and inspires others. When creative blocks do happen, they're usually a result of emotions running high. Learn to tap into your logical brain to push through these blocks. Fear and self-doubt are your biggest obstacles. To taking a break and reviving some of your old work or reaching out to a friend for support when that pesky imposter syndrome creeps up on you.

READ MORE



IMAGINE THE IMPOSSIBLE.

# VISION MORE

You think more. You are a true thinker.

**CREATIVE STRENGTHS**  
 Intellectual curiosity, ability to find and create meaning.

**UNTAPPED POTENTIAL**  
 Bridging theory and practice, applying ideas to real life.

**IDEAL COLLABORATOR**  
 The VENTURE MORE

**UNRELEASED SKILLS**  
 Broad thinking

**THE CORE**

Intellectual curiosity, you're driven by the desire to explore yourself and transform the world around you. The CREATE MORE type lives in the space between the inner and outer worlds, and your gift is the ability to generally understand what's inside of you. That's not always an easy task, but with it comes the capacity to create works that speak to others on a deep level and inspire new ways of seeing the world.

**OPPORTUNITIES**

When your love of beauty and your connection to the senses, you have a strong aesthetic sensibility and you create well-designed environments. Whether creative field you end up pursuing, you tend to work best on your own and crave the independence that only you truly follow your creative impulses. You're all in on a state of flow-which is actually an optimal or behavior project you're working on that you lose all sense of time and space.

**CHALLENGES**

Your biggest challenge is working through creative blocks stemming from your emotional nature. You know what that is: the "out of art," fear and self-doubt are your biggest enemies. Practice diligently instead of winging it, and you'll learn to harness those late-tracked ideas pointing you in the direction of creative greatness in other words, listening to your fear can tell you exactly what you need to do.

READ MORE



SEEING BEAUTY, CREATING BEAUTY.

# CREATE MORE



DEEP THOUGHTS, BIG QUESTIONS.

# THINK MORE

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 Intellectual curiosity, ability to find and create meaning.

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READ MORE



SEEING BEAUTY, CREATING BEAUTY.

# CREATE MORE



DEEP THOUGHTS, BIG QUESTIONS.

# THINK MORE

You think more. You are a true adventurer.

**CREATIVE STRENGTHS**  
 High levels of creative energy, spirit of curiosity and play

**UNTAPPED POTENTIAL**  
 Converting yourself to developing one particular skill or project

**IDEAL COLLABORATOR**  
 The CREATE MORE

**UNRELEASED SKILLS**  
 Broad thinking

**THE CORE**

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READ MORE



SEEING BEAUTY, CREATING BEAUTY.

# CREATE MORE



SO MUCH INSPIRATION, SO LITTLE TIME.

# VENTURE MORE

You venture more. You are a true adventurer.

**CREATIVE STRENGTHS**  
 High levels of creative energy, spirit of curiosity and play

**UNTAPPED POTENTIAL**  
 Converting yourself to developing one particular skill or project

**IDEAL COLLABORATOR**  
 The CREATE MORE

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READ MORE



SEEING BEAUTY, CREATING BEAUTY.

# CREATE MORE



SO MUCH INSPIRATION, SO LITTLE TIME.

# VENTURE MORE

You dream more. You are a true dreamer.

**CREATIVE STRENGTHS**  
 Connection to emotions and sensitivity

**UNTAPPED POTENTIAL**  
 Using dreams to fuel real-world action.

**IDEAL COLLABORATOR**  
 The INNOVATE MORE

**UNRELEASED SKILLS**  
 Broad thinking

**THE CORE**

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READ MORE



SEEING BEAUTY, CREATING BEAUTY.

# CREATE MORE



THE POWER OF IMAGINATION UNLEASHED.

# DREAM MORE

You dream more. You are a true dreamer.

**CREATIVE STRENGTHS**  
 Connection to emotions and sensitivity

**UNTAPPED POTENTIAL**  
 Using dreams to fuel real-world action.

**IDEAL COLLABORATOR**  
 The INNOVATE MORE

**UNRELEASED SKILLS**  
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READ MORE



SEEING BEAUTY, CREATING BEAUTY.

# CREATE MORE



SEEING BEAUTY, CREATING BEAUTY.

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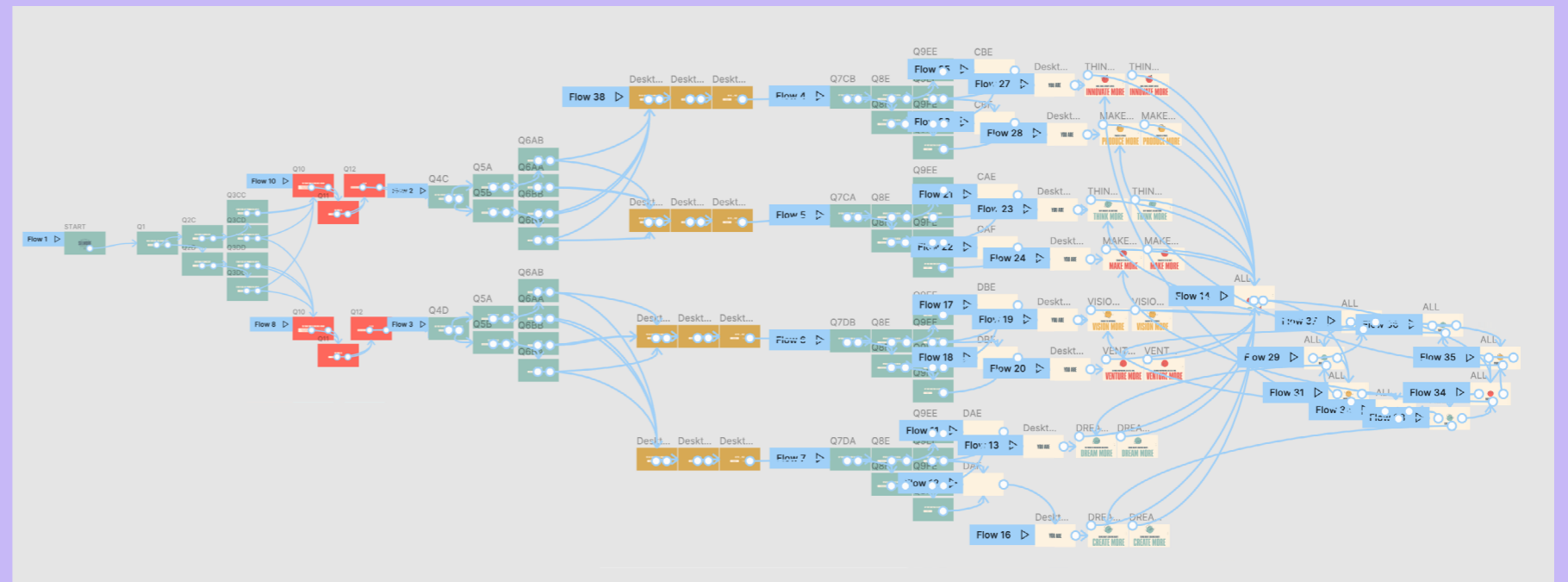
# CREATE MORE

▲ All the MORE types



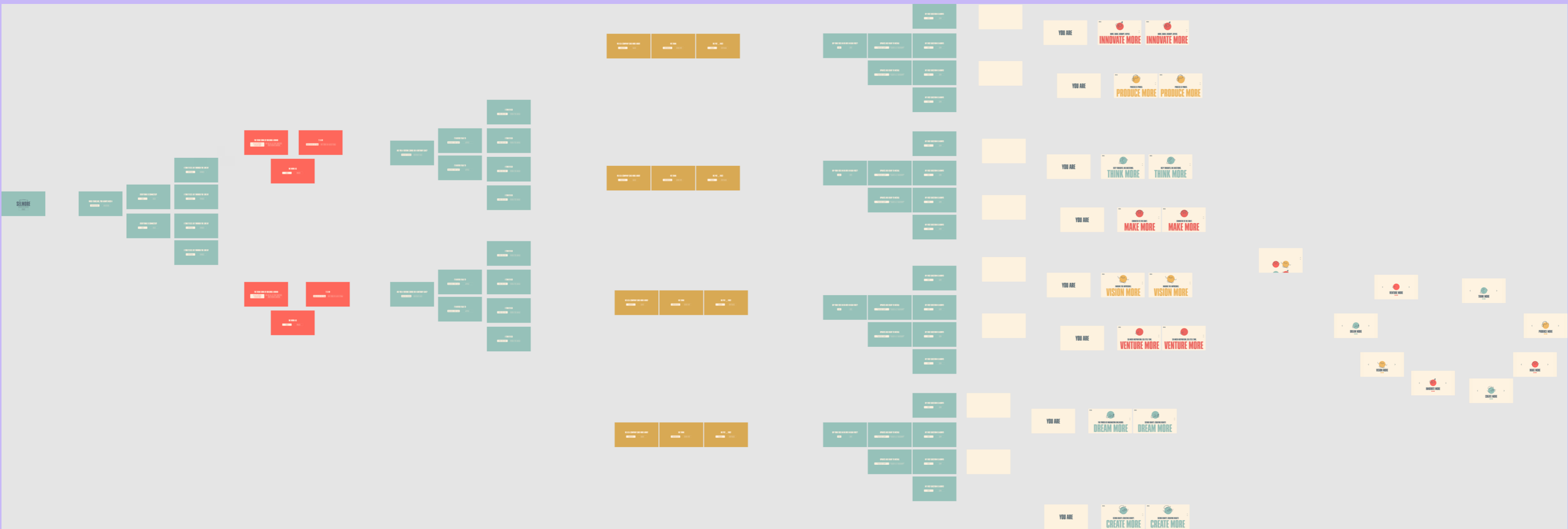
# APPENDIX S CONCEPT PROTOTYPE

Figma is used to prototype the concept in order to test it. Figma is a vector graphics editor and prototyping tool. Every screen of the concept is created. Then the actions, like clicks, are placed in the designs and linked to the next screen. With this I created the full web of the possible outcomes, without having to code a website that saves the answers people give. The prototype does only contain the most necessarily functions to test it. The Given answers are not saved.

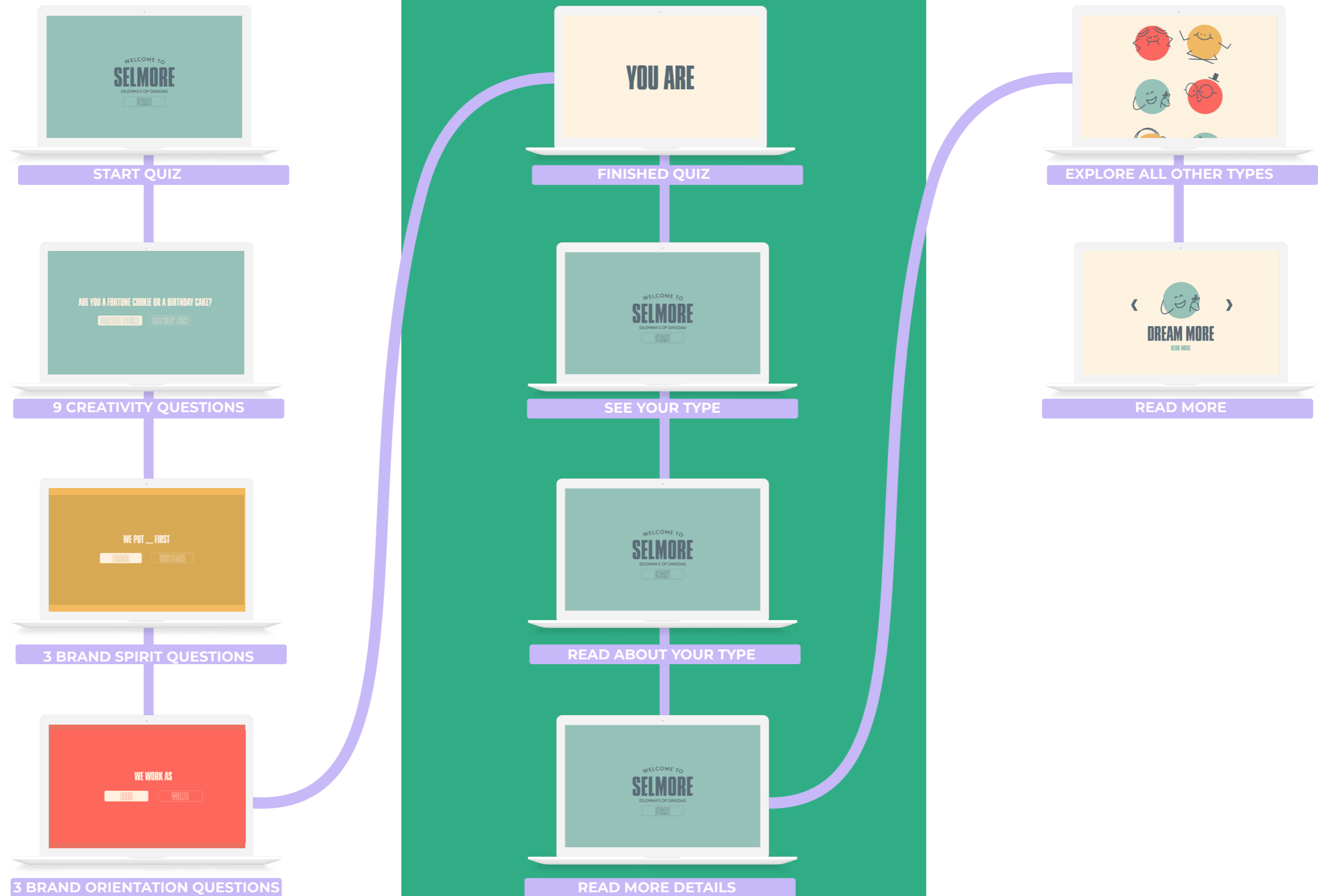


▲ The FIGMA prototype with the connected actions

▼ The FIGMA all the screens



APPENDIX T  
**GENERAL STEPS**



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.

Three rounds of validation:

#### INTERNAL VALIDATION

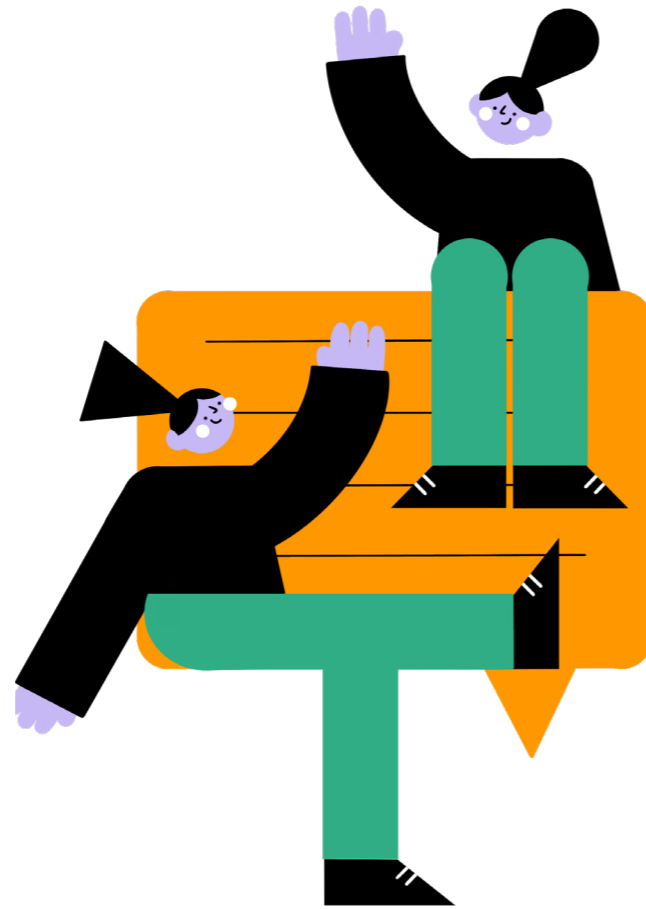
internal validation of the concept before testing it with external people.

#### CONCEPT VALIDATION

with non creative people to test the concept before giving it to clients.

#### CLIENT VALIDATION

with the clients that I have interviewed before.



#### INTERNAL VALIDATION

Some input confirms the tool, some gives input for direct iterations or recommendations for the future.

#### INPUT

1. It should not be clear which answer is right or wrong. Really no right or wrong answers, because otherwise they will also answer according to 'what do they want to hear' so there should be no obvious preference between the two.

#### ITERATION

I tried as much as possible to ensure that there are no right or wrong answers in the questions.

2. They are the conversation starter for the first session! In that conversation, we often try to find out more about these things anyway. That's perfect, a sort of stepping stone to that first conversation so that we don't go into it completely blank.
3. Some questions are just difficult to measure right now. Brand thinking, for example. It is important to really talk about it, for example, brand spirit and orientation.

#### ITERATION

especially questions that start a conversation. Insight into this cannot be fully read from the answer, but it is a starting point for a discussion.

4. The profiles should also have a shorter version. It has to be stimulating and inspiring. I don't want to read a piece of text.

#### ITERATION

First a small overview type, if want to read more -> extensive version.

5. Selmore has thought about the intake of new customers before. How they could make it more Selmore. This fits nicely in that street. It is a first experience really with Selmore. We are a creative agency, so you have to feel that here as well.
6. Proposal to make a set of questions. Which you can select in advance, based on what you want to know about the client. Then you can also choose: now we want to know more, this question fits better.

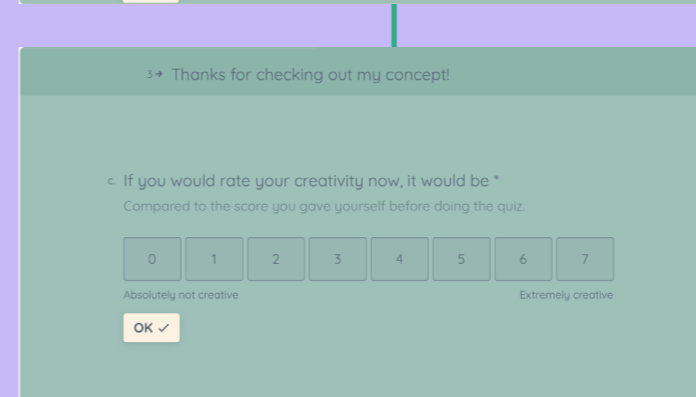
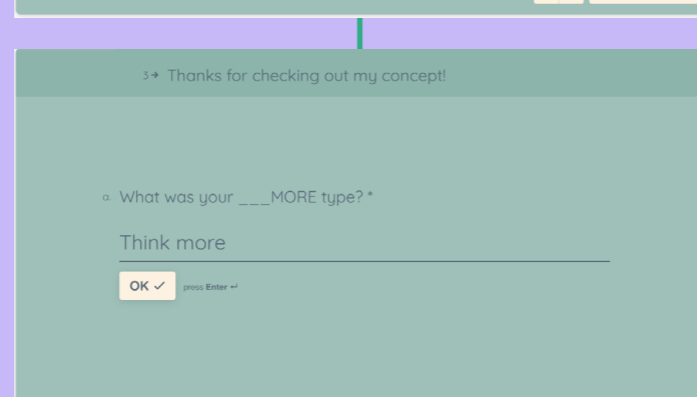
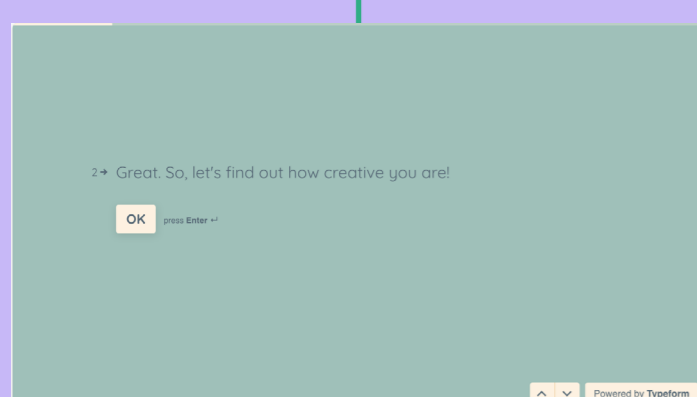
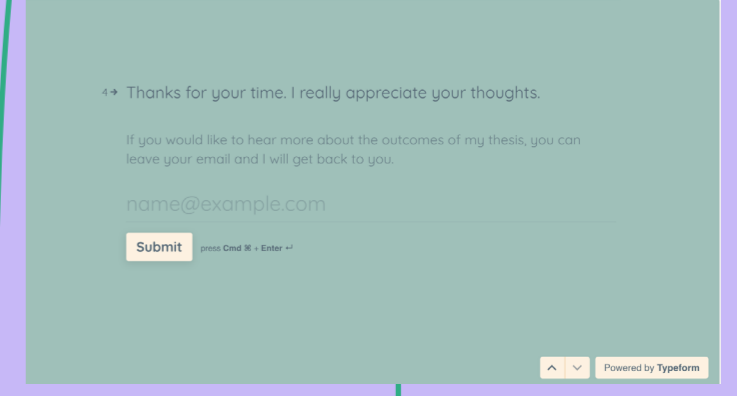
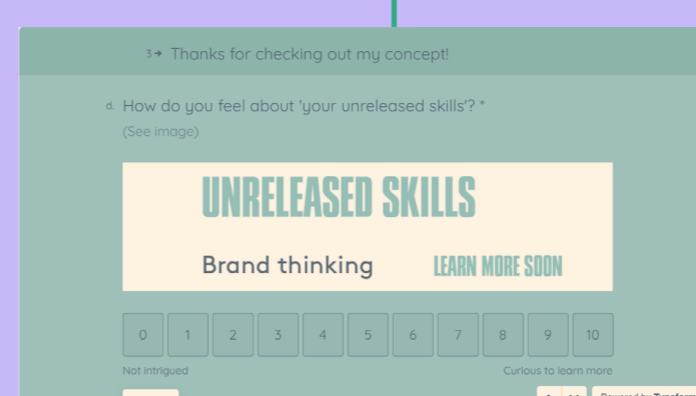
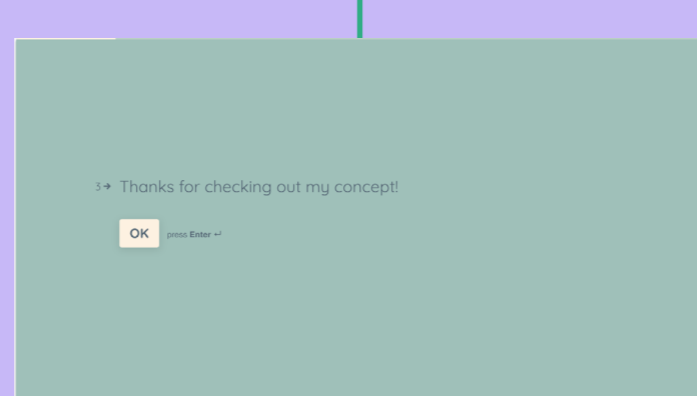
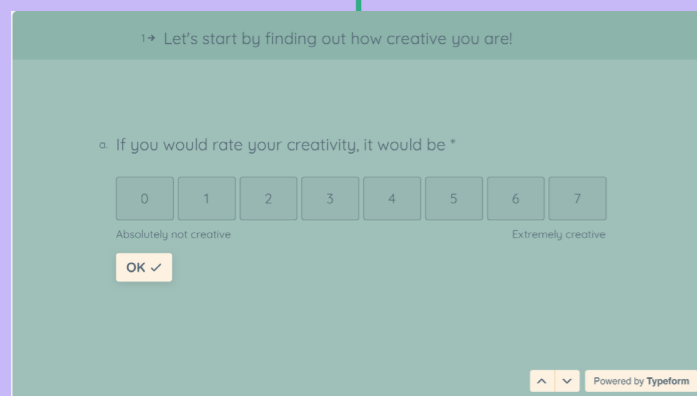
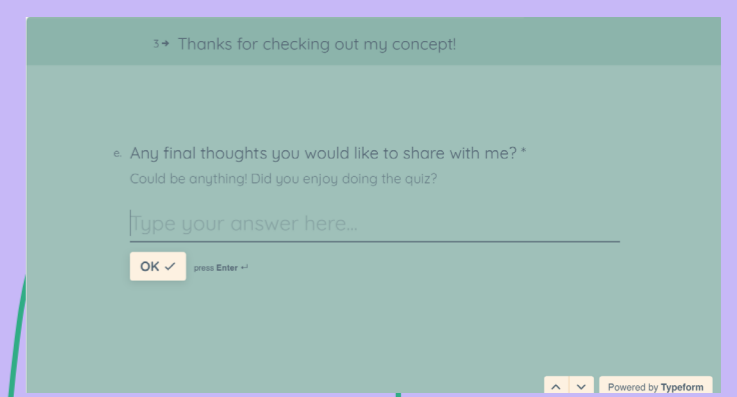
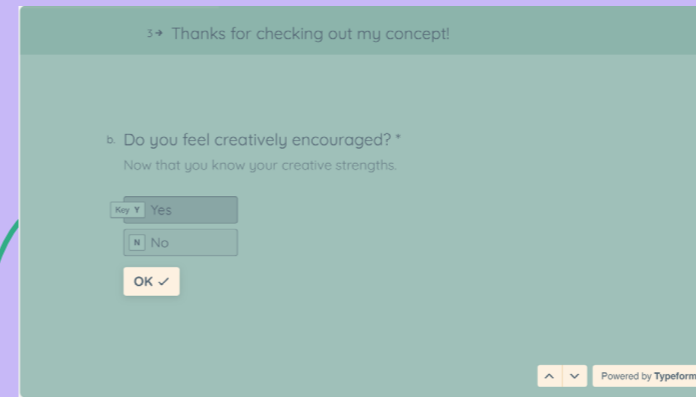
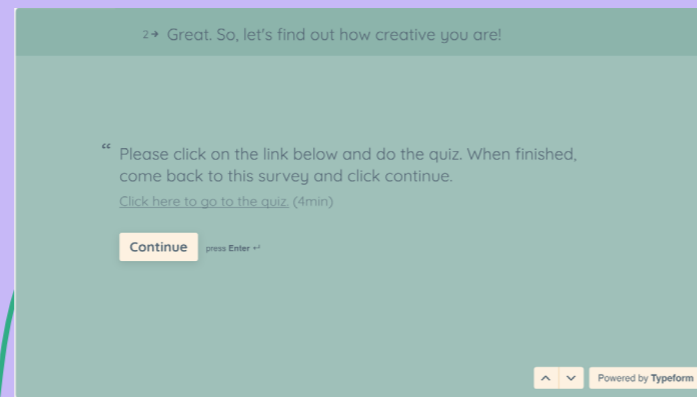
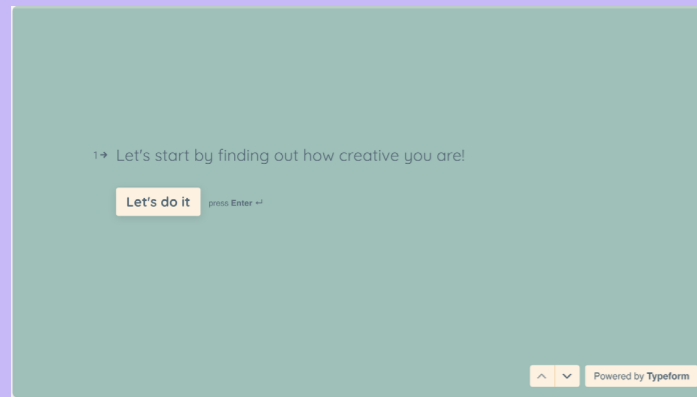
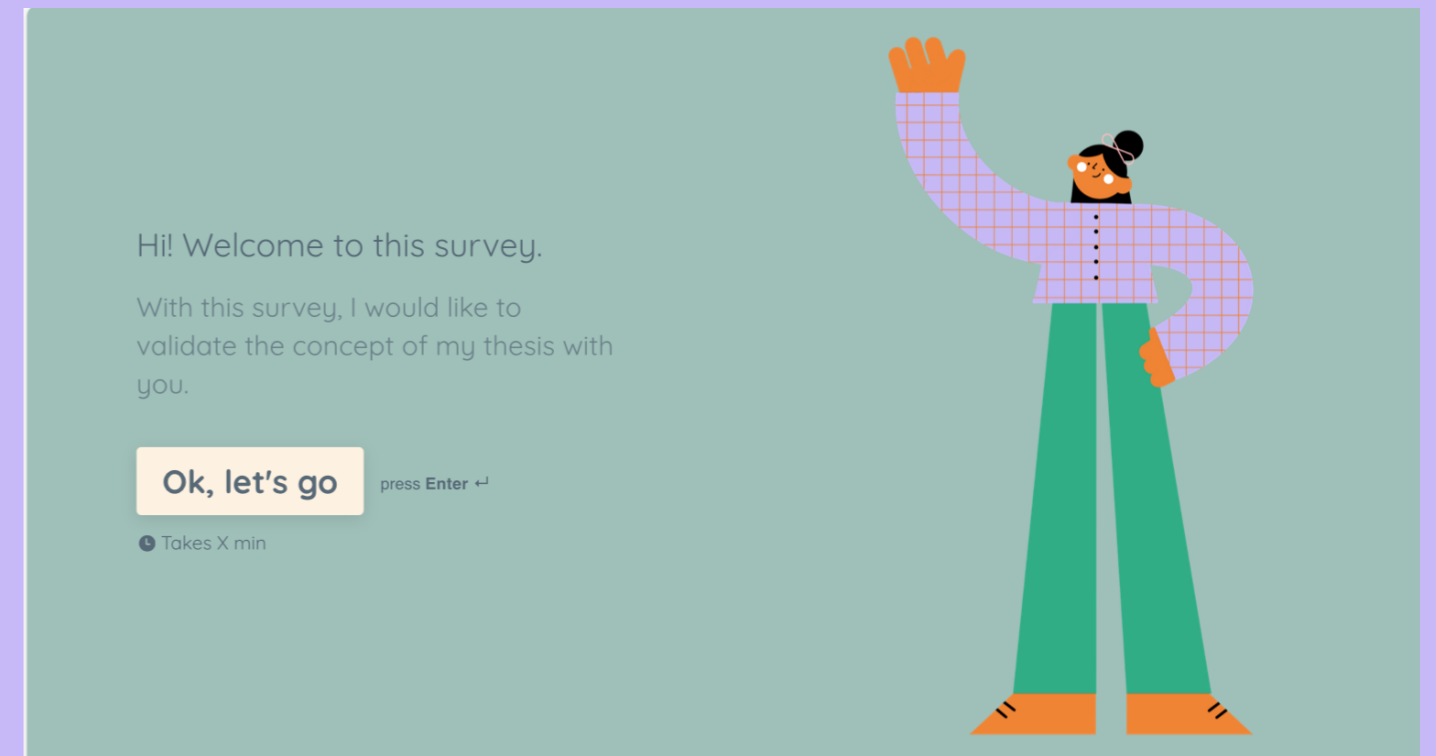
#### RECOMMENDATION

Use this as a recommendation, can be added to the tool. But for now, it is mainly important to get them excited about what is to come. Such a set can always be made in the future.

## CONCEPT VALIDATION

In order to validate that the concept contributes to achieving the project aim, a concept test is created. It's a survey with the prototype of the tool integrated in the questions. For this concept validation, I selected 'non creative people'. With this I means, people who do not identify themselves as creatives. People who more have a background, like clients, rather than IDE student.

▼ The validation survey to test the concept



The prototype of the concept is used to test the concept's goal of tickling the participant: If it contributes to unlocking the desired skills. The test asks the participant to score its creativity prior and after using the tool.

*The results show that the average creativity score is higher after the test and that participants felt creatively encouraged.*

Besides measuring if the participant are creativity encouraged, it also measure if they are curious about the unreleased skills.

*The results show that the average of the feeling score about unreleased skills is 7.2. Which means the participant are curious about it.*

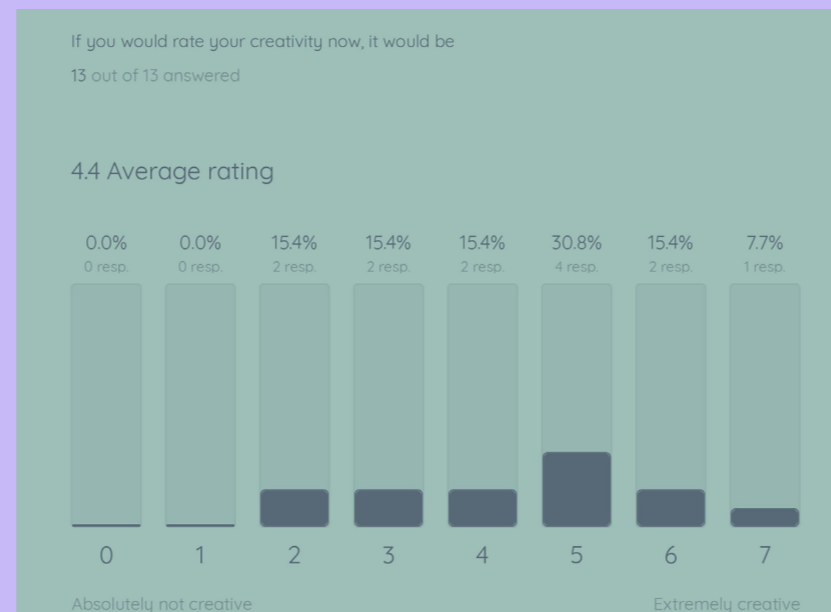
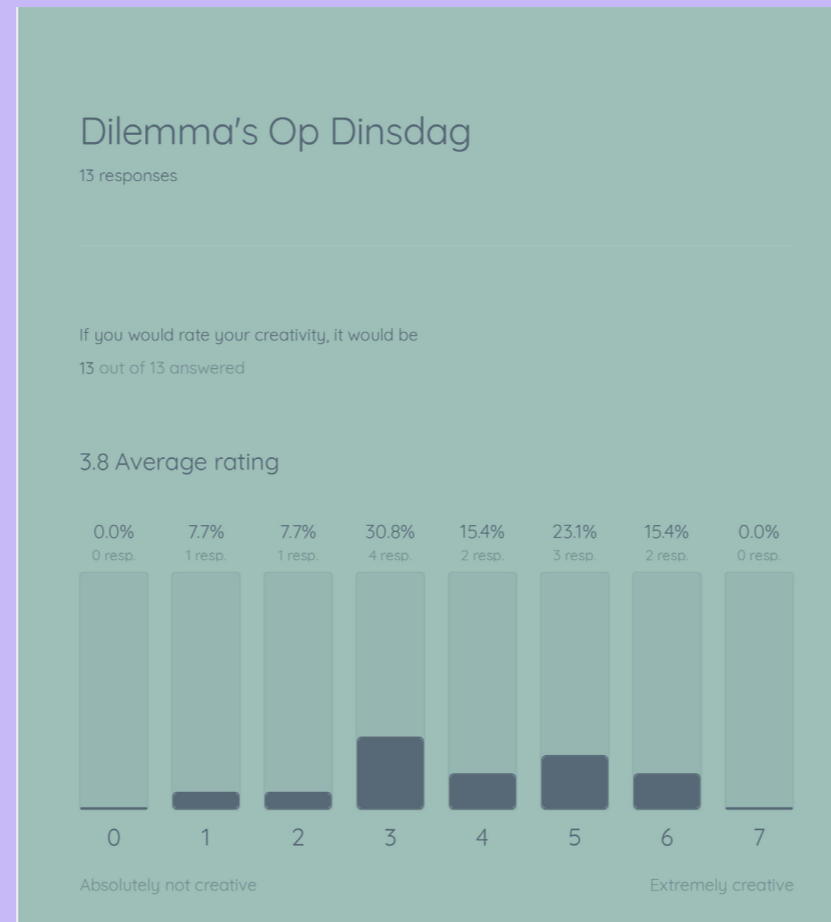
Besides that, it should mostly make the participants enthusiastic about what is yet to come. This could not be measured in more detail, since the participant are not actual clients. But some of the 'final thoughts' show that at least they all really like doing the quiz and found it very entertaining.

*Great fun to do, Mara!*

*Learned about myself and the opportunities that are inside of me*

*Really enjoyed this!*

*Looks very good. Clear questions with a surprising outcome.*



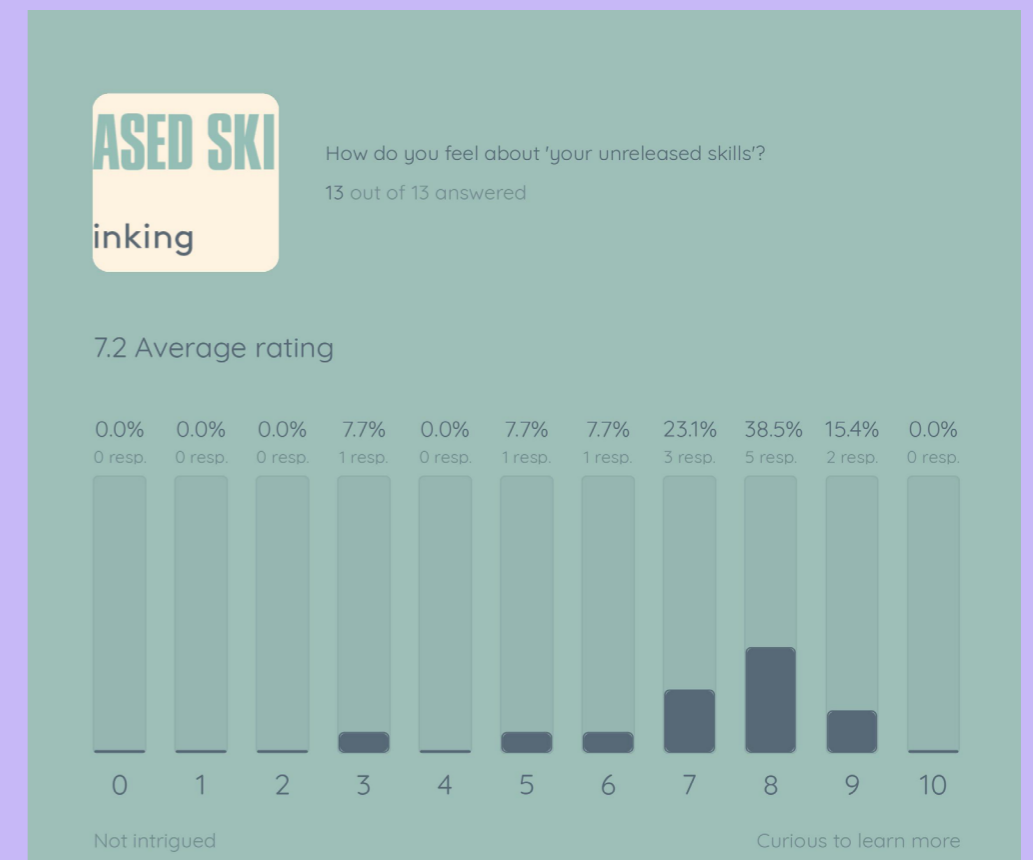
▲ The results of the validation

## CREATIVITY

Higher creativity average score after the tool.  
100% Feels creatively encouraged after the tool.

## UNRELEASED SKILLS

High average rating 'How do you feel about your unreleased skills?'. High means, that they are rather curious to learn more than that they are not intrigued.



## CLIENT VALIDATION

The end-user for whom the concept is designed is of course, the client. And then mainly new clients during their intake with Selmore. But it is also good for refreshing existing clients, as indicated in chapter xx.

Therefore I validate the concept with these clients. I had already spoken to these customers before, and consequently, it would be easy to approach them for this test. In this way, I can test what the concept does to an actual user of the tool.

The survey to test the concept was sent to the customers on Tuesday 31 August. Specifically on a Tuesday to make the 'Dilemmas on Tuesday' game even more fun.

In the interviews, it had already proved challenging to plan appointments with the clients. And with this test, too, it turns out that it is difficult to use a few minutes of someone's time.

After several reminders, on 18 September, only one client tested the concept. The one responded answered with an equal creativity score before and after the test and did not feel creatively stimulated. However, the client was curious about the unreleased skills.

These results do not resemble the results found earlier. I foresee two reasons why these results were found:

- **QUESTIONS NOT ASKED IN THE BEST WAY.**  
The client may find it challenging to calculate himself creatively but may have been stimulated more internally. It might have been better to observe them while doing the test and then discuss it. That way, I could go deeper into their emotions and feelings.
- **THE ODD ONE OUT.**  
The client who took the test may be exactly the odd one out.

This validation of one respondent is therefore not a reliable source from which to draw any conclusions. The evaluation of the concept is therefore based on the earlier validation. More validation with the clients would be beneficial for the concept.

## OVERAL CONCLUSION

The validations prove that the concept is contributing to unlocking the desired skills. The concept is creatively encouraging and makes people curious about the unreleased skills.

The validation shows that the tool adds a fun and creative touchpoint to the Selmore Experience.

The validation also proves that people end the quiz with a feeling of curiosity, joy and enthusiasm. This is exactly warming up the clients for what is yet to come.

Summarizing it all, there can be concluded that:

**THE TOOL HELPS IN GAINING INSIGHTS IN CLIENTS. TO BUILD THE FUNDAMENT TOGETHER AND CREATE A WARM BATH FOR GUIDING IDEA.**

### INPUT

1. Questions are sometimes difficult to read.

#### RECOMMENDATION

UX recommendation to make question boxes in the same colour.

2. English seems to be a barrier

#### RECOMMENDATION

also Dutch questions, English can be too difficult for some for large-scale use of English (scalable), but also translate to NL for implementation and acceptance

3



4

