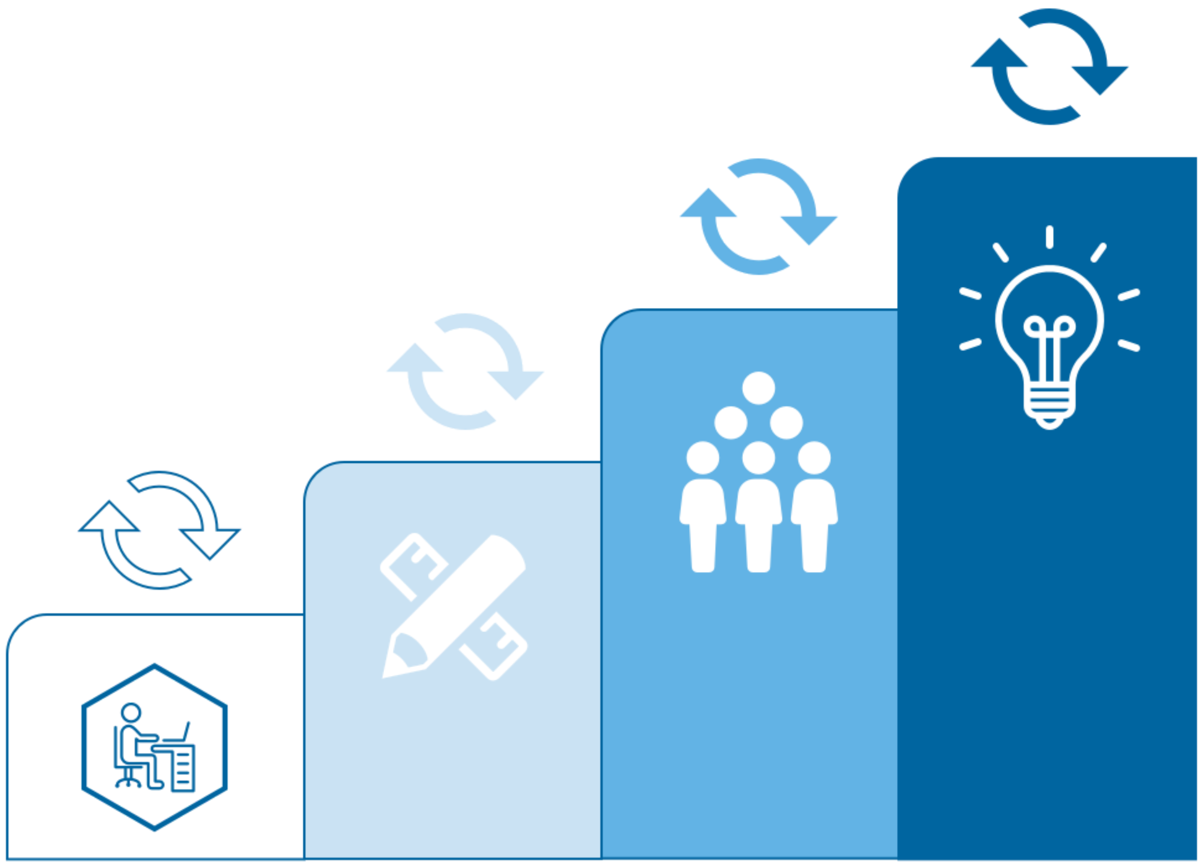
Developing initiatives for the **Design Studio team** to drive **organizational transformation**



Thesis in Design
Metropolia University of Applied Sciences
Master's Degree Programme in Design
Hannu Aarniala, 2019

Abstract

Developing initiatives for the Design Studio team to drive organizational transformation

Hannu Aarniala, 2019
Metropolia University of Applied Sciences
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Instructor: Merita Soini

In my master's thesis, I used service design methods to research how the **Finnish Design studio team** could help our organization, **Tieto's Customer Experience Management (CEM) unit**, to **become more design-driven**.

This work coincided with the ongoing **transformation** effort in our organization to change our ways of working to the "Team-of-Teams" -model of a more evolved "Teal" organization, with autonomous teams that work together towards a common goal. This also meant understanding better the need for our transformation, and evaluating the **design maturity** of our organization.

I also studied how the **value** of our Design Studio's services is perceived internally in our organization, and what the designers in our Design Studio do to increase understanding of the value of design and foster collaboration between other stakeholder roles in our organization.

During the research it became clear that in order to determine our progress in our transformation journey, we needed to **set intermittent goals**, define milestones and **establish ways to measure** if we are going in the right direction.

The **result of this was a set of practices and processes** that we took in use in our design team in order to better utilize research-based service design methods to help our organization to be more design-driven.

Keywords

organizational transformation, design maturity, design-driven, service design, value proposition

Tiivistelmä

Aloitteiden kehittäminen design-tiimille ajaaksemme organisaation muutosta

Hannu Aarniala, 2019
Metropolia ammattikorkeakoulu
Muotoilun tutkinto-ohjelma YAMK
Sivut: 63
Ohjaaja: Merita Soini

Opinnäytetyössäni käytin palvelumuotoilun menetelmiä tutkiakseni miten **design-tiimimme** voisi auttaa organisaatiotamme, **Tiedon Customer Experience Management (CEM)** -yksikköä olemaan **enemmän design-vetoinen**.

Tällä työllä on yhtäläisyyksiä samaan aikaan organisaatiossamme tapahtuvan muutostyön kanssa, jossa koitamme kehittää toimintaamme ollaksemme kehittyneempi “teal”-organisaatio, jossa itsenäisten tiimien verkosto toimii yhteisen tavoitteen saavuttamiseksi. Tämän johdosta minun täytyi koittaa paremmin ymmärtää tarvetta tälle muutostyölle, sekä arvioida organisaatiomme **design-maturiteettia**, eli kypsyystasoamme muotoiluosaamisen hyödyntämisessä.

Tutkin myös sitä, miten design-tiimimme osaaminen ja palvelutarjonta ymmärrettiin organisaatiossamme, ja **miten niiden arvo mielletään** sidosryhmien kesken. Tarkoitus oli tunnistaa keinoja ja kehittää menetelmiä, mitä tiimimme voisi tehdä nostaakseen ymmärrystä muotoilutyön arvosta organisaatiossamme, sekä tehostaa yhteistyötä meidän ja muiden organisaation sidosryhmien välillä.

Tutkimustyön aikana tuli selväksi että jotta voisimme tarkemmin määrittää edistyksen tässä muutostyössä, **meidän täytyi kyetä asettamaan välietappeja** tarkemmin, sekä **määrittelemään mittareita** saavuttaaksemme päämäärämme.

Työn **tuloksena syntyi menetelmiä ja prosesseja** joita design-tiimimme otti käyttöön, hyödyntääkseen paremmin tutkimukseen perustuvan palvelumuotoilun keinoja auttaakseen organisaatiotamme olemaan design-vetoisempi.

Avainsanat

Organisaation muutos, design-maturiteetti, design-vetoisuus, palvelumuotoilu, arvolupaus

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1 Introduction

The commissioner of this thesis is the Finnish **Design Studio team** (located in Espoo, at the Keilaniemi office) of the **Customer Experience Management** (CEM) business unit of **Tieto Corporation.** During the thesis process I worked as an Interaction Designer in the Finnish Design Studio team.

CEM aims to offer holistic business solutions for their clients, focusing on digital customer experience. It is a growth business unit often described as a start-up within the “mother company” of Tieto, one of the biggest technology consulting and service companies in the Nordics with close to 15,000 employees.

Perhaps due to this role as part of Tieto, CEM is considered to be – at least internally – an organization of its own within the larger Tieto organization. Even though it is closely tied to the mother organization and aligned with its broader strategy, CEM has its own leadership team guiding its vision, strategy, and distinct culture, including ways of working.

Ever since **Jaakko Hartikainen** became the CEO of CEM in the start of 2017, CEM has had the strategic goal of becoming a partner in its clients’ business renewal. Until recently, the focus in CEM has been more in the efficient and high-quality technical implementation of client projects. With its new strategic focus, CEM along with Tieto has aimed to utilize design thinking and a more end-customer-centric approach to better fulfill its goal of being a more holistic business partner to its clients.

What this new approach has meant on a practical level in the day-to-day operations of the company, from the point of view of the designers working in the Finnish Design Studio, has unfortunately felt vague at times.

At the start of 2019, CEM launched a new initiative to bring more clarity to parts of this strategic goal. With the lead of CEM’s new head of design, **Petra Tarkkala**, CEM wanted to better utilize business- and service-design-driven approaches to uncover our clients’ actual business needs and create services and solutions that truly match these needs and the needs of their customers. The aim of this initiative was to develop CEM’s **“Business impact with Design and Advisory”** to better enable systemic value-creation for our clients and within the CEM organization and to become more *“design-driven”* in our client projects.

2 Background

2.1 The drive to become “design-driven”

Tieto, with the Customer Experience Management unit at its forefront, has had the “shared vision of becoming a design-driven company” (Sinclair, 2017) for a few years now. As a technology company, Tieto is not alone in this endeavor. Many companies and organizations have started investing heavily on their design capabilities in recent years, for instance by hiring designers, establishing in-house design teams or acquiring design agencies. In 2012, *IBM* announced plans to hire more than one thousand designers over the span of five years. In 2014, *Capitol One*, one of the largest banks in the USA, acquired *Adaptive Path*, an influential user experience and design consultancy from Silicon Valley. In IT consulting, Accenture acquired the design agency *Fjord* in 2013 and *Capgemini* acquired *Idean* in 2017.

Why has it become important for companies and organizations to invest in design today? How does becoming “design-driven” help to achieve their vision and business goals?

It seems that in a truly global and increasingly more complex world, just being more efficient is not enough. As old service models and markets are being disrupted by more lean operators through digitalization at a seemingly ever-increasing pace, companies have realized that in order to stay competitive and to increase their bottom line they have to look for new opportunities through innovation instead of merely optimizing their supply chains, for example.

As Marc Andreessen wrote in his 2011 essay in the Wall Street Journal, “software is eating the world,” and the consumerization of software services seems to be unstoppable. As more and more “millennials” – young people who have been surrounded by digital technology since their childhoods – are entering markets, companies have to strive to offer better digital products, services and experiences. It’s no longer enough that these products and services function efficiently – they have to be intuitive, engageful and delightful to use for their customers or their end-users to outdo the competition.

This tightening competition with the rise of the platform economy or “everything-as-a-service” business model are among the primary reasons behind the “customer obsession” that many companies and organizations have today (Merholz & Skinner. 2016). More and more companies are seeing that investing in design can be the winning differentiator in this competition.

This has been made evident by operators like The Design Management Institute, which has shown through its Design Value Index that “over the last ten years, design-led companies have maintained significant stock market advantage, outperforming the S&P 500 by an extraordinary 211%.” (Design Management Institute, 2015). In addition, the management consulting giant McKinsey, in measuring its *McKinsey Design Index* (Figure 1), has stated that “companies with a higher score outperformed their industry-benchmark growth” (Sheppard et al. 2018). Furthermore, a number of studies in the early 2000s show that companies are more likely to grow when they are able to deploy design in a strategic fashion, according to Best, et al. (2010, p. 3).

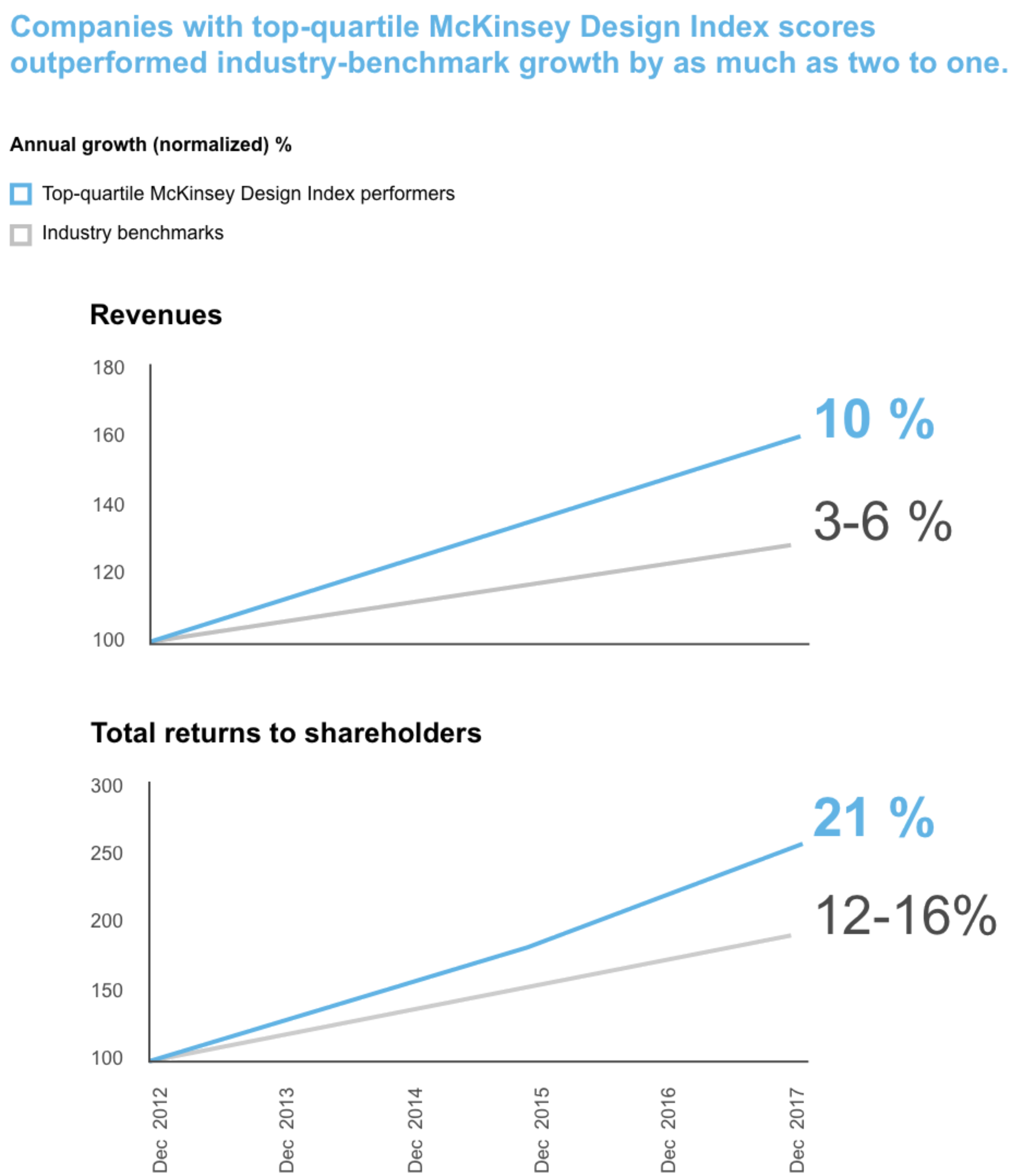


Figure 1: McKinsey Design Index outperformers (Adopted from Sheppard et al. 2018).

Tieto has highlighted its goal to invest in design in its recent strategy, stating the company's need to "increase investments in design and data-centric capabilities," and further estimated that "the company will add 2,500-3,000 competences for these roles during the strategy period" (Tieto Corporation, 2019). However, for Tieto, this is not an entirely new goal. Already in its strategy press release in 2016, the company stated that "Tieto invests in work practices and technologies to actively co-innovate with partners" (Tieto Corporation, 2019). And, as mentioed above, the company had the goal to be more design-driven even before that (Sinclair, 2017). It seems like becoming "design-driven" doesn't happen overnight.

Tieto is not alone in this challenge. The McKinsey Quarterly report on "The Business Value of Design" stated that "Over 40 percent of the companies surveyed (three hundred companies surveyed within a five year period) still aren't talking to their end users during development" and that "just over 50 percent admitted that they have no objective way to assess or set targets for the output of their design teams." (Sheppard et al. 2018).

2.2 The structure and history of design doing in CEM

Ever since its inception in 2014, the CEM business unit has utilized a team of design professionals with various core competences of different design disciplines, including service design, interaction design and visual design. From the start, this team has been called "the Design Studio team", even though many of the first designers of the CEM Design Studio team had been employed by Tieto's *Consulting and System Integration* (CSI) service line even before the launch of the CEM business unit. Roughly fifteen designers have been part of the CEM Design Studio team in Finland since 2014 (Heikuksela, 2019). This number has varied throughout the years peaking at twenty people in the end of 2018. The current headcount of the Design Studio team (Finland) in CEM is 16 people (November 2019). Most of the designers in the Finnish Design Studio today work under the umbrella term of *User Experience* (Merholz & Skinner. 2016), even though their internal title might be e.g. *Interaction Designer* or *User Interface Designer*. Mostly the designers work on-site in Keilaniemi, Espoo. Even though working remotely from time to time is not uncommon in our team, there are only few designers in our team who spend most of their time in client premises away from the physical Design Studio space.

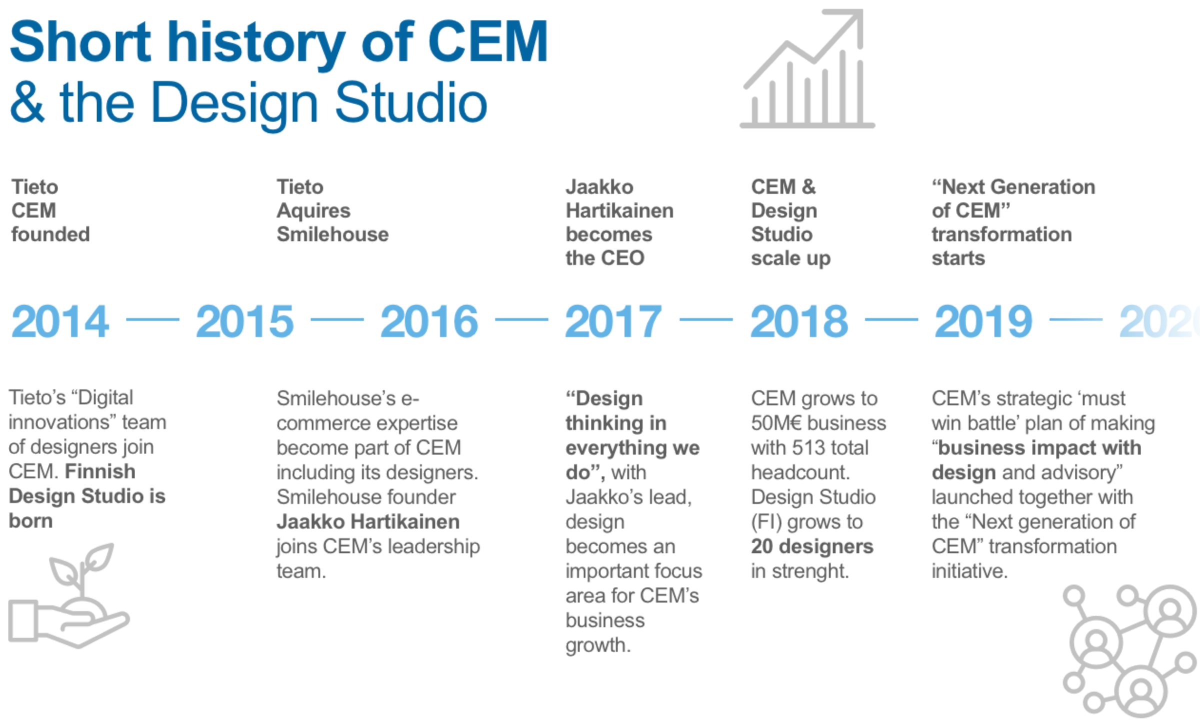


Figure 2. Timeline of CEM and the Design Studio team.

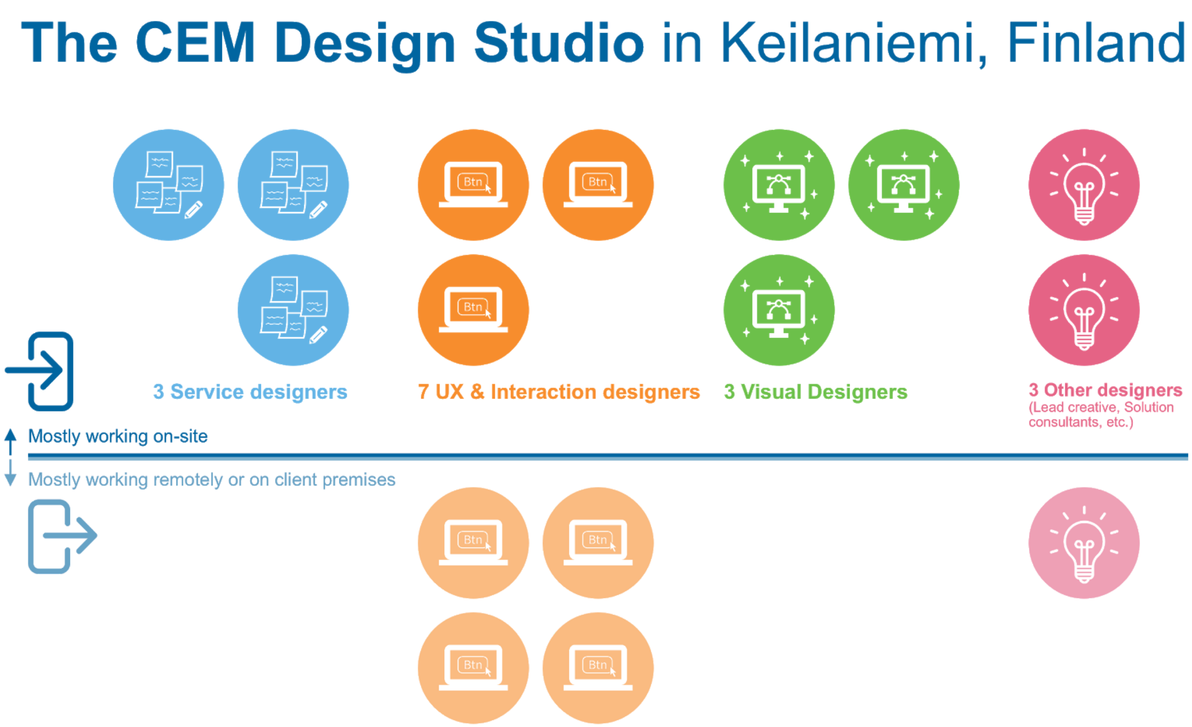


Figure 3. The Finnish CEM Design Studio team in focus.

The Design Studio team is one of the so called "enabler teams" in the CEM organizational structure, meaning that its not tied to any specific business area (as opposed to the E-Commerce team, for instance) or technology (as opposed to the Digital Business with Microsoft team, for instance). Enabler teams are meant to serve all business teams of CEM, utilising their areas of expertise to create the most value for all teams and clients of CEM. Other enabler teams in CEM include the *Sales* team and the *Foresight* team (business design and strategic consulting), for example.

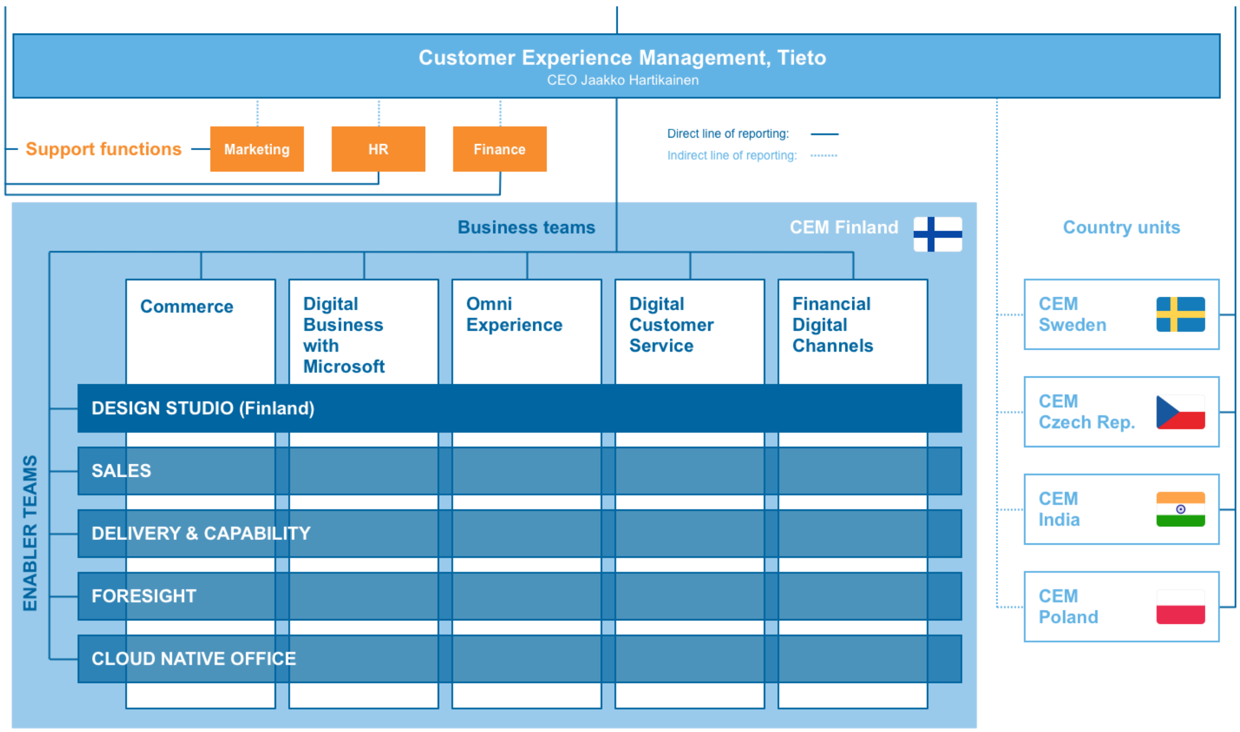


Figure 4. CEM organization & reporting structure.

In addition to the borders generated by this organizational team structure, CEM operates across five different geographical borders: Finland, Sweden, India, Czech Republic and Poland. Each country has its own organizational head, even though the vertical business teams are not specific to any country or location. This reality of "national silos" is something that the designers in CEM face as well: in addition to the Finnish Design Studio team situated in Espoo, we have a team of six designers in Stockholm as part of the Swedish Design Studio team.

Furthermore, there are a few designers in CEM who are not part of any Design Studio team, but are instead working directly for their respective business teams.

As enabler teams within CEM, the Design Studio teams operate today similar to an internal design agency, serving different business teams and internal stakeholders throughout the entire organization. Led by the team manager, or in Finland's case our Head of design, the team with its varied core competencies is seen as a pool of relevant talent upon which to draw as needed by different projects. The team manager oversees that this pool has enough capable talent to serve the needs of the organization, and manages requests to staff different projects with designers, ensuring that the designers are utilized as much as possible. These designers share a physical team space (at least in Finland and Sweden), "the Design Studio", where most of them sit together while working on these projects. The designers also work directly with clients or their customers or end-users, but always as a part of a client delivery project, often including also technology solutions from us. However, as CEM wants to be a more holistic business partner to its clients, not only answering to their technological needs, it is clear that the Design Studio's services can have an important role to play in making this strategy a reality. But designers have to work together with the rest of the organization to help achieve this.

There are real benefits to our organizational model of having design centralized into its own competency teams. These are similar to what Merholz & Skinner (2016) outlined:

- **Centralization supports an internal design community and culture within the organization** as designers spend much of their time interacting and learning from one another.
- **It allows designers to work on a range of different projects** with different clients keeping their work varied and interesting.
- **It creates efficiencies in doing the work** as designers can more easily share knowledge and resources with each other.

However, this model also has known drawbacks that often surface in day-to-day practice (Merholz & Skinner. 2016):

- **Isolating designers as a separate function can disempower them, leading to a lack of ownership**. By the time designers are brought into a project, the "design brief" and the expectation for the design work has been done by someone not directly involved in design. While the designer or the design team manager can try to affect its contents when a brief or staffing request is made, often many important decisions have already been made limiting what the designer can have an affect on. The concerns a designer might have regarding a project are more easily dismissed, as often that designer will anyway be gone once their part of the project is over. Other stakeholders staying longer in the project are more accountable for its success and with accountability comes more authority.
- **This disempowerment easily leads to an "us versus them" attitude** where designers become disenchanted, doing only the minimum of what is expected from them, feeling that their competence is not fully appreciated. Unfortunately, such an attitude only reinforces the other stakeholders unappreciated treatment of designers, leading to a vicious cycle.

These organizational structures and models can easily create and uphold borders and silos between people in different teams, preventing true and fruitful collaboration. An organization should be wary of these borders and try to break or dissolve them if they serve no benefit to the organization’s or its clients’ businesses.

2.3 The operational transformation of CEM

It is important to keep in mind that while these organizational diagrams might explain how CEM is structured, they don't clearly convey how CEM operates at the moment and are far from describing how CEM wants to operate in the future. From 2018, CEM has been in the midst of a transformation towards a “Team-of-Teams” operational model (McChrystal et al. 2015) of a more evolved “Teal” organization (Laloux, 2014). These two concepts stem from different sources but both try to describe and address the paradigm shift in our society that organizations face today.

The technological changes of recent decades have led to a more irreversibly global, interdependent and fast-paced world. This has created a state of “complexity” that makes the world vastly more difficult to predict than before (McChrystal et al. 2015). This makes the reductionist, hierarchical and “scientific management” techniques that became popular in the 20th century (Wikipedia Contributors, 2019) largely ineffective as they are often based on predicting the outcomes of a process through standardized measurement of constants within that process. In today’s rapidly ever-changing world these constants have become harder and harder to define. Furthermore, as scientific management requires a high level of managerial control over employee work practices (Wikipedia Contributors, 2019) it makes larger organizations relying on such practices especially slow to react, be decisive, and act. As an employee, you’re not empowered to react and make decisions based on your expertise and best knowledge if you instead have to ask your supervisor for permission or consultation, who in turn has to ask their supervisor, and so forth.

In his book *“Team of Teams: New Rules of Engagement for a Complex World”*, former U.S. general Stanley McChrystal describes a Team-of-Teams organization: “An organization within which the relationships between constituent teams resembled those between individuals on a single team” (McChrystal et al. 2015). These strong lateral ties between different units within an organization, as McChrystal points out, cannot be attained without a “shared consciousness” of a unifying purpose and an underlying trust between the constituent teams, running through the organization.

Similarly, Frederic Laloux describes a “Teal organization” as the next evolutionary stage in a continuum of cultural paradigm shifts. Teal organizations” have these characteristics: self-managing employees (low hierarchy), psychological “wholeness” of the identities and “self” of the employees shown at work (psychologically safe work culture), and a shared “purpose” (Laloux, 2014). The “Teal” paradigm views the organization as a constantly changing and evolving “living organism” with its own purpose characterized by self-organization and self-management, and not merely as a vehicle for achieving management's top-down objectives (Laloux, 2014).

For CEM, the aim to reach a “teal” state of a “Team-of-Teams organization” means that we should reach a more empowered execution of autonomous teams through a shared vision and understanding in a psychologically safe work environment where management is based on trust. The goals of this ongoing transformation effort intersect with our goal of being a design-driven organization as design-driven organizations share many of the characteristics that teal Team-of-Teams organizations have.

According to Merholz & Skinner (2016), effective design organizations have such qualities as a “shared sense of purpose” and they “foster a collaborative environment” where they “treat team members as people, not resources”.

Foundation	Output	Management
1. Shared sense of purpose	5. Support the entire journey	**9. Treat team members as people, not resources**
2. Focused, empowered leadership	6. Deliver at all levels of scale	10. Diversity of perspective and background
3. Authentic user empathy	7. Establish and uphold standards of quality	**11. Foster a collaborative environment**
4. Understand, articulate, and create value	8. Value delivery over perfection	12. Manage operations effectively

Figure 5. The 12 qualities of effective design organizations (Adopted from Merholz & Skinner, 2016, p. 22), the qualities that are also trademarks of an “teal organization” are bolded here.

In these organizations, design is not seen as merely an afterthought. It is embedded within the strategy and development processes of the organization and actively contribute to and shape the organization's strategy (Merholz & Skinner, 2016) as a vital part of its “living organism.” These organizations better understand the value that design can bring and actively try to realize its full potential.

2.4 The design maturity of an organization

The study of design practice (in organizations) has created several models of comparing the role of design within organizations in an attempt to define and measure their “the design maturity”.

Perhaps the most well known of these is the *“Design Ladder,”* a framework with four maturity levels of design, originally published in 2001 by the Danish Design Centre (DDC). Each level of the Design Ladderdescribes the extent to which design is utilized in the organization that is assessed with the scale: *“non-design,” “design as form-giving,” “design as process,”* and *“design as strategy”* (Figure X). This framework is based on the idea that there is a positive correlation between successful businesses and a stronger, more strategic position of design within their organizations. This has been proven for instance by the studies mentioned earlier in this thesis (Best et al. 2010; Design Management Institute, 2015; Sheppard et al. 2018).

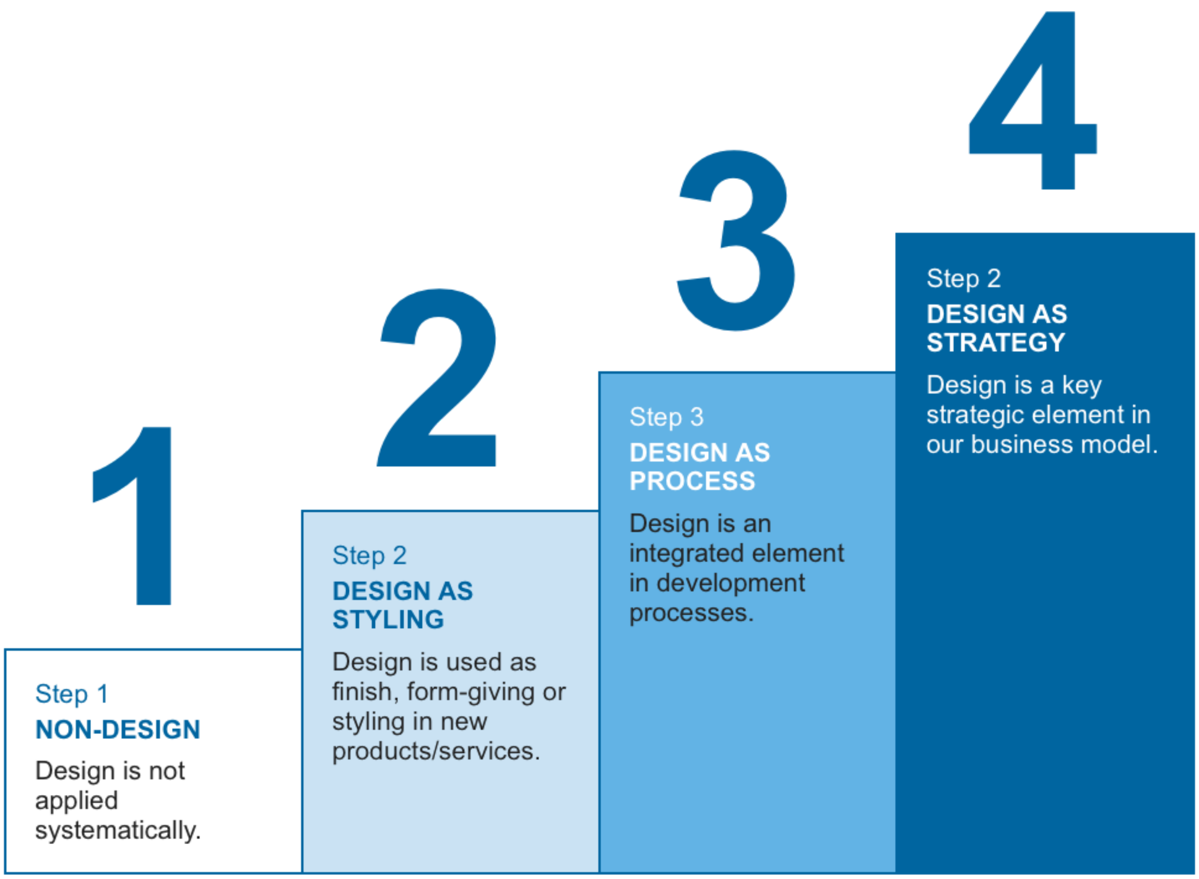


Figure 6. The design ladder (Adopted from the Danish Design Centre, 2015).

Similar to the DDC’s *“Design Ladder,”* the *“The Design Management Staircase”*, developed by Design Management Europe (DME), allows an organization to rank itself in one of four levels along two dimensions: firstly on the place it assigns design management (no place, project level, functional level, or across organization) and secondly on how the organization utilizes design management (Figure X). This added dimension makes this model a useful tool in deeper analysis of the utilization of design in the organization: is it used as a process (factor 1); does the organization have design management expertise (factor 2); are resources made available to design management (factor 3); are there also design objectives defined as part of the organization’s business planning (factor 4), and is the organization overall aware of the benefits of design management (factor 5)?

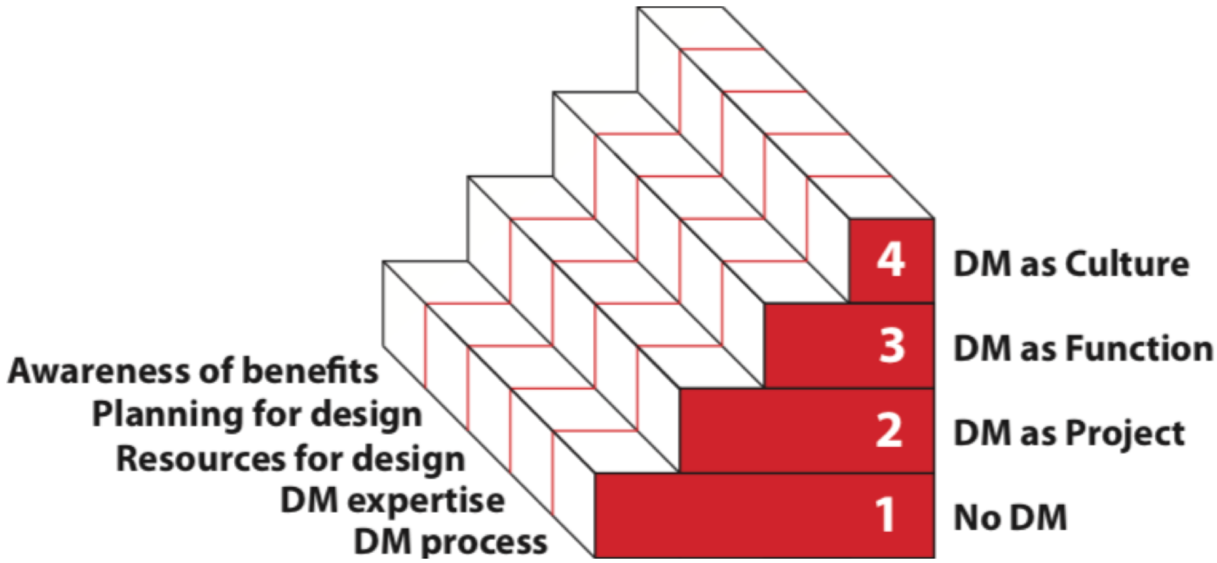


Figure 7. The Design Management Staircase (Adopted from Best et al. p. 28. 2010).

Both of these models are useful in assessing how design is utilized in an organization. However both of these models focus on how an organization utilizes design for more “traditional” design problems and areas (product development, branding, corporate identity, etc.). Like the Design Ladder, the Design Management Staircase can be seen as a tool in the context of traditional product or service development or “product design” (Junginger, 2009). Only the highest level in these models suggests that design has a role to play in something else than an organization’s service or product offering. This suggests that most organizations have not reached this level of maturity yet, at least according to these models. Even though every organization has to develop products and services – no organization can exist without offering something to someone else (Junginger, 2009) – compartmentalizing design as a tool to better develop only the organization's product and service offering doesn’t utilize design’s full potential as a solver of more strategic “wicked problems:”problems that are complex, continuously changing, combine various opinions of stakeholders (Coyne, 2005), and have to do with the organization itself.

Rather than trying to pinpoint the depth of design’s utilization in a product or service offering in an organization, Junginger (2009) offers another visual tool to explore where design methods can take place in an organization, exploring the relationship of design to the organizational system either as a part or a whole. In her model, Junginger (2009) has identified four “archetypical” locations, where an organization is utilizing design: design as an external resource and not truly part of the organization (location 1), design as part of the organization (location 2), design at the core of the organization (location 3), and design integral to all aspects of the organization (location 4).

Figure 8. The "bubbles" of design in the organization (Adopted from Junginger, 2009).

Junginger (2009) does acknowledge that there might be other locations not covered by this model as well. She also points out the possibility that any one organization might utilize design in more than one place at any one time. The beauty of this "bubble" model comes from this acknowledgement: it is not a hierarchical framework stating that some organizations are "bad" for not utilizing design to the same extent as others, nor it is suggested to also work as a roadmap to where an organization should be going. The four locations of the model do not necessarily read sequentially from left to right, as the "maturity" of an organization grows. The utilization of design in an organization could start from the fourth location (design throughout the organizational life) as well, for example, in a start-up company where a small team develops their organization around one emerging product (Junginger 2009), perhaps without even a dedicated design practitioner. The aim of this tool is not to assign values of good/bad or low/high to an organization's design practice. Rather, it can be used to expand people's notion of designing and shift the emphasis away from the traditional realms of design activities towards those that have a deeper impact and greater involvement of the organization (Junginger 2009). Furthermore, this model can be used to address how design practice fulfills different purposes within organizations.

Different design maturity models can be helpful tools in assessing an organization's ability to utilize design to its full potential, however they should probably be used "with a grain of salt." Each organization is different and usually the whole cannot be accurately described as a sum of its parts. That is probably why it is hard to find any consensus of what explicitly makes an organization design-driven. However, all the maturity models and frameworks I described point towards the following: organizations that see design as more than just "styling" or as an isolated step in the process of developing things, and can utilize design more holistically and beyond its traditional scope (Merholz & Skinner 2016 & Junginger 2009) of marketing (advertising, branding, packaging) or product development (industrial design, software design) throughout their entire organization, can be categorized to be at least more design-driven than organizations that do not. Design-driven organizations that are more mature in their design practice can better utilize the full potential that successful design practice can bring, in the wider organizational and strategic context.

2.5 The design maturity of CEM

How “design mature” is CEM then? In early 2019, we assessed with Petra Tarkkala that our organization would probably be on the first or second level of many of the design maturity models mentioned earlier. Even though design is a part of our organization, many of our projects do not utilize the designers in our organization at all. Usually when design is utilized and our designers are part of projects, we are involved only in part of the process, typically in the later stages of a project when there’s little chance to affect the definition of the problem or the project scope. This often reduces design to a mere styling of solutions.

Acknowledging our somewhat low design maturity and wanting to improve it was one of the reasons that led CEM to want to become more design-driven and kick off the initiative that this thesis also tries to further.

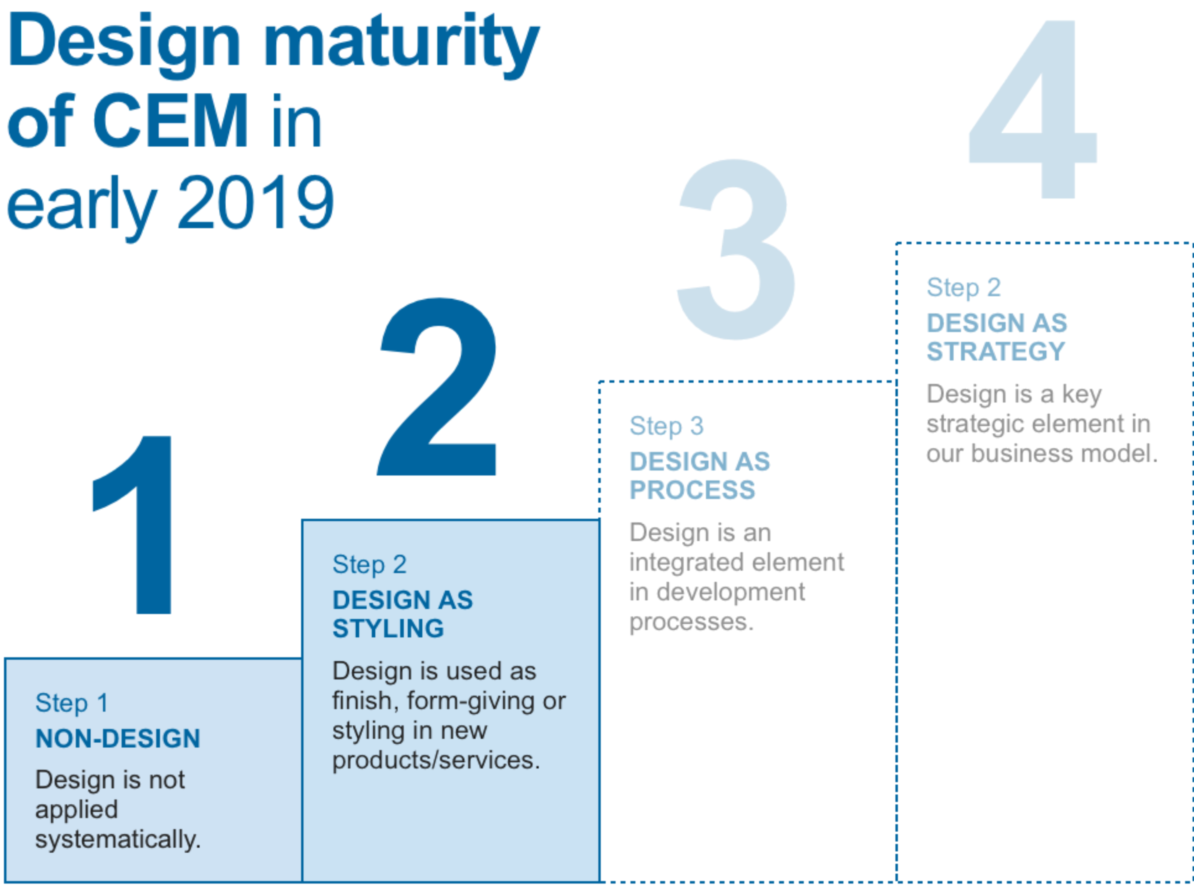


Figure 9: The design maturity of CEM in the beginning of 2019, as on the design ladder.

3 Objectives and goals of the research

3.1 Central research questions

The main research question of my thesis is **how can we better integrate a more holistic design driven approach to our organization's projects from end to end?** How can CEM offer a better customer experience to our clients, from the sales phase to delivering the finished solution, by using the capabilities of the Design Studio's team of designers in Finland? **What opportunities are there to better utilize the full potential of what design can offer to our organization**, and to not only use design "as styling" late in the project delivery process? **Could our team find ways to help increase the maturity level of design doing in our organization?**

Additionally, through the methods of value proposition design (Osterwalder et al. 2014), I attempted to explore **what is the value proposition of the design service(s) of our Finnish Design Studio team in our organization?** Is the understanding of what our team's service offering is commonly shared by the other delivery teams and relevant stakeholders in our organization? What are the expectations for our team's service offering and how are we currently meeting them?

3.2 The objective of the thesis

The objective of my thesis is to use service design tools and methods to identify opportunities for our Finnish Design Studio team to help achieve the CEM organisation's strategic goal of becoming more "design-driven". Through this work I wanted to design and develop key initiatives for our team, including actions that we could test and develop further to reach our goal. Furthermore, I try to analyze how following these actions affect the design maturity of our organization.

In addition, I plan to study the value proposition of the Finnish Design Studio team's service offering and expectation for it in our organization using methods and tools such as stakeholder interviews and the value proposition canvas.

3.3 The Scope and Focus of the Thesis

Based on discussions with other designers in our Design Studio team including our team lead and head of design Petra Tarkkala and her own discussions with the CEM leadership team, we had identified the following assumptions of the issues and challenges that CEM faces in trying to better utilize design doing in its projects:

- The work of designers is not understood in the organization. Stakeholders in other teams and roles don't fully understand what our work entails.

- The maturity level of design in our organization is low:
- The Design Studio team, which houses all the designers of the CEM, is too separated and siloed from other stakeholders both physically and mentally.

I set out to validate these issues by gathering data through the use of service design tools and methods and to design and test possible solutions to them, together with our Finnish Design Studio team.

4 Conceptual framework and the methods used

In my thesis, I utilized the following service design tools and methods.

4.1 The Double Diamond

I used the *Double Diamond* design process model to validate the initial challenges and issues we had identified, to better define our key issues in becoming more design-driven and to find some possible actions for our team to start solving this problem.

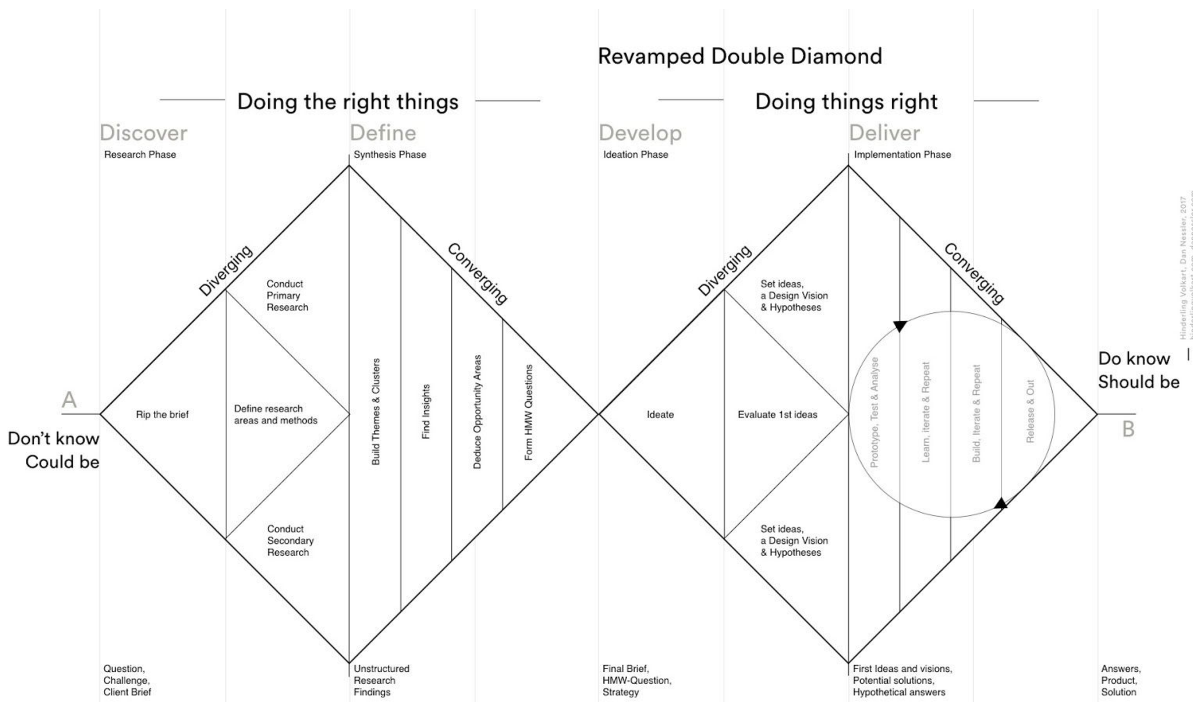


Figure 10: The "Double diamond" design process model (Nessler, 2018).

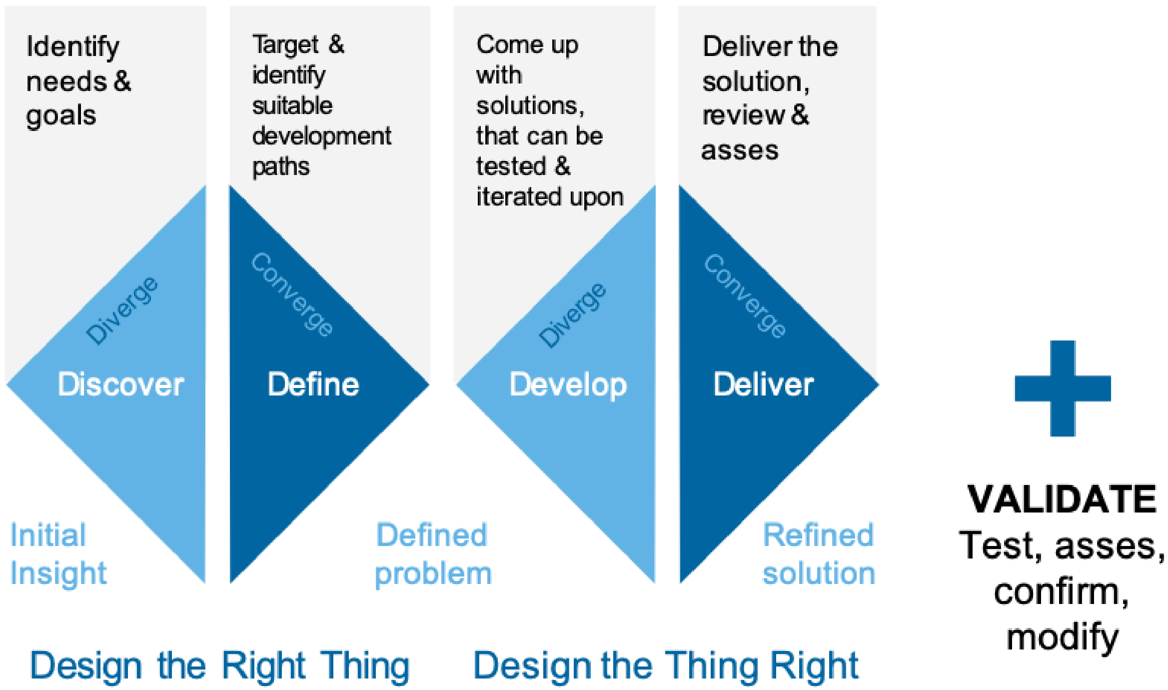


Figure 11: My "Double Diamond+" design process model

4.2 The "Objectives and key results" -framework

Objectives and key results (OKRs) is a framework for defining and tracking objectives and their outcomes (Doerr, 2018). OKRs comprise an **objective** – a clearly defined goal – and one or more **key results** – specific measures or milestones used to track and guide the progress to achieve that goal. The goal of OKR is to define how to achieve objectives through concrete, specific and measurable actions (Doerr, 2018).

We utilized this method with The Finnish Design Studio team to define and set intermittent goals, measures and performance indicators to guide us in becoming more design-driven and to formulate initiatives to start making progress in our transformation journey.

4.3 In-depth interviews

I utilized this qualitative research technique (Stickdorn et al. 2018) to map out the understanding and expectations for The Design Studio's services in our organization to explore their *value proposition* to our key stakeholders.

4.4 Value proposition design

Value proposition design is a set of methods and design tools developed by the consultancy company Strategyzer, to research, create and test *value propositions*, that summarize the products and services a business offers to meet the needs of its customers (Osterwalder et al. 2014). At the heart of this method is the **value proposition canvas**, that is used to make value propositions visible and tangible and thus easier to discuss and manage (Osterwalder et al. 2014).

The value proposition canvas has two sides. The *Customer profile* (on the right) is used to validate and clarify the understanding of target customers (Osterwalder et al. 2014). The *Value Map* (on the left) is meant to describe how you intend to create value for that customer (Osterwalder et al. 2014).

5 The research and design process

Following the double diamond design process model I started my research by gathering data from the current situation in our organization related to my thesis objective in an attempt to better understand our current situation and to **discover** possible issues and obstacles in front of our goal. This meant first familiarizing myself with the initial plan of the CEM's "business impact with design" initiative, and its challenges defined by our leadership team. After going through the plan with our Design Studio Team Lead, I set off to validate the challenges and issues listed in the plan with our Design Studio team and by conducting in-depth interviews with some of the key stakeholders in our organization. Further information on the expectations for our team and expected ways of working were generated in some of the Team-of-Teams onboarding workshops arranged during the Spring as part of our organization's transformation efforts.

Next, I organized a session with other designers from the Design Studio team to **define** together where we should focus our efforts to better address the issues and challenges that surfaced in the previous phase. The resulting initial goals, metrics and initiatives that were defined in this stage were a collaborative effort with our whole team. Even though not all of our designers could make it to the session, the material was documented and shared virtually in a dedicated Microsoft Teams channel that I set up and invited the whole team to join and encouraged everyone to review the material and to participate in the discussion around it.

With our collaborative findings, I set out to **develop** some of these initiatives further. We also started to keep track of our set metrics, and it was agreed that we would review them after a while and re-asses their validity based on our current situation later.

After developing the initiatives, I **delivered** and tested them with our team. The aim was to review how these initiatives addressed the issues we defined together. How did these actions take us closer to our goal of becoming design driven? Was there still some piece of the puzzle missing? Was more data needed to further refine our scope and to better focus our efforts?

After this initial review, it was determined that more information was required. More in-depth interviews with relevant stakeholders in our organization were conducted to better understand the problems we were facing in becoming more design-driven and to assess the value proposition of our services in the Design Studio team. For this part, I utilized the *value proposition canvas*.

In the end, my overall process didn't exactly follow the Double Diamond process end to end. Some of the Team-of-Teams workshops were scheduled after we had already defined the key problem areas we needed to focus on and gave us new insights. However, it is a misconception to follow the double diamond as a linear process plan template. By its nature, any design activity is an iterative, exploratory and an adaptive process (Stickdorn et al. 2018), where at any moment it is acceptable to move on to another activity if it makes sense (Stickdorn et al. 2018). It's acceptable to "go back" in order to, for instance, do more research to address issues discovered during the process. The Double Diamond was used more as an approach for focusing on the right problems before starting to solve them, and utilizing both divergent and convergent activities fittingly in an attempt to solve those problems (Stickdorn et al. 2018), rather than as a strict process description.

5.1 Our current situation (Discover)

5.1.1 Initial challenges defined in our organization

As described in the Introduction, our organization wanted to bring more clarity and focus to its strategic goal of becoming a more holistic business partner for its clients. In late 2018, CEM's leadership team met together with the Finnish Design Studio's Team Lead and CEM's Head of Design, Petra Tarkkala, to define the goals and plan for this initiative to develop CEM's "business impact with design" and to identify possible issues in the way of these goals.

Based on these discussions, Tarkkala identified the following challenges preventing CEM from better utilizing the value of design in its client projects:

- The work of designers is not understood in the organization. There are misunderstandings regarding designers' roles and work effort needed to create value in projects.
- The maturity level of design in our organization is low:
    - Design methods and tools are not fully utilized in projects and not early enough in the process.
    - Design is not sold dedicatedly enough as part of client projects, and too often design work in projects is under-resourced.
- The Design Studio team, which houses all the designers of the CEM, is too separated and siloed from other stakeholders, both physically and mentally.
    - People in our organization don't know who we are, and our designers don't have deep and meaningful enough relationships with other teams or stakeholders in our organization.
    - In an office with a mostly open floor plan, The Design Studio team has a more enclosed space with dedicated desks for designers who sit together. We don't often venture out from this physical "bubble" and spend most of our time together.
    - Other teams in CEM don't have a clear picture of how they should approach us and what value we could offer them

After Tarkkala accepted my proposal to help CEM in researching these issues as part of my thesis, I started my research in an attempt to validate these challenges. I familiarized myself with the plan that Tarkkala and the leadership team had drafted.

5.1.2 The Design Operations Workshop

Next, I wanted to get the Design Studio team designers' thoughts and points of view on this topic. Were the issues and challenges identified by the leadership team in making us more design-driven shared by the designers? For this, I used the material gathered from the "Design Operations Workshop" that was held for our Finnish Design Studio team in December of 2018.

The workshop was organized by myself and another designer from our team who attended a workshop on this topic in Helsinki in October 2018. We wanted to share our learnings and the tools introduced to us from the workshop to the rest of our team and also felt that this was a great way to gain insight into our design processes and how we operate, from the point of view of our designers themselves.

"Design Operations" or Design Ops is a set of practices to plan, define and manage the design process within an organization and to try to amplify the value of a design team (Battles et al. 2018). In the original workshop attended by myself and my team mate, we did an exercise using the "Design Ops Canvas," a tool to help map an organization's present design operations. In the workshop that we held for our Design Studio team, we utilized a customized version of this canvas for a similar exercise.

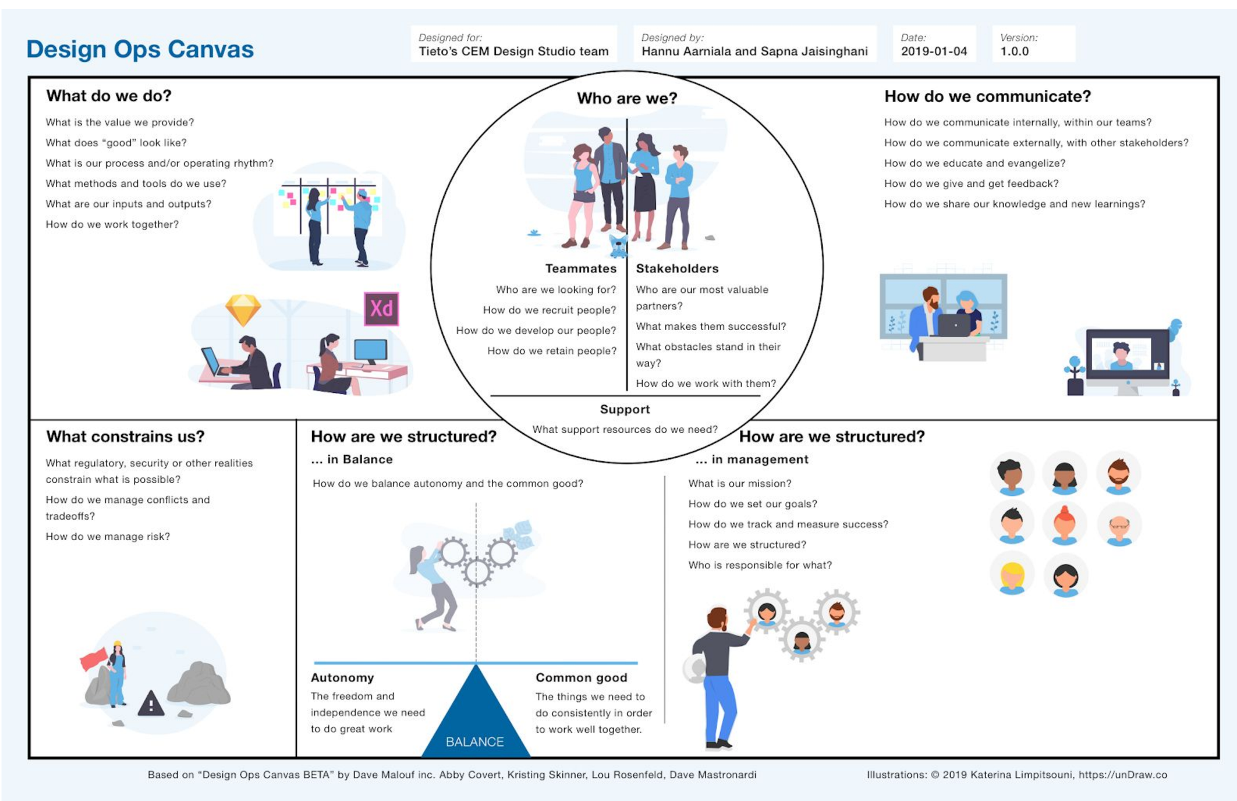


Figure 12. The Design Ops Canvas for our Design Studio team exercise. Adopted from "Design Ops Canvas BETA" by Dave Malouf, inc. Abby Covert, Kristine Skinner, Lou Rosenfeld & Dave Mastronardi.

The canvas has different sections for notes on different aspects of the design team. Under the titles of the sections (**"What do we do?"**, **"Who are we?"**, **"What constrains us?"**, etc.), there are questions for provoking thoughts on these areas (**"What is the value we provide?"**, **"Who are our most valuable partners?"**, **"How do we manage conflicts and tradeoffs?"**, etc.). In our workshop, we highlighted these sections with their titles, as their own on flip-chart papers that we hung on the walls of the workshop space. After handing out a copy of the canvas to all of the workshop participants, the participants were asked to write their thoughts and answers related to these titles and answer at least two questions from the canvas under each section on post-it notes. After about thirty minutes, the participants were asked to stick their notes to the flip-chart sheets under the relevant titles. After this, we went through each of the sections and participants' notes while discussing them together.

Figure 13-14. The Finnish CEM Design Studio team at our "Design Ops Workshop" in October 2018.

Once the workshop was over, we shared all the notes and material with our team. Later, I categorized the notes generated in the workshop under themes I felt were emerging from the notes. Many of the notes seemed to validate the initial challenges and issues that we listed with Tarkkala in the beginning. For instance, under the title **"What constrains us?"** there were notes like *"Lack of knowledge/appreciation in what we (could) do"*, *"Designers are excluded from most of our projects,"* and *"[We are] constrained by wrong KPIs (someone else's)"*.

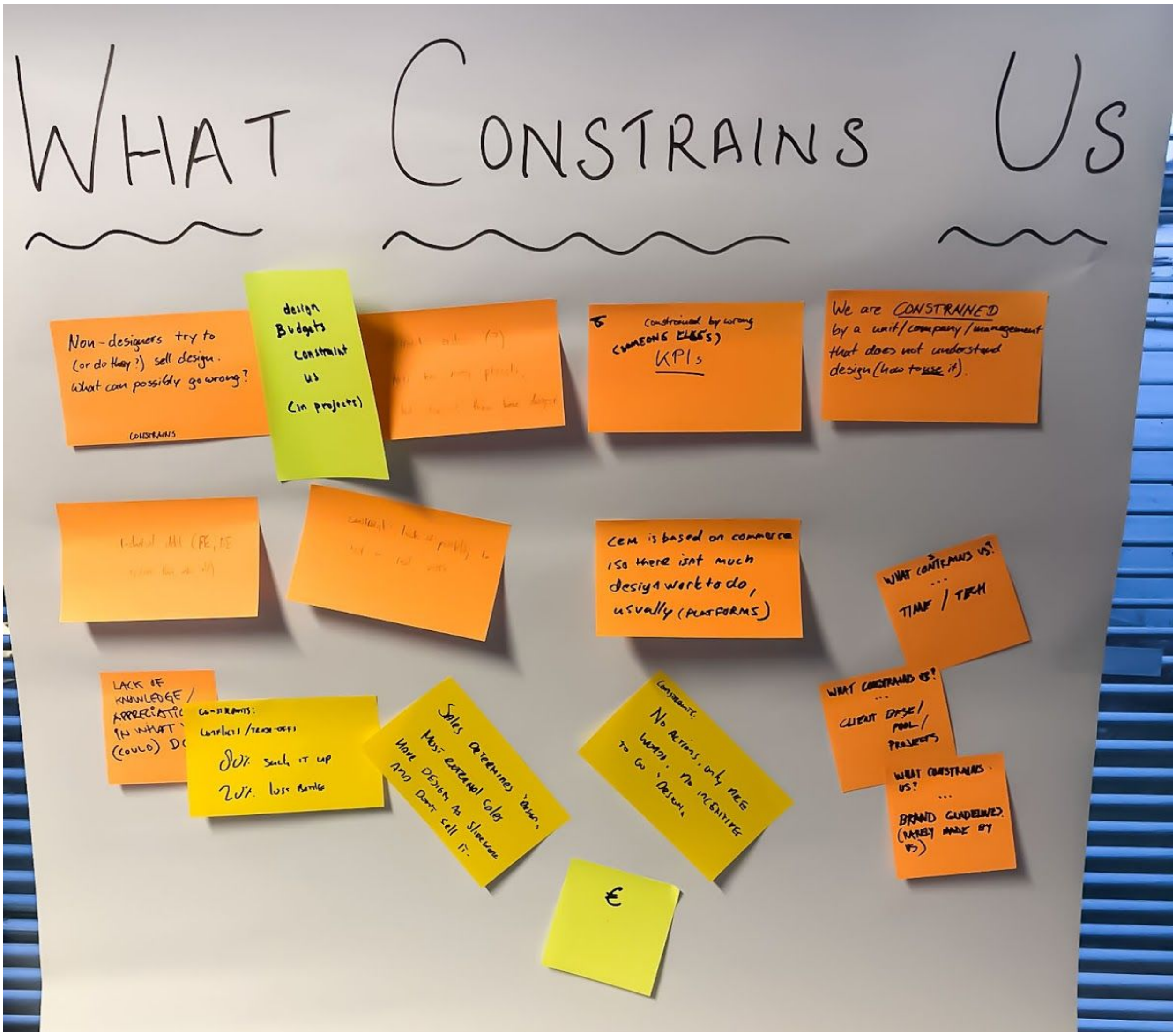


Figure 15. Notes collected from the workshop on what our team felt that constrained them.

5.1.3 Team of Teams onboarding workshops

As part of our operational transformation effort there were “Team-of-Teams onboarding workshops” held for different teams in our organization during the spring of 2019. Our team attended three of those workshops or “onboarding modules” that were built around different topics related to the transformation effort. The workshops were planned and organized by the CEM leadership team together with the Team-of-Teams transformation team of our organization and attended by everyone in our Finnish Design Studio team. In these workshops, we discussed our goal of being more design-driven and the challenges and issues that we currently have related to this.

In the workshop titled *“Systemic value creation”*, where we discussed what value we can bring to other teams and CEM and what value other teams can bring to us, there was also good discussion about our Design Studio team's role and responsibility in driving our organization's effort to become more design-driven, as well as some of the things we could try to do more to progress with this. Among other points, it was noted that our whole team is responsible to drive this change effort and we should be the advocates of "design-driven doing" in our organization. In order to spread this message and educate others, our team should be more interconnected with other stakeholders and teams in our organization and try to form meaningful relationships with different people in our organization to better gain advocacy for this cause. In addition, we agreed that our team should try to set more measurable targets for us to drive this change. At the time of this workshop, we had no metrics set in place to follow our progress on this front. Surely, becoming more design-driven doesn't happen overnight. How can we know that we are focusing our efforts on the right things driving us towards this change, if we do not assess and evaluate what we have done and how it relates to our progress and goals?

Furthermore, it was noted that our designers should be more involved in the early phases of any project, particularly in the sales phase where a lot of the project's scope and many of the client's expectations for the project are already set.

Figure 16. The Finnish Design Studio team participating at the "Systemic value creation" Team-of-Teams onboarding workshop.

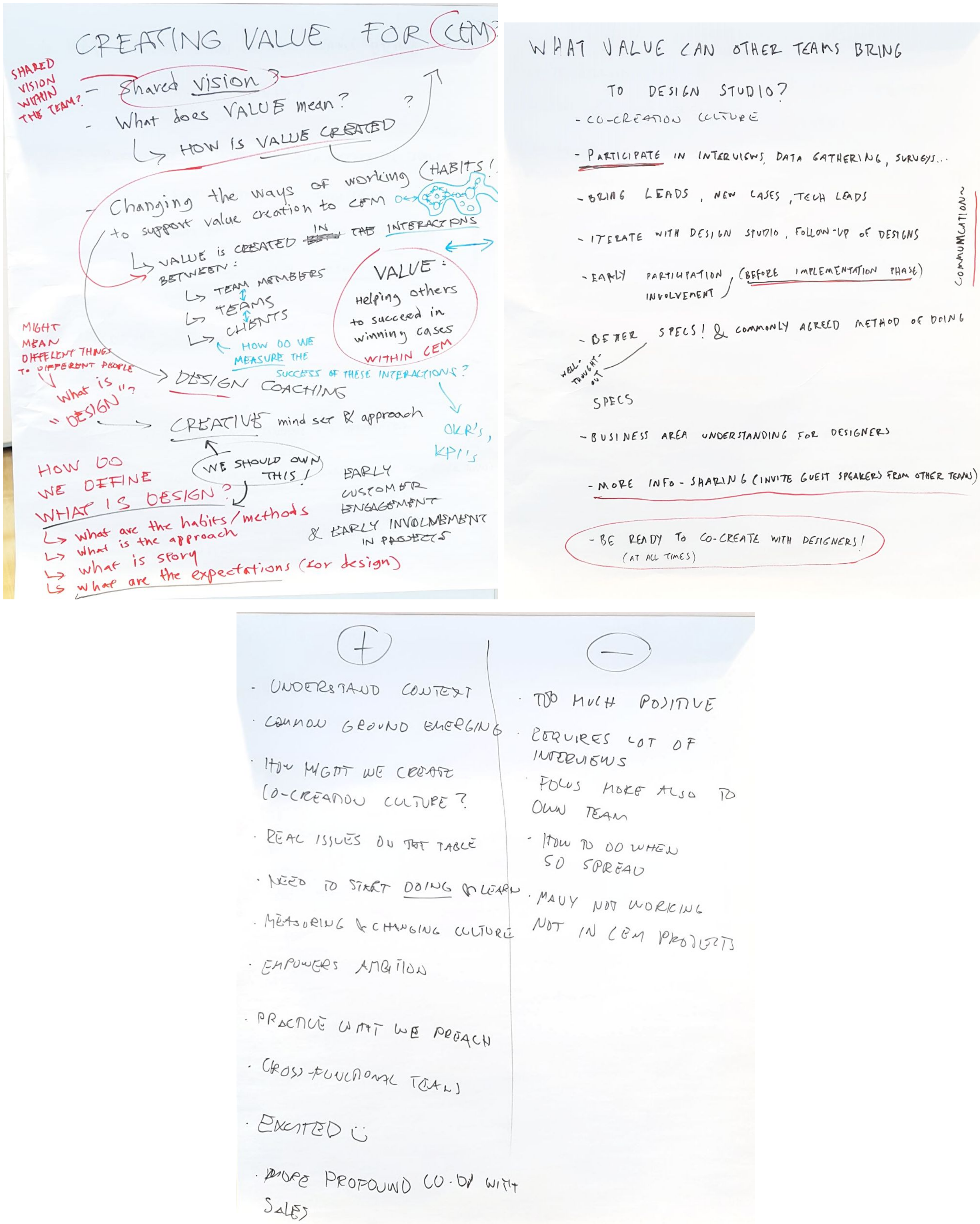


Figure 17-19. Notes from the Team of Teams workshop: The value we provide to others; the value we expect to get from others; Plusses and minuses of the transformation efforts regarding our team.

5.1.4 In-depth stakeholder interviews on the value proposition of design in our organization

Several key CEM stakeholders were interviewed to better understand their point of view on the value proposition of design in our organization. Even though these interviews took place only after we had started to define and develop our initiatives to become more design-driven, I gained further insight into our team's value and role in our organization and into the initial issues that we listed preventing us from integrating design doing into our organization.

For these interviews, I used the *value proposition canvas* to focus the interviews around the question of *"what is the value of Design Studio's service offering in our organization and to our clients?"* to help identify the pains and gains of our internal stakeholders and clients, to find opportunities to develop our team's service offering to better match their needs, and to identify actions we could take in our team to better address the issues and challenges that we had listed.

Before recruiting participants or attempting to schedule the interviews, I had to define who are the most essential stakeholders in our organizations' client projects that benefit from the Design Studio's services. Which people operating in which roles in our organization should I interview to gain relevant insights into our service offering's value proposition? Using my experience of working as a designer in different client projects in our organization, I made a list of six different roles:

1. **Designer**
    a. Operating under any title, both from our Design Studio team and outside of it.
2. **Developer**
    a. Both front-end and back-end developers.
3. **Business designer, or "principal business consultants"**
    a. Especially the people from the CEM's "foresight" enabler team
4. **Project manager**
5. **Business owner**
    a. AKA head of a business team, responsible for overseeing client deliveries, the team's service offering, people management and project staffing

Next, I devised an interview "field guide" with the initial interview structure and questions to be followed in the interviews. I planned the interviews to be semi-structured, with the field guide providing only an outline of the topics I wanted to cover. I prepared to be ready to deviate from the plan if the flow of the interview called for it, so that I could focus on listening to the interviewees closely, allowing them to do most of the talking. Nevertheless, the goal of the interviews was to validate our assumptions on the value of our Design Studio's service offering to these stakeholder or "actor" roles in our organization, as well as to define the value proposition of the Finnish Design Studio team for each of these roles. Using the value proposition canvas template by Strategyzer ensured that my field guide covered all the necessary topics, and helped me fill the value proposition canvas for each consecutive actor role. This led me to come up with questions related to each of the three areas of the “customer segment” of the value proposition canvas:

1. Questions about the “Jobs” of the interviewee (**Jobs-to-be-done**)
    a. what is the actor’s role in the organization? What does she/he **need to get done**?
2. Questions about the “Pains” of the interviewee
    a. what **frustrations or obstacles** does the actor have preventing them to best do their “jobs”? How could the Design Studio help to minimize these?
3. Questions about the “Gains” of the interviewee
    a. What are the **outcomes** that the actor hopes to get in their role, succeeding in their “jobs”? How could the Design Studio help in maximizing these?

To come up with the specific questions under these topics, I looked at the guides and resources from the Strategyzer’s platform website. For instance, the *“… trigger questions”* sheets, like the “Customer Gains Trigger Questions”, were helpful in formulating relevant questions.

The plan for the interviews was to divide them into **two main parts**:

1. **The interview**, where we would have a conversation based on the questions of the field guide
2. **Filling the value proposition canvas**, where we would attempt to fill an empty version of the canvas template together with the interviewee, based on the answers that they had given me in the interview.

Initially I thought that I might show the canvases filled with my hypotheses at the end of the interview part, to inspire the interviewee to write notes. However, even in the first interview, I noticed that this didn’t have the desired effect. Firstly, my initial assessment on the duration of the two different parts was way off. In almost every interview, the interview part took much more time than I anticipated and presenting my hypotheses would have taken valuable time away from the part where we had to fill the canvas. Secondly, I felt like talking about my assumptions could affect what the interviewees themselves would come up with and warp the data of the interviews.

This led me to alter my initial plan slightly. Similar review and assessment happened throughout the interview process, and I ended up altering the field guide four times, creating different versions of it and the set of questions I started the interviews with. For example, I would move a question from the beginning to the end of the interview, or completely remove some questions that I felt were redundant.

After completing my initial field guide with the interview structure and the list of stakeholder roles and potential candidates for the interviews, I shared them with our team. Getting only minor adjustment suggestions, I proceeded to schedule the interviews and to recruit suitable interviewees. To find the best candidates for this, I approached people in our organization who I already knew, to either ask them for an interview or to inquire about potential recruits for each of the roles in the list.

Next I created six different value proposition canvas templates for each of the stakeholder roles interviewed, based on the original value proposition canvas template. As the “Customer profile” part of the canvas is meant to describe a “specific customer segment” in the original template (Osterwalder et al. 2014), I felt that it was necessary to create different canvases for each of the roles interviewed, as each of the roles represented different “customer segments” (or **“actor roles”**, as I labeled them) of our Design Studio. As all of the different roles needed their own value proposition of our team’s services, it made sense for each of them to have their own canvas template. Before conducting the interviews I went through each of the canvases and filled them with notes based on my hypothesis of the “Jobs”, “Pains” and “Gains” of each stakeholder or “actor” role. I built these hypotheses on my knowledge of our organization and client projects that I had accumulated during my time working in the Design Studio team.

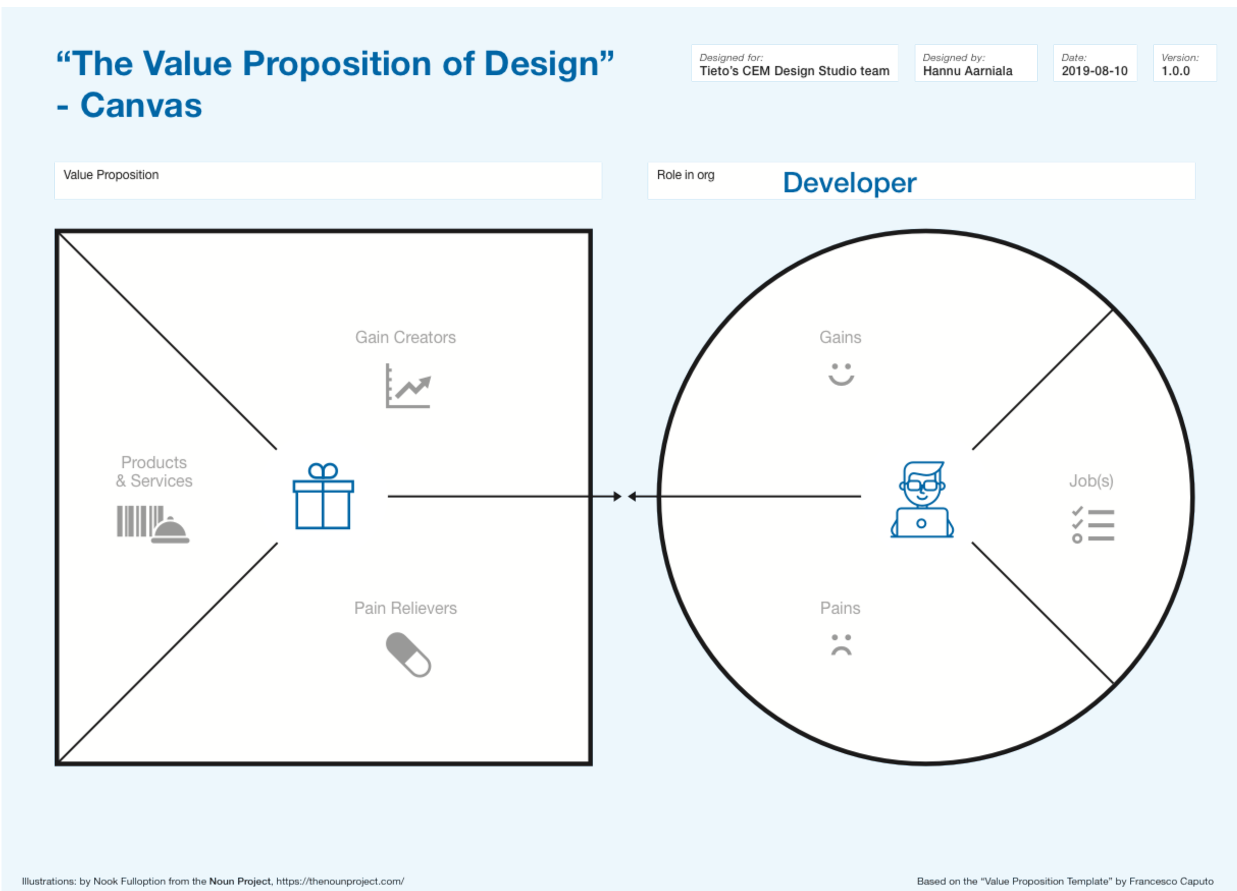


Figure 20: One of the value proposition canvas templates I made, this for the “developer” -role.

In the interviews, I used the empty canvases to help me place notes under the relevant topic areas of the canvas. Having notes written down this way was helpful especially in the second part of these interview sessions, where we tried to fill a value proposition canvas together. Some of the interviewees were already familiar with the method and the canvas, and filling the canvas with notes was quite easy and straightforward with them. For others, I had to first explain the method and different areas of the canvas before they could start writing notes to be placed on it, and even then they couldn't always come up with something to note down right away. At that point it really helped that I could refer to my notes under specific parts of the canvas to prompt the interviewee to formulate a note and place it under a certain topic relevant to the discussion we had just had. I could say: *"You spoke about X, was this something that you would label as a 'pain'?"*, for instance. This way, I managed to fill in notes from all of the interviews to the value proposition canvas template, at least getting enough notes to validate my hypotheses on the "customer profile" part of the canvas.

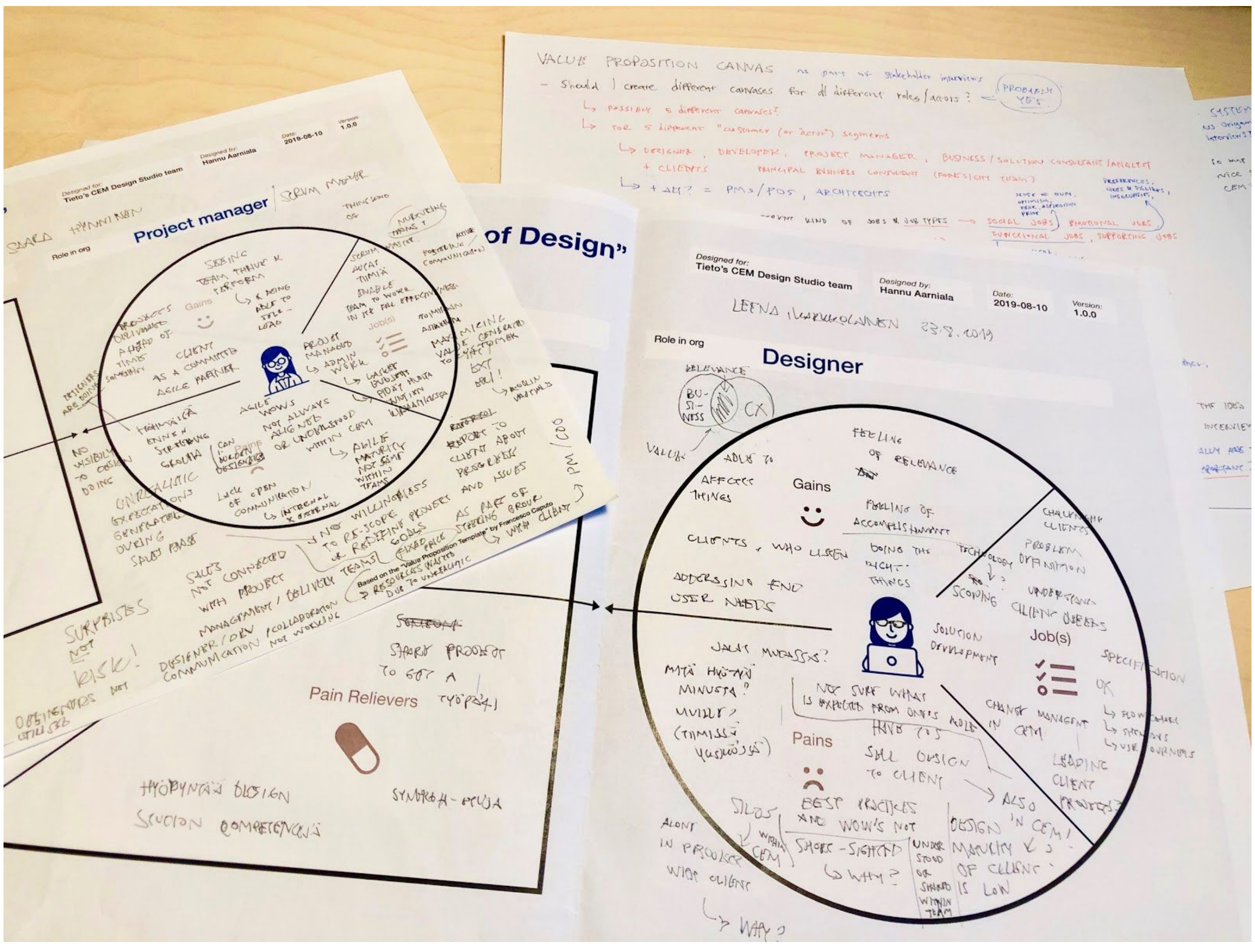


Figure 21: My interview notes written down into the empty canvas templates, under relevant areas of the canvas.

After the interviews were over, I took a photo of the sticky notes on the canvas template paper we filled in during the interview to record the notes. Then I removed all the sticky notes so that the paper with the canvas outlined was blank and ready to be used again with a different interviewee.

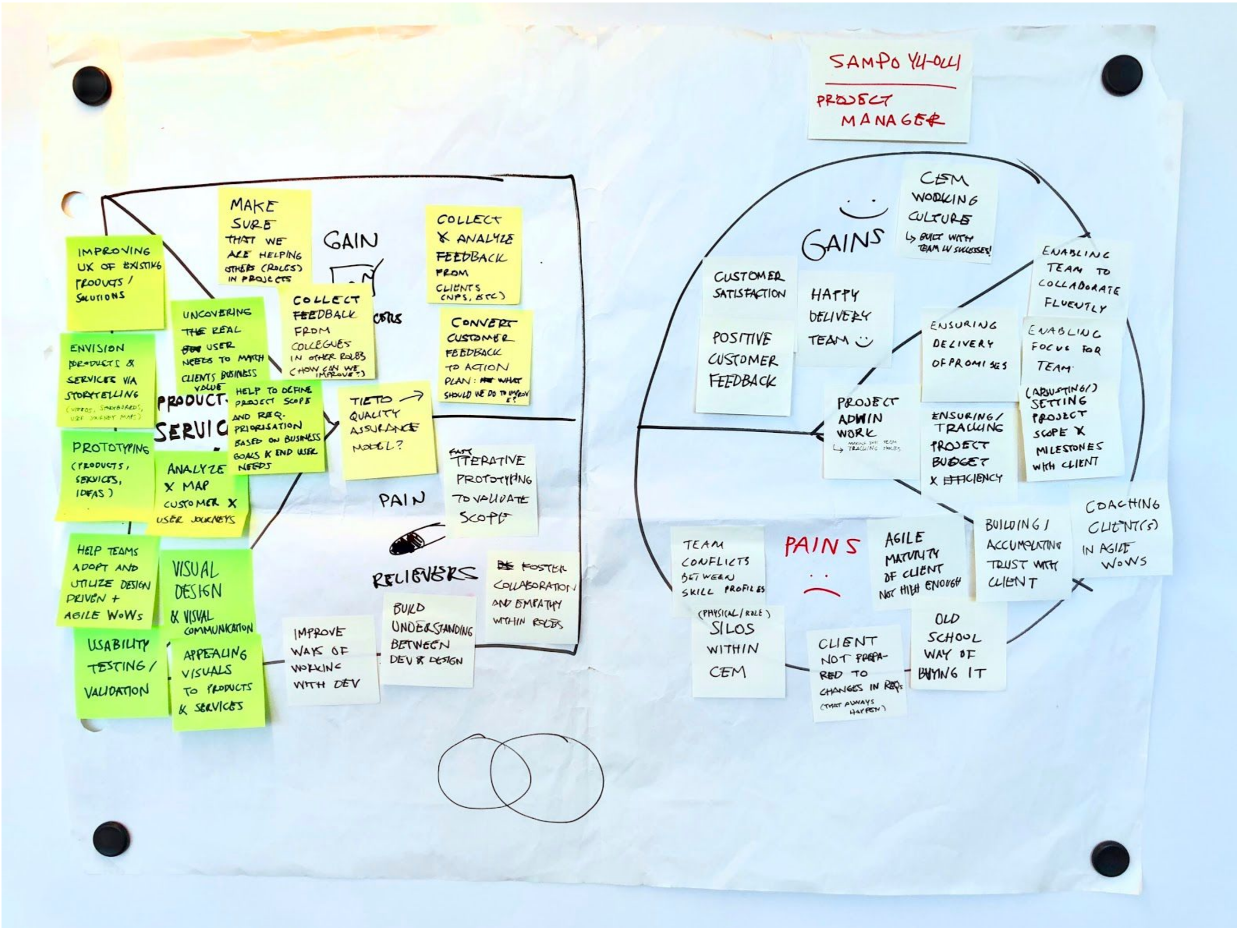


Figure 22: Post it notes on the canvas paper template after one of the interviews. Our Design Studio teams current product & service offering in green notes.

All together, I did eleven interviews, and interviewed two representatives of each role. The output was six different value proposition canvases, filled with data from people from the specific actor role in our organization.

5.2 Setting goals and metrics (Define)

To better define the most important issues and challenges that surfaced or were re-confirmed in the workshops and interviews , I arranged a session with my Design Studio teammates where we tried to identify the metrics we should track and the milestones we should set in order for us to confirm that we are progressing towards our goal of making our organization more design-driven. What are the things we should start doing? What activities that matter should we measure? To answer these questions, we utilized the *“Objectives and Key Results”* framework in addition to identifying our key performance indicators of being more design-driven.

5.2.1 Defining initial OKRs and KPIs

I invited all of the designers in our Design Studio team to take part in the goal and metrics setting session. Not everyone could join this meeting due to their responsibilities in other projects, but all the material, notes and documentation from it was shared to all of our team in a dedicated channel of our virtual team space in Microsoft Teams that I had set up in advance. Through it, virtually our entire team could see what we had defined in the session and take part in setting our goals and metrics to become more design-driven, in an attempt to also gain a shared vision of our team's part in this goal.

The session's agenda was built around the Objectives and Key Results framework. When inviting everyone to the meeting, I already asked them to contemplate the following: *"What are our short- and long-term goals in helping CEM become more "design driven"? What are they for us in the Finnish Design Studio specifically?".*

For **our main objective**, we defined the following ambitious goal: **"Make CEM design-driven"**. For **the key results**, we ended up with the following list of things which, becoming a reality, would indicate that we would definitely be at least more design-driven than before:

- **Designers have an active role in CEM sales**
    - In the Design Ops and Team-of-Teams workshops during the discovery phase, it became clear that more often than not designers are included too late in projects, when the scope of the project and client expectations are already set. In these cases it is harder for designers to utilize convergent thinking and discovery and validate or challenge the brief, even if it would seem necessary for the benefit of the clients' business or their customers' needs. If designers would be more actively included already in the sales phase of a project, perhaps these needs could be better taken into account in a more design-driven way, taking better advantage of the full potential that design practice can offer?
- **Increased internal awareness (in CEM) of the value of design in projects, and belief in our design capabilities**
    - One of the issues preventing us from better utilising design in our organization outlined earlier was that design practice and its value are not fully understood in our organization. Perhaps by increasing the awareness of its value, we could better utilize design's potential for our clients?
- **Increased external awareness of the value of design in general, and belief in our design capabilities.**
    - Tieto nor even CEM is known for our design competence in the technology consulting market. The work of designers and successful design practice can not be utilized if clients are unwilling to pay for it, or don't understand its value to their business.

    - Instead of waiting for our clients to find our design capabilities, we could try to be more proactive and engage with them on the value that we could offer them through our design capabilities?
- **Designers feel empowered and are able to operate and support everyone in their full capacity.**
    - In our workshops and during the value proposition interviews, designers expressed their frustration for not always being able to make a meaningful impact with their work and generate value for others that they could. If designers felt that their work is valuable and has a real impact, it would surely make them more engaged and be an indication that we are more design-driven.
- **Strong connections to different CEM Team of Teams teams and Business Units**
    - Supporting the CEM objective to be a teal Team-of-Teams organization, we should make sure that we have strong and meaningful connections to other people in other teams and business units. Mental silos and disconnection between the Design Studio and other stakeholders prevent the full value of design from being utilized and appreciated in our organization.
- **Grow CEM's design capabilities**
    - During the metrics and goal definition session, we had issues fulfilling all the staffing requests for designers coming into Design Studio from around the organization. If we have to constantly say no to internal stakeholders that the Design Studio is trying to provide service to due to difficulties finding suitable designers to help them, it will surely create antipathy towards the Design Studio and disbelief in the value design can offer them.

We also came up with different initiatives and concrete actions related to these key results that could help make them a reality and bring us closer to our goal. For every key result, we also thought of performance indicators that would measurably tell us how are we progressing. As we couldn't think of clear enough metrics or didn't have time to invest on starting initiatives for each of our key results, we decided to focus on the following four key results:

Key Result	Possible initiatives	As measured by
Designers have an active role in CEM sales	• Actively support sales in any way we can • Make an RFP-template for others, so that our sales proposals will be more unified, coordinated and human-centric • Designers involved in the sales process,	• **In how many CEM sales proposals has Design Studio been part of?** • **Amount of sales meetings, in which we have taken part** • **Number of offers that have "slipped through" to clients, without any Design**

	and finalizing offers	**Studio contribution**
Designers feel empowered and are able to operate to their full capability.	• Hold design retrospectives to learn and review projects from a designer point of view • Figure out a way to rate the designer satisfaction rating of projects	• **How many projects have held an internal design retrospective at the end of the project.** • Good "**designer experience rating**" of a project • Has the average rating of the team increased?
Strong connections to different CEM teams and Business Units	Build connections and seek mutual opportunities byengaging personally with people from different CEM teams	**Number of meaningful conversations to connect internally (in CEM).**
Grow CEM's design capabilities	• Ensure that we can fulfill all of the staffing requests of client projects to Design Studio • Hire more designers if needed, to keep our talent pool competitive	**CEM projects/sales cases we haven't been able to allocate a designer to (a negative KPI)**

Figure 23: Table of selected key results and their related initiatives and key performance indicators (bolded) defined by the team in the first session.

We agreed that we would approach this tracking effort iteratively by following metrics and assessing the impact of our actions continuously and making changes to them as we move on, if the need to do so would come up. We would have another review session six months after initiating these actions to assess were they effective enough to keep us on trajectory in achieving our goal.

5.3 Designing and developing key initiatives (Develop & Deliver)

Trying to focus on all of the above simultaneously seemed like an impossibility, especially taking into account that our team had other responsibilities to our organization and to our clients. I focused on tracking these metrics and developing a few of the key initiatives, while other designers in our team focused on others according to their capabilities and client responsibilities.

5.3.1 Tracking the KPIs set for our team

We decided to track the key performance indicators we had defined on a weekly basis on a whiteboard set up in our Design Studio team space. The whiteboard was divided into columns denoting weeks and rows the different KPIs we were tracking. The team was asked to add sticky notes to each relevant cell on the board if an action would have taken place. We asked that the person sticking the note to the board to also briefly write some context about the action related to the note. For instance, if it was about a meaningful conversation that one of us had with someone from another team in our organization, the note would read the name and team of that person and preferably also which client or opportunity the conversation was about.

Figure 24. The whiteboard in our Design Studio team space visibly tracking our set metrics. The names of the clients have been blurred out from the picture.

In addition to offering a handy way for everyone to participate in tracking our progress, we hoped that the whiteboard's visible presence would remind our team of the importance of our transformation effort and everyone's role in it. Matching the whiteboard, we also set up a spreadsheet in our virtual team space in Microsoft Teams. This was open to anyone in our team to view and edit, including team members who mostly worked off-site. We could also fit only a few weeks of progress onto the whiteboard at a time, so every three weeks someone had to collect the notes and document the data somewhere. I volunteered to be responsible for doing this and documenting the metrics and overall progress to the spreadsheet in the virtual team space.

5.3.2 Design retrospectives and the designer satisfaction rating

One of the key results we wanted to achieve was that designers would feel more empowered and engaged, feeling that their work is relevant and has an impact. In the past, we had no means of keeping track of this aspect. Disappointments and frustrations our designers felt could build up and reduce their confidence that we could better utilize design in our organization. To change this, we came up with the idea to start having project *"design retrospectives"* together with designers and other stakeholders involved in the project.

In addition to documenting the thoughts and feelings of the designers and assessing how well the project went from a design perspective, we hoped that this would help build understanding and stronger relationships between designers and other stakeholders in our organization. As Tieto is a technology consultancy, and many of the key internal stakeholders that the Design Studio collaborates with are familiar with agile methodologies, we thought that a retrospective would be a good method for doing this.

A retrospective – or a "retro" in short – is a structured meeting to review the process and outcomes of a particular project (Yocco, 2017). Retrospectives are a common practice in agile software development. Teams use them to reflect on their way of working, and to continuously become better in what they do (Linders, 2013). Their goal is to reflect internally on a project through the experience of the participants of the retrospective, to pull out key learnings and to turn those into tangible change (Keith, 2019). The emphasis of a retrospective should be on sharing insights and learning, and not about dividing blame or focusing only on what went wrong (Keith, 2019).

Our idea with design retrospectives was that after a project where our designers were involved was over, these designers would invite at least one other key internal stakeholder of the project to a design retrospective. This could be for instance the project manager, a developer or someone else who the designers worked closely with during the project. Before approaching the other stakeholders, the designers would agree which of them would send the invitation for a one hour retrospective session, book a meeting room, and facilitate the retrospective. If the project had only one designer, it would be their responsibility to organize the retrospective. In the unfortunate situation where other stakeholders couldn't attend the retro, the designer(s) of the project would have to have the retrospective among themselves, documenting all relevant information on their own. To try to maximize participation however, we didn't demand that all participants should be physically present in the same room or space for the retro. Participating in meetings remotely through online meeting tools is a common practice in our organization. We wanted our method for facilitating and documenting the retrospective to support this.

To promote this new practice, and to help our designers to hold a retrospective, I created a presentation template for the design retrospectives with accompanying instructions on how to facilitate them, and an explanation of the retrospective format. This template guides through the session and asks to document all the relevant information in the powerpoint presentation file during the retro. The template is divided in three sections. The first few slides explain the goal of the retrospective – to share insights and learn from each other – and list the participants' name, title and role in the project. Next is the "**Project review in brief**" phase, recapping the project to all participants:

- What were the goals of the project?
    - As listed in project kick-off etc.
    - Review the success metrics set for the project
        - If there were any set in the start of the project
- What were the deliverables agreed upon?
    - Where they for instance user interview and insight reports, design mockups and prototypes or user interface specification and documentation?
- What was the project timeline?
    - How long did it take from the initial debriefing to the delivery?
    - What were the different **phases** of the project?
        - Was there a **sales phase** where designers were also involved?
        - Did the project include **research, analysis and insight** phases? Or was there only **design** and **handoff** -phases?
- What were the project business metrics?
    - What was the total budget for the design part of the project?
    - How much design work was reported to the project (to our company's internal time tracking)
- Who else was involved in the project?
    - List of project participants and relevant stakeholders that aren't present in this retrospective session.

The point of this was to gain a mutual understanding of the project and the scope of the design work involved among the participants of the retro. Additionally, the idea was to document what was the role of the design work in the project: was it merely for styling or did design play a more substantial role in the project, perhaps already in the sales phase?

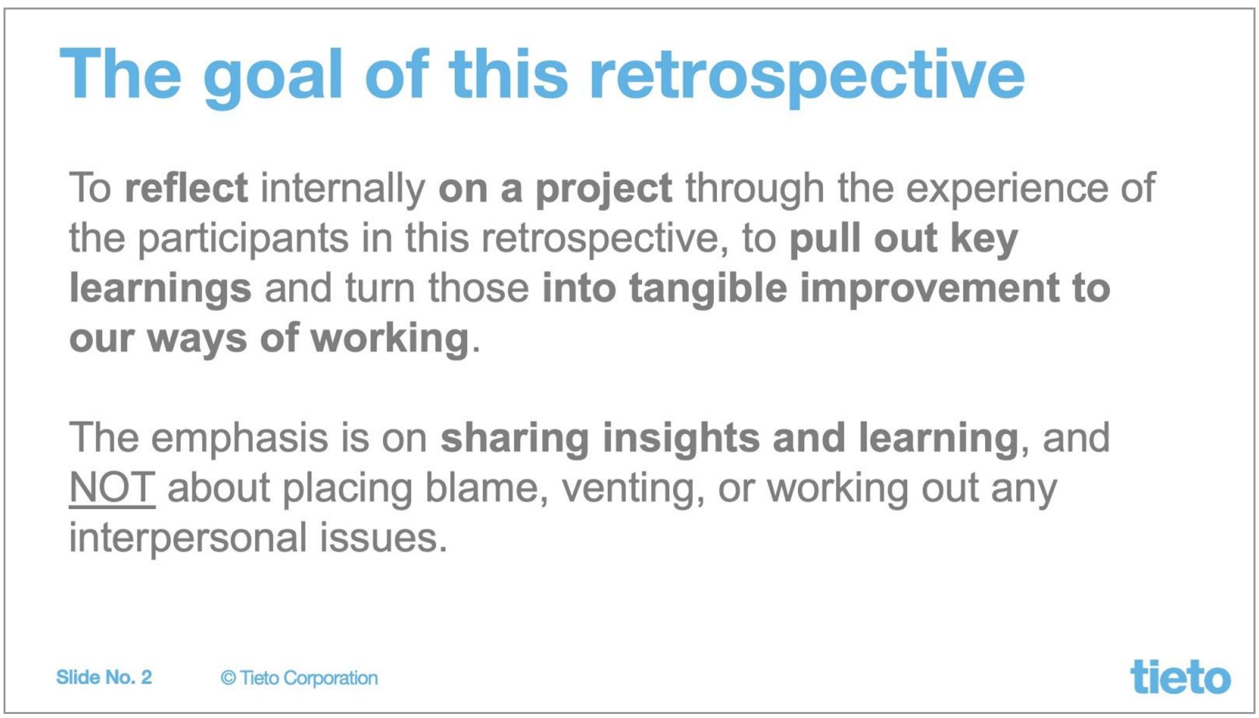


Figure 25-26. First slides from our Design retrospective template.

The third section of our design retrospective presentation template focuses on the actual retrospective session. The first slide uses a variation of the “4 Ls” -model (Atlassian, 2019). In our version of this model for running a retrospective there are three columns set up for everyone to see:

1. **Like**, for what did everyone like about the project
2. **Lack**, for what did the participants feel that was missing
3. **Learn**, for what did everyone learn

In this phase of the retrospective, each participant is asked to write at least one note to all of these columns in silence, without engaging into discussion about them or thinking out loud. The point of this was to ensure that the notes weren't influenced by others in the meeting. We also encouraged the participants to use their computers to write these notes down, as it made it easier for the facilitator of the retro to copy their answers to the presentation template.

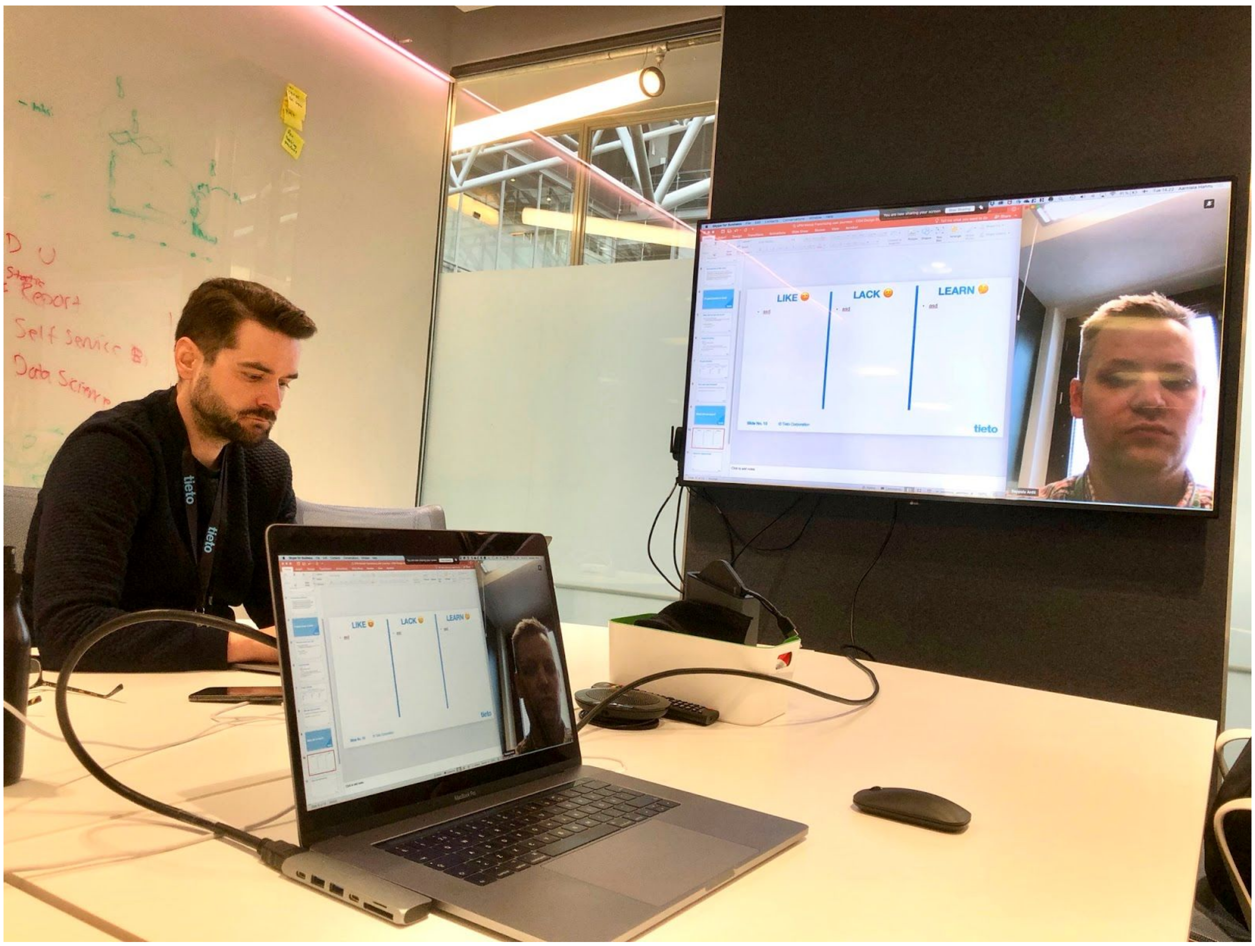
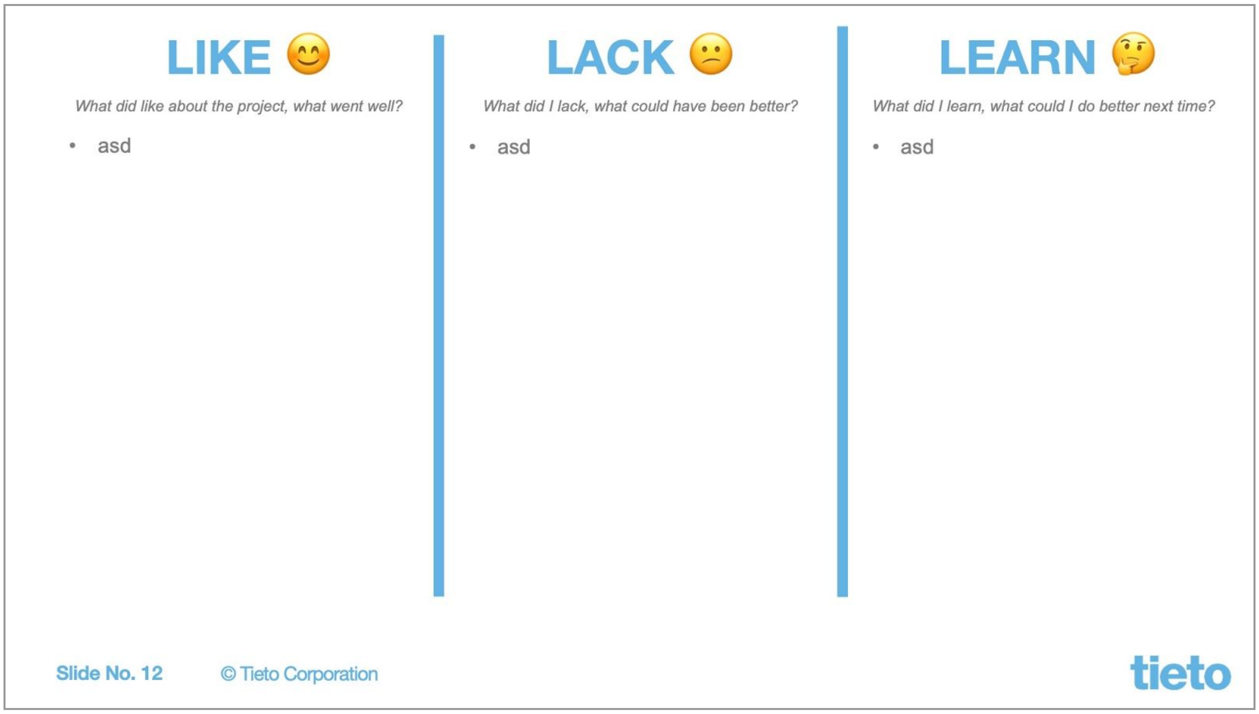


Figure 27. Project design retrospective in session. Participants are writing their notes down for the Like, Lack, Learn columns during the 3-minute silent period, with one stakeholder participating remotely.

After the three minute silent period, the facilitator asks everyone to share their notes and documents them to the appropriate columns of the presentation template for everyone to see, and the notes are gone through one-by-one together. After this, the participants are encouraged to engage in a freely flowing discussion about the notes and the project.

As the point of these retrospective sessions is to build mutual understanding between everyone participating in the retro and learn from each other, the facilitator should reserve enough time for this part, inviting everyone to freely have their say and encouraging people to listen carefully to each other. This is especially important if there are assumptions that this project was difficult for some of its stakeholders, or if there are many notes written under the “Lack” column.



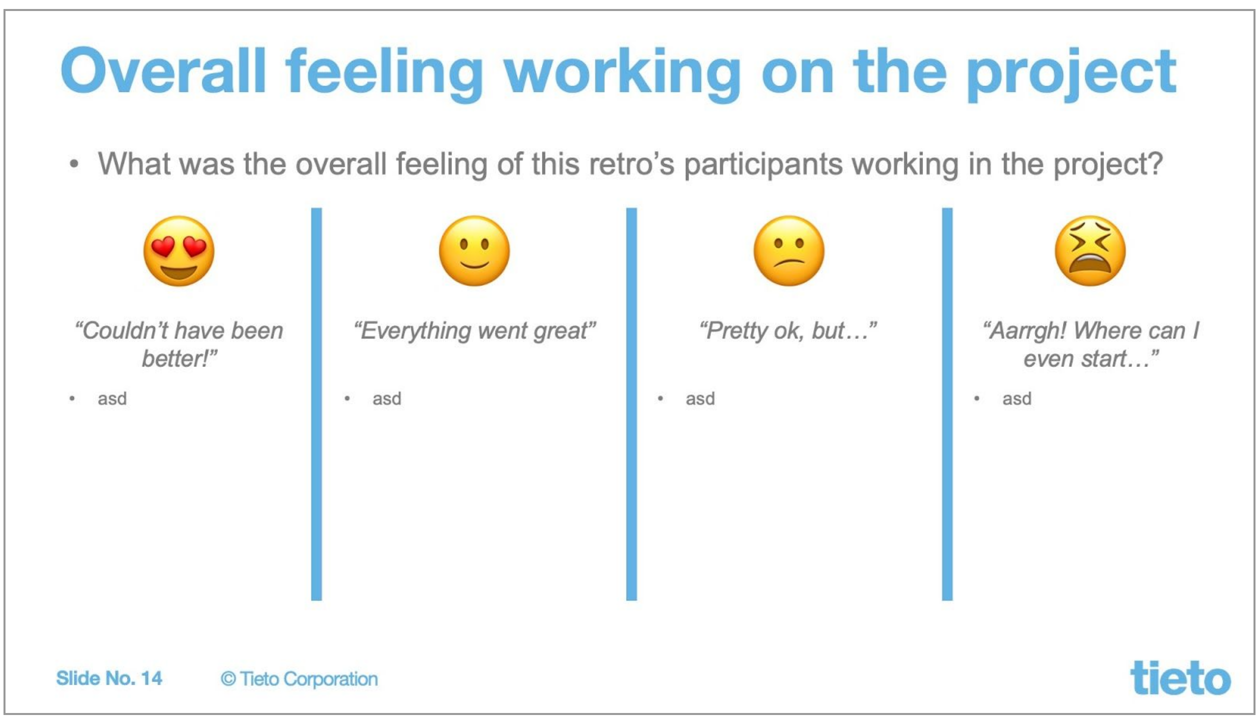


Figure 28-29. The most important slides of the actual retrospective part of the session. First the

slide with "Like", "Lack" and "Learn" columns, followed by a slide that documents everyone's overall feeling of the project.

After the discussion, the facilitator asks everyone to share one positive thought or comment about the project to end the meeting on a positive note. Next, the facilitator thanks everyone for participating and kindly asks other stakeholders to leave the session, leaving only the designers in the meeting. Then, the designer(s) are asked to rate different aspects of the project on a scale from 1 (lowest) to 4 (highest), using a set of questions like: *"How non-stressful the project was?"* (for 1 being really stressful, and 4 being not stressful at all for this question), *"What was the feeling of meaningfulness of the design work (in the project)?*" and *"What was the collaboration between the Design Studio and the client?"*.

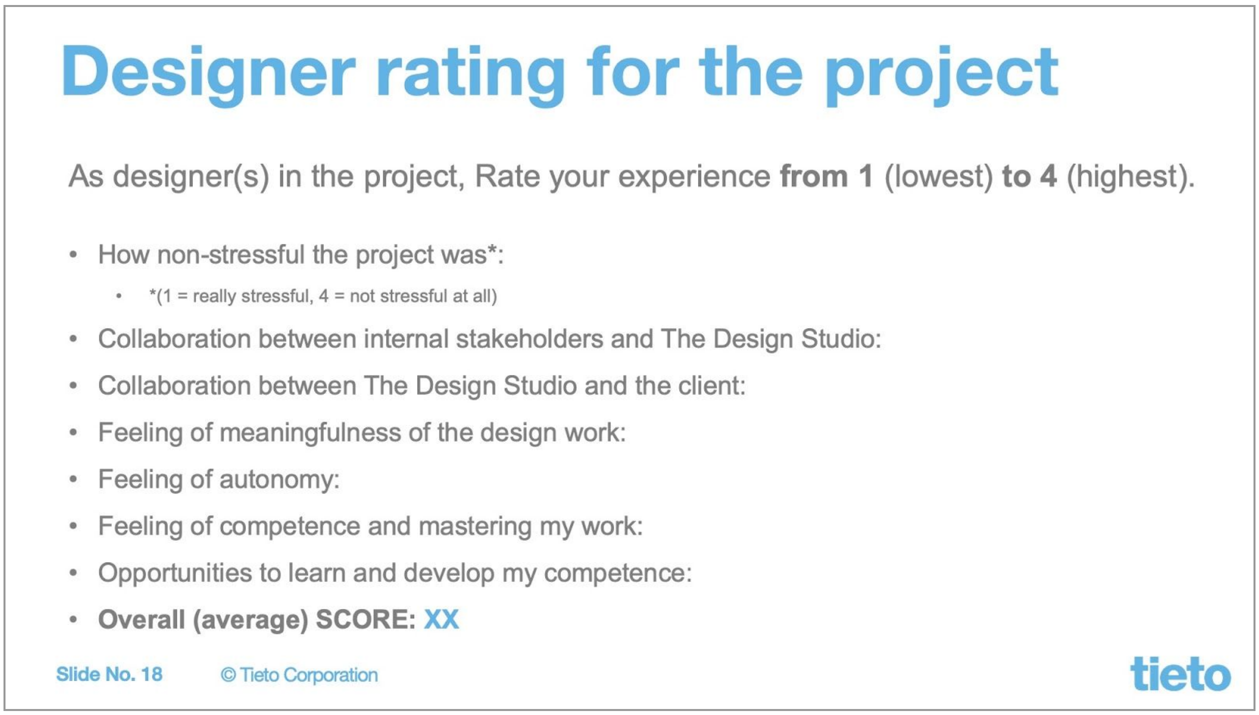


Figure 30. The "Designer rating for the project" is evaluated by the designers of the project without the presence of other stakeholders.

After receiving a rating for each of the questions by all of the designers, the sum of these ratings was divided by the number of these questions (seven in total) producing an overall score of X, being the average of the ratings that the designers had given. The resulting number was our **"Designer satisfaction rating"** that we gave to the project and added to our metrics tracking on the whiteboard and in the online spreadsheet.

Figure 31: Designers have had a design retrospective of a client project, and the facilitator has added a corresponding note to our whiteboard, listing the “Designer satisfaction rating” score calculated in this retro: ***3.4*** *of maximum 4.*

6 Research data & analysis

6.1 The value proposition of design in CEM

The outcome of the value proposition interviews were five value proposition canvases relevant to each of the five key stakeholder, or “actor” roles that I had specified. Filled with notes that we had outlined together with the interviewees, the canvases documented some of the jobs, pains and gains that these actors had in our organization.

To highlight the most important jobs, pains and gains our stakeholders had, I prioritized the notes related to these by **job importance**, **pain severity** and **gain relevance**. I also divided these notes into two categories:

1. **“Internal”**, for notes that were related to activities within our organization. E.g. team collaboration, resource management, etc.
2. **“External”**, for notes that were related to our clients or things outside of our organization, that we do not have direct control over.

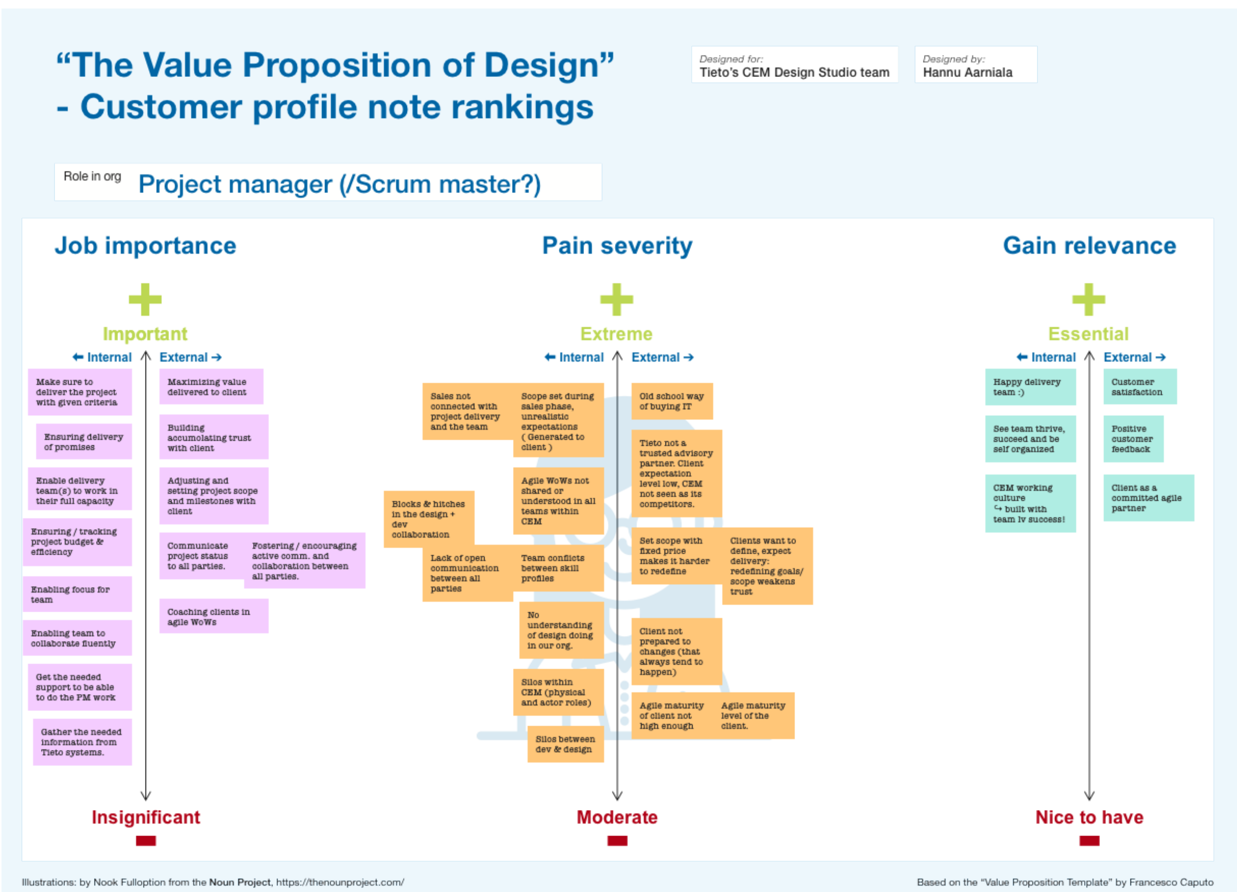


Figure 32. The jobs, pains and gains from the actor role of “Project manager” in CEM. Notes from two interviews prioritized and grouped.

This allowed me to see if notes had overap or similarities, and could some of the notes be combined into one or grouped under emerging themes. After prioritizing and grouping the notes, I examined the current service and product offering of The Design Studio, in an attempt to see did we address the jobs, pains and gains of these key stakeholders.

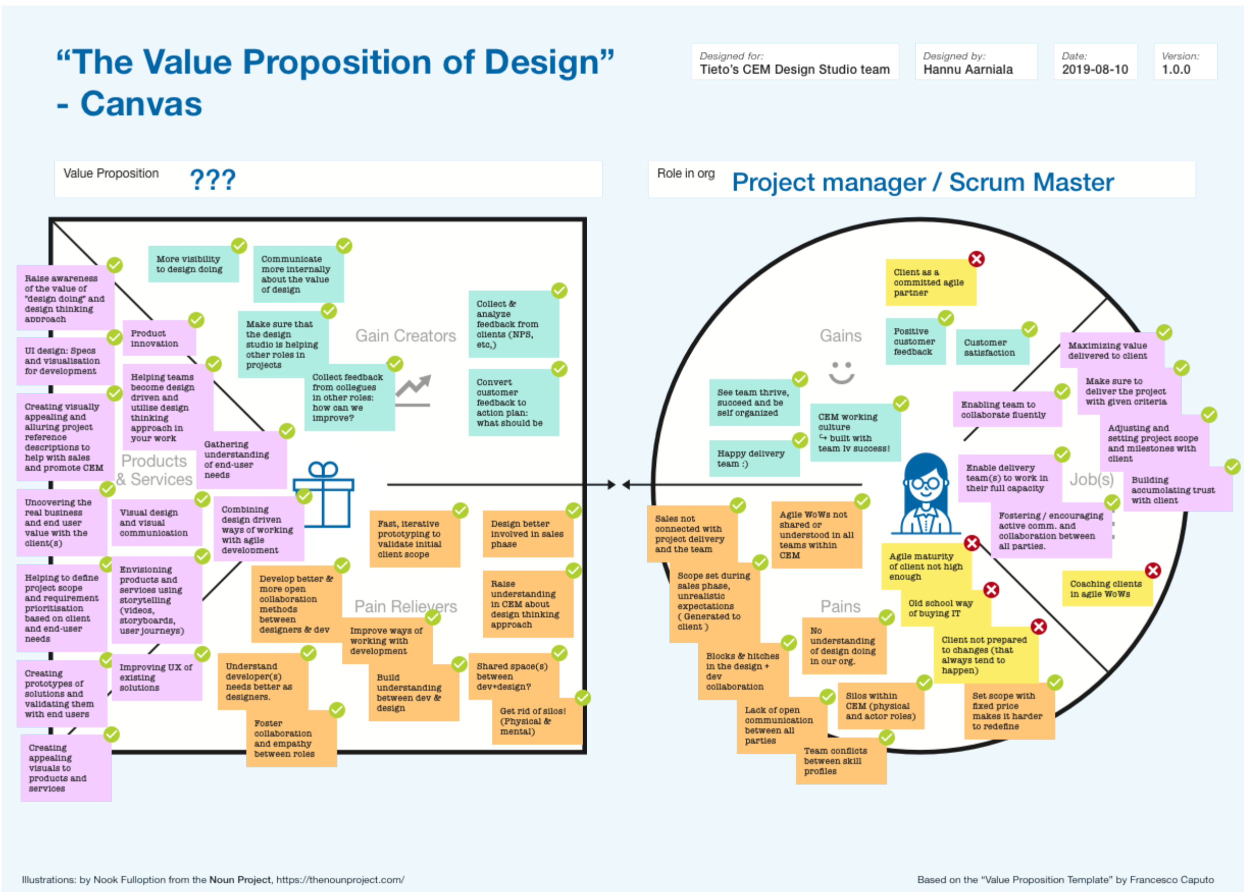


Figure 33. Example of one of the value prop canvases from the “Project manager” actor role. Red Xs mark those actor role jobs, pains and gains to which I couldn’t find a connection with our Design Studios current product and service offering.

It seemed that most of our Design Studios services could address the important jobs, create essential gains and alleviate extreme pains of these stakeholders. The ones that I couldn’t find a clear fit with were mostly notes related to **external** things, like the “*Agile maturity of our clients is low*” or *“Tieto not seen as a strategic partner (to its clients).”* These validated one of the key results we had identified: **increased external awareness of the value of design and belief in our design capabilities** could allow us to better address these pains.

The pains and gains in common with many of the actor roles seemed to deal with **collaboration and communication** across teams and roles in our organization. For instance, both physical and mental **silos** between different teams and stakeholders were mentioned in several notes, by different stakeholder roles. Then again, the team spirit, open communication and "sense of belonging" in our organization was commemorated in many of the "Gains" that were noted.

The lack of knowledge of The Design Studios full service offering in CEM surfaced from the notes, validating the one key issues we had already identified inhabiting us from being more design-driven as an organization. The Finnish design studio should continue collaborating more between different stakeholders and actors in the organization to raise awareness of the full value that design practice can offer. The Finnish Design Studio team could also try to be more proactive and communicate their product and service offering in a more simple manner within our organization.

In the future, the process of value proposition design could be utilized more by The Finnish Design Studio Team to better identify topics and issues on our transformation journey. My research validated that the current services we offer do meet most of the needs of our internal stakeholders, as long as the stakeholders are fully aware of their existence. Both internal communication within the organization and external communication to our clients is needed by us to better meet the needs of our internal stakeholders, and to provide the most value for our clients. We should continue defining, developing and testing the value proposition of our Design Studio's services.

6.2 The Design Studio key metrics

I tracked our metrics based on the key results we had defined from January to September 2019. At the end of June, we had a session with our team to review the metrics and to reassess their effectiveness in fulfilling our key results looking back on the first half of 2019.

Key performance indicator	January 2019	February 2019	March 2019	April 2019	May 2019	June 2019	TOTAL H1 2019
In how many CEM sales proposals have we been part of?	3	1	2	8	8	3	**25**
Amount of sales meetings where we have taken part	5	6	6	13	15	7	**52**
Number of meaningful conversations to	10	0	8	33	54	39	**144**

connect internally (in CEM)							
How many projects have held an internal design retrospective at the end of the project?	0	0	1	2	1	3	**8**
Designer satisfaction rating (Average, based on all retrospectives)	*N/A*	*N/A*	3,42	2,7	3,1	3,545	3,19125 (Total average)
CEM projects/sales cases we haven't been able to allocate a designer to (**Negative KPI**)	0	0	0	0	0	0	0
Number of offers that have "slipped through" without Design Studio contribution (**Negative KPI**)	0	0	2	0	0	0	0

Figure 34. Monthly sum of our notes tracking the key performance indicators from the first half of 2019.

6.2.1 Negative KPIs emphasize the negative

Looking at the data, at first it seemed apparent that the negative KPIs we had chosen were not perhaps defined well, as they had gathered almost no notes. The point of the first of the negative KPIs, titled *"Projects or sales cases we haven't been able to allocate a designer to",* was to keep track of occasions where we have had to decline staffing requests for designers for our organization. Although we didn't clearly have a resourcing problem in the Design Studio, it did again raise questions on how well are our services are known or utilized within our organization. Nevertheless, we had already identified this as an issue, and it didn't seem useful to keep track of this but to focus on the other KPIs.

The other negative KPI, titled *"Number of offers that have 'slipped through' without Design Studio contribution"* was related to our key result of **"Designers have an active role in CEM**

sales." The point of this KPI was to be aware of sales offers in our organization that were sent to clients without any utilization of our designers' capabilities or without the use of our "design-driven" sales presentation template we had created. This KPI proved difficult to track as we realized that many of our offers were still being sent without the Design Studio even hearing about them. Clearly our organization wasn't utilizing designers enough already in the sales phase. Although this insight validated one of the issues of being a design-driven organization, it didn't seem helpful to keep track of this for everyone to see on our whiteboard. We realized that we have to find other ways to make ourselves more utilized in the sales phase of our projects.

Additionally, we felt that having these negative KPIs visible to everyone wasn't encouraging to our team. We wanted everyone in our team to be as involved and engaged as possible to reach our key results, and to keep track of these activities on our whiteboard. As most of our designers were kept busy with their client and project responsibilities, we wanted the habit of writing these notes to be as easy and rewarding as possible. Our whiteboard should focus on the positive and be a visible testament of our transformation progress. The act of putting a note to the whiteboard should feel like an accomplishment to our designers, rather than a testament of our organization's shortcomings.

Also, we had other sales-related KPIs that were tracking this same key result of designers being utilized more in the sales phase of client projects. Thus we decided to stop tracking these negative KPIs.

6.2.2 Our other KPIs show promise of change

The rest of our KPIs seemed to tell a more positive story of our transformation. The number of notes indicating actions had increased on all other rows on our whiteboard.

KPI	Jan	Feb	March	April	May	June	July	Aug	Sept	TOTAL
CEM sales proposals	3	1	2	**8**	**8**	3	1	5	**8**	**39**
Sales meetings	5	6	6	13	**15**	7	1	9	3	**65**
Meaningful conversations with CEMians	10	0	8	33	**54**	35	2	21	27	**190**
Design retrospectives	0	0	1	2	1	**3**	0	1	0	**8**

Designer satisfaction rating	*N/A*	*N/A*	3.42	2.7	3.1	3.545	*N/A*	2.3	*N/A*	**15.065**

Figure 35. Our KPIs from January to September 2019. The peak numbers are in blue.

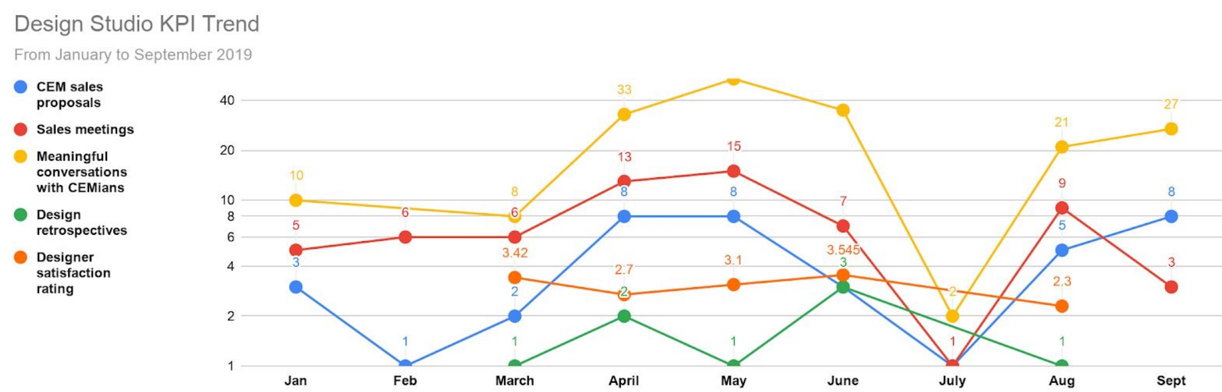


Figure 36. Our KPI trend chart. The chart visibly slumped in July, as most of us in the Design Studio team were on summer holiday.

While analysing this data, it was important to keep in mind that our team had to try to accomplish and track these activities while at the same time focusing on our primary responsibilities in client projects. This for instance explains why the activities dropped to almost zero in July, as most of our team was on summer holiday, including myself.

It also might be that our key results weren't defined well enough to start with. In the *Objectives and Key Results* framework, a key result should be concretely measurable so that in the end you can objectively say if it has been achieved or not (Doerr, 2018). Most of our key results were defined more like objectives or intermittent goals that we aspired to achieve in the design team in order to achieve our main goal of becoming more design-driven. Our key results could be more useful if we tied them better to our key metrics.

Initial key result	**Suggestion for more clearly defined key result, tied to our KPIs**
Designers have an active role in CEM sales	Percentage of sales cases that have design work in them increased yearly by 20%
Strong connections to different CEM teams and Business Units	Meaningful interactions with internal stakeholders outside of our team do not drop under 10 per month

Designers feel empowered and are able to operate in their full capacity	The average designer satisfaction rating for the whole design studio team increased by 0.2 points yearly

Figure 37. Table of the initial key results that we wanted to achieve and suggestions for defining them more clearly.

Looking at the data we had gathered, had we reached the key results we had set for our team? It was hard to tell this objectively, at least based solely on this data. Perhaps this wasn't a long enough period to track to get enough data to formulate deeper insights? Perhaps not everyone in the team always remembered to make note of some of the activities, even if they had the time? To answer these questions, and to weigh the full impact of these actions, more qualitative research should be done in the future.

6.3 Design retrospectives & the designer satisfaction rating

All in all, we held a total of eight retrospectives in our team during this period from March to September, tracking also our designer satisfaction rating. This is a satisfactory number taking into account that this is a new practice for our design team that we aspire to do, in addition to our other responsibilities.

It is also clear that getting the most value out of this practice requires more research, development and reiterations. Having the first version of the design retro template in use for half a year now, I have already gotten some valuable feedback to improve it from my teammates.

Some pointed out that while the retrospective template is well documented and thorough, they didn't always have time to go through all of the slides in a one hour meeting. Perhaps another, more brief and simple version of the template should be made? This might work better also for designers embedded in longer, ongoing client projects that do not necessarily have only one "design phase" that would have a clear beginning and an end. A few of our designers are in this kind of project as part of an agile delivery team, and started to hold design retrospectives after their project finished an agile development cycle. As these designers are familiar with the practice, a template that has only the retrospective part could be more of use to them. These designers also had insightful comments on the "Designer Rating" survey part of the presentation.

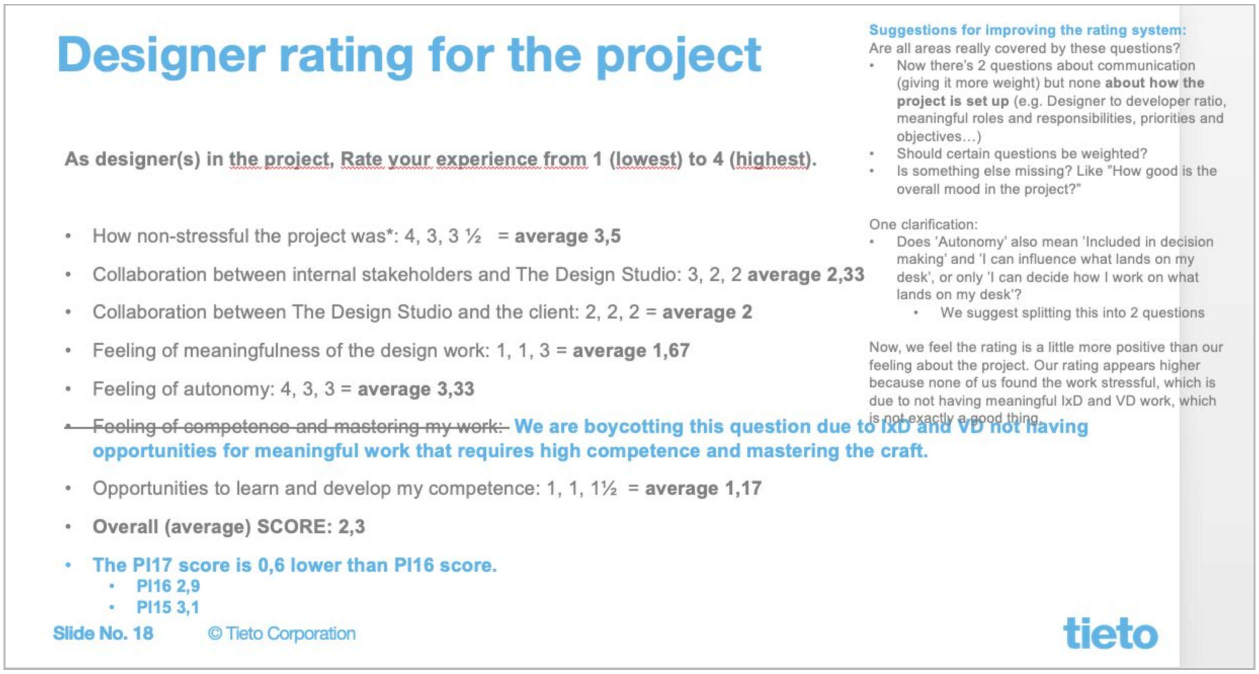


Figure 38. Designers embedded in an ongoing agile project held multiple retrospectives using the template, and provided insightful feedback to the "Designer Rating" survey part.

Also taking their feedback into account, the designer satisfaction rating survey could be calculated in a more lightweight way, and perhaps not always even tied to the design retrospective. Even though I shared the template with clear instructions on how to hold these retrospectives, not everyone who held a retro remembered to even answer the questions at the end of the presentation, which affected the amount of data we were able to collect to calculate the designer satisfaction rating and evaluate our progress.

Separating the survey from the design retrospective session would make it easier to further develop the survey, to facilitate the retrospectives, and to get more data from all of our designers,including those who do not have time to focus on facilitating a retro due to their project responsibilities. Getting all of our designers' feedback collected through the survey is important to better make sense of our situation, and tell us if have we reached our key result of *"Designers feel empowered and are able to operate in their full capacity."*

8 Results & Conclusions

Through my research and design process, I aimed to validate some of the issues that we had discovered and defined with our Design Studio team, so that we could help our organization in its transformation to be more design-driven and to better utilize the full potential of our Design Studio team's services. During this process, I also attempted to better understand what being more "design-driven" really means, both for our team and to our organization.

This work resulted in a set of initiatives, actions and processes that we experimented with in our team. I focused on designing and developing one of these initiatives further and analyzed our progress using the performance indicators that we developed during this process.

My three key insights from this work are the following:

1. **It's not a sprint but a marathon**. Transformation takes a lot of effort and resources, on both a strategic and operational level. To make steady progress, organizations have to know where to focus their scarce resources.
2. **You are what you measure**. To better identify where the transformation resources should be targeted, teams in organizations should set research-based goals that are periodically reviewed and redefined, based on the data.
3. **Be the change that you wish to see in your organization.** Organizations need a clear vision and a common goal that is shared by everyone, from higher management to teams and individual people spending most of their time on day-to-day operations. Yet true transformation can only be achieved if these individuals have the time and energy to start owning this change themselves, thus leading others around them by example.

8.1 It's not a sprint, but a marathon

Attempting to transform an organization is truly a wicked problem that requires a lot of effort and can take years.

This can be achieved through systematic utilization of service design methods, as suggested by Koivisto et al. (2019). In their transformation framework, they group effective actions to drive transformation into four categories, varying in degree of complexity and the effort needed to change them:

1. **Physical environments & events**, like co-creation spaces or client workshops which are quite easy and effortless to set up, modify and organize.
2. **Methods and processes**, which are quite complex to root into an organization's daily practice, but don't usually require a lot of effort to learn or understand.
3. **Roles & organisation,** which take a lot of effort to redefine as these are often firmly rooted in the organisational structures and operational culture of an organization.
4. **Knowledge & competence,** which can be almost impossible to develop en masse in organisations, as it requires a lot of time and energy from individuals and their motivation

to do this rarely comes from the top down. It can be more practical and take less resources for organizations to hire people with related competence, than to try to guide and motivate them to acquire it.

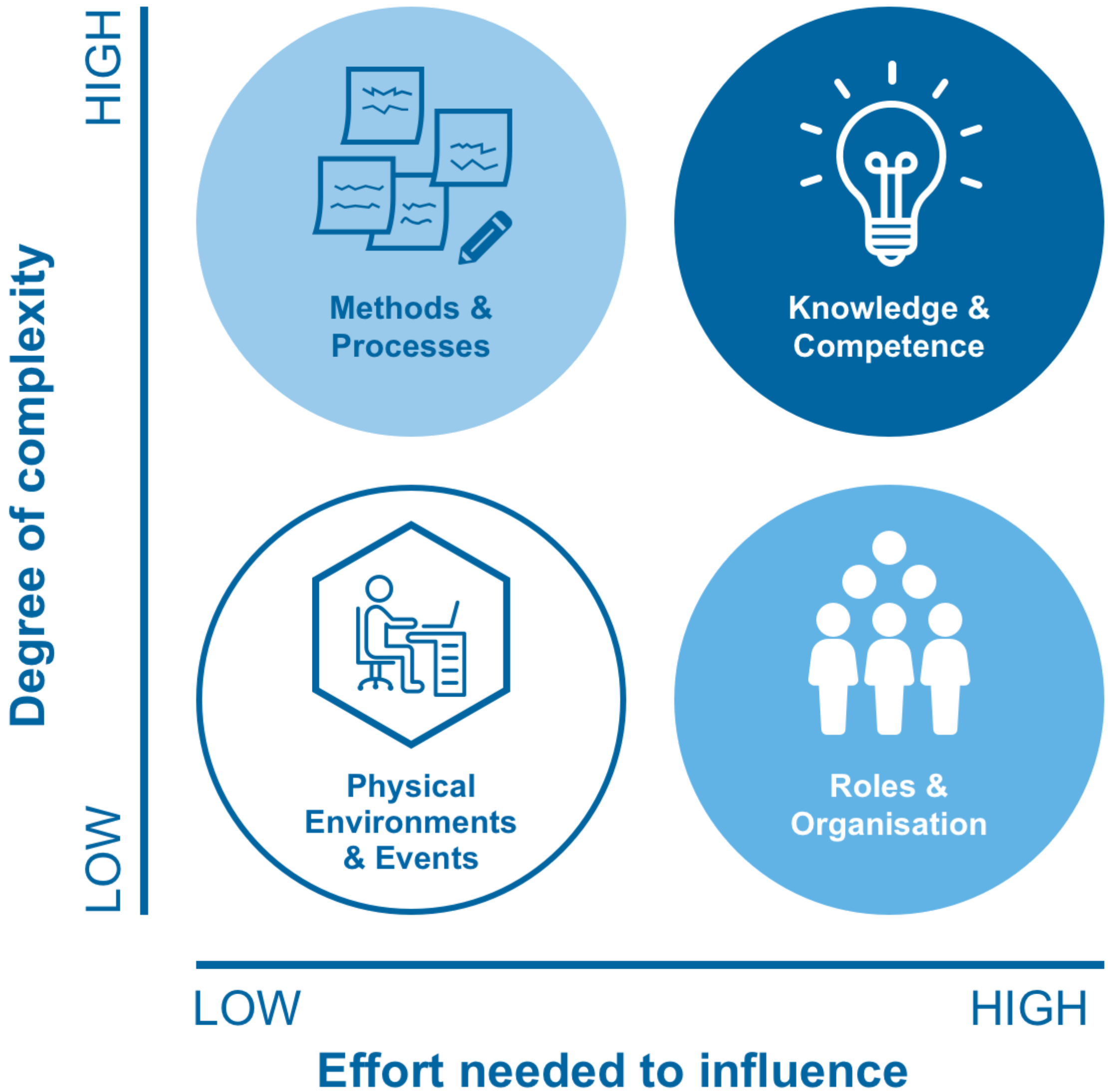


Figure 39. Different areas need different types of effort in order to utilize service design to drive transformation (Adopted from Koivisto et al. 2019).

The point that this transformation framework highlights is that all of the above activities are needed in order to achieve true and long-lasting change. This might happen faster with smaller organisations like startups, where there are less roles, methods and processes to manage. But in larger organizations, where the amount of possible things in need of change are multiplied and increased in complexity, all of these spaces, tools, practices and structures become exponentially harder to change. The effort this process takes in large organisations is substantially more resource- and time-consuming.

Yet change, however long it takes, is possible if an organisation truly commits to the effort and allocates resources to all of these four different focus areas, both on a strategic and on a practical, day-to-day operations level. This is easier said than done, as most organizations have to carefully balance the investment of their resources between transformation efforts and running a healthy and growing business.

Organizations have to ensure that they don’t hit the “runner’s wall” in their transformation efforts and freeze before the finish line, but keep the right pace up constantly in the race to become more design-driven.

8.2 You are what you measure

Through my research, I have come to the conclusion that to achieve true transformation, it can be easier for organizations to start with smaller steps, rather than attempt to run at full speed towards their goal, especially since long-term goals are becoming harder and harder to define in our ever more complex world.

Yet we cannot be certain if any progress has been made at all if we don’t set intermittent goals and milestones that are clearly defined and understood by everyone, and constantly update and validate them through careful research and analysis.

Similar to efforts that individual people have to achieve personal growth, it is important for organizations to first analyze the current situation and get to “know thyself”. As every organisation is different, every transformation effort has to be designed specifically for that organization. However, there are similarities in transformation journeys to become more design-driven, and these journeys can be categorized into five distinct phases (Koivisto et al. 2019):

1. **Awakening,** a phase in which an organization first starts to take interest in service design.
2. **Experimentation**, where the organization starts experimenting with service design projects, either running them on their own or purchasing them from an external agency
3. **Cultivation**, in which an organisation starts to invest in service design by hiring designers and establishing an internal design team
4. **Propagation**, in which the utilisation of service design in the organisation is intensified
5. **Stabilisation**, in which service design can be seen as a part of an organization's culture and is a habitual practice throughout the organization

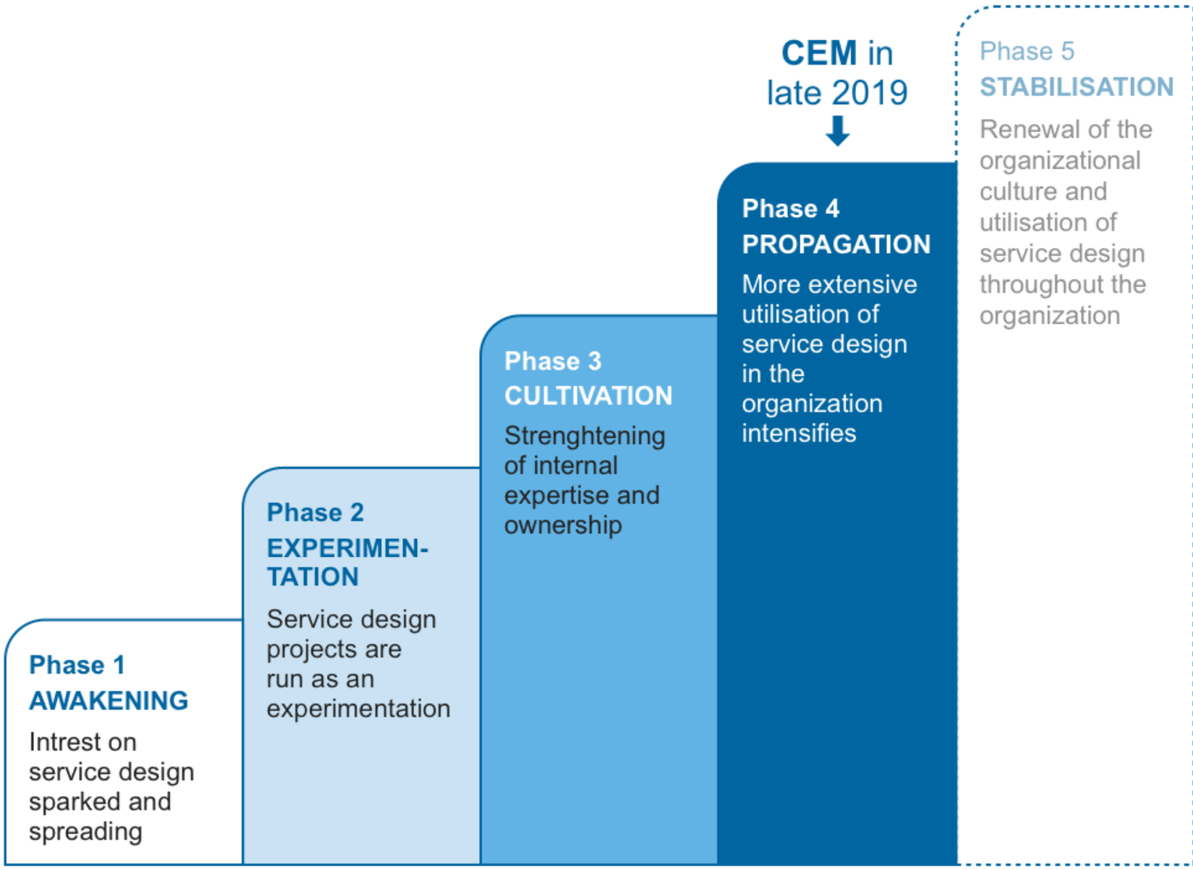


Figure 40. The five phases of design-driven organizational transformation journeys (Adopted from Koivisto et al. 2019)

Through our initiative of developing **"Business impact with Design and Advisory"** we have identified issues in our transformation journey that tell us Tieto's CEM business unit is currently in the "propagation" phase of the journey, as explained by Koivisto et al. (2019):

- The service design competence and understanding of its value in the organization are growing
- Management is invested in a more thorough utilisation of service design practice
- The design team is growing
- The amount of projects including service design is increasing
- The organization is balancing with growing demand for service design and its current resources
- The structures and culture of the organization are beginning to renew

Looking back at our progress, we can also identify that design maturity, at least in parts of our organization, has increased during this year through the goals and initiatives that we defined.

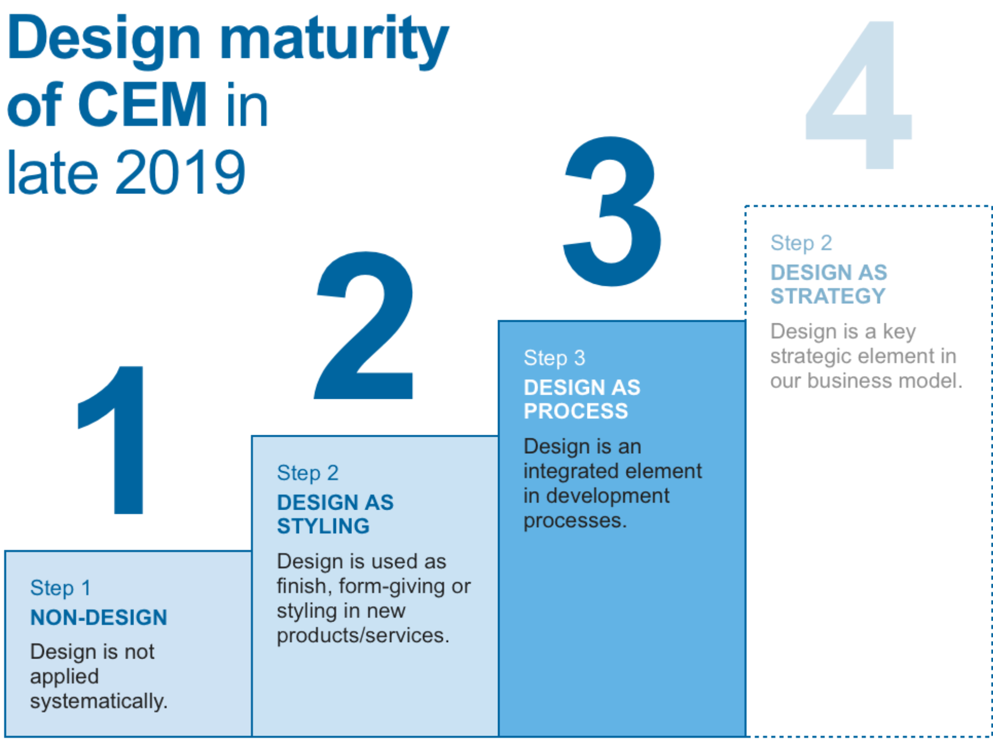


Figure 41. The level of design maturity in our organization at the end of 2019.

It is quite typical that in this phase the organization is undergoing a transformation process to renew its structures and operational culture (Koivisto et al. 2019), which is what is currently happening in CEM. There are similarities between the initiatives that we defined in the Design Studio and a list of activities that Koivisto et al. (2019) suggest for organizations to start doing to keep up the pace on their transformation journey:

- Try to ensure that service design is taken into account from the beginning in internal development investments
- Engage with internal stakeholders and include them in various service design projects, allowing them to internalize the value of service design methods and processes
- Execute smaller scale transformation projects that challenge the organization's current practices and norms
- Ensure that managers and project leads have a thorough understanding of service design practice, and try to commit them to utilising it more
- Map out the current design process in the organization and analyze it systematically

Reflecting on this list, we can try to develop our key metrics further as we continue on our transformation journey.

The metrics that teams or organizations choose to keep tabs on highlight what they see as being valuable. However, these measures should be readjusted and redefined in steady intervals to make sure they are helping to keep the right pace up.

8.3 Be the change that you wish to see in your organization

“Culture eats strategy for breakfast”, as the famous phrase says.

Transformation cannot be achieved without a clear vision and coherent strategy from the organization’s leadership, but the people who actually drive the change are the individuals within the organization. In the end, the success of a transformation is dependant on these individuals’ excitement and commitment to this change, no matter if the individuals are managers, designers or other people within the organization (Koivisto et al. 2019).

One of the challenges of becoming a design-driven or “teal” organization is to create a shared understanding between all of the organization's stakeholders of what this actually means, both on a theoretical and on a more concrete level. How do the habits and actions of the people in the organization reflect this strategy in their day-to-day work? When “push comes to shove,” how do these individuals react? How do the existing structures, spaces, processes and culture of an organization inhibit people from changing how they have learned to operate?

In tough and complex situations, where teams are under pressure to achieve results to prove their value, it is safer and easier to fall back on old habits and familiar ways of working than to attempt to challenge the norm. This is familiar to all of us who have ever tried to learn something new and apply it outside of our comfort zone: it can be truly exhausting. This highlights why investing resources are needed to empower the people of the organization to keep focusing on transformation and strive to do better. If there is no visible change in the processes, structures, roles and competences in the organisation, the stakeholders in the organization can become disillusioned even if they agree with and firmly believe in the strategic goals of the transformation. This can lead to a state of operational cognitive dissonance, where it becomes hard for teams to objectively evaluate the actual manners in which they operate, no matter how unified they are in understanding the mission and vision of an organization, and no matter how clearly it is communicated.

True change cannot happen if the pressure or demand for it comes only from outside of your team or from above in the chain of command. Rather than attempting to change others by directive, a more effective approach is to focus on your own actions and try to lead by example. This is how truly mature individuals and organizations act.

With thoughtful effort and focus, these actions can change from being just reactive to being more proactive. It is empowering to realize that we possess the ability to change the course of things, and acting this way can set an encouraging example to others. Although actions speak louder than words, one cannot assume that those around us will notice the effort, unless you successfully communicate the issues you identify and show to others how you are attempting to solve them. Measuring and analysing the impact of these actions can create objective evidence, which makes it easier to create a shared understanding and encourage others around you to act.

The Finnish Design Studio team of CEM has now taken the first steps on our transformation marathon. But real, long-lasting progress in an organizational transformation cannot happen unless it is done by more than one team, in more than one of the four areas outlined in the transformation framework (Koivisto et al. 2019). The Finnish Design Studio team of CEM cannot do this on our own. We have to keep building stronger relationships between other teams and tear down both our operational and physical silos together, to propagate this transformation throughout our organisation. We also need to keep measuring and defining more carefully which of our actions truly matter as our journey continues. If we don't have the resources or energy to do this, we will "hit the wall" before going the distance on our race to become design-driven.

Figure 42. The journey continues. The Finnish Design Studio team working together with our Marketing Science team to develop a customer-centric cooperation framework using service design methods, in November of 2019.

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Appendices

Appendix 1. Field guide for the value proposition in-depth interviews

Interview field guide

About the value proposition of design to different stakeholders in CEM (Tieto)

1. Introduction

(fill beforehand)

Place and time of the interview

Place: Tieto Keilaniemi Office, Espoo
Time: [date]

The goal of the interview

To study the **value proposition of design work** that the CEM design studio offers to our clients + internally in CEM as a supporting function. To **validate the hypotheses** of *[interviewee role]*'s **jobs to be done, pains and gains,** with the value map to see **the fit that the design doing can offer** to relieve those jobs and pains, together with the interviewee. Are the supposed jobs, pains & gains true? And which of these are the most important ones to the stakeholder interviewed.

Participant overview

Introduce yourself and why are we doing this. Confirm basic data about the interviewee to kick off the interview easy (3-5 min.)

Interviewer

Name: Hannu Aarniala
Job title: Interaction designer, CEM Design Studio, Tieto Oy
Role: writing thesis for Masters degree in service design, studying the value proposition of design in our organization.

Interviewee

Name: XXXXX

Job Title: XXXXX
Role in the company: XXXXX
How long has worked in the role: XXXXX

2. Jobs to be done

Ask more specific questions about the role of the interviewee at the organisation, and what does he/she need to get done (15-20 min). Remember to ask **"why"** several times until you really understand the actors jobs to be done.

What is the most important responsibility you have in your role as a XXXXX at CEM?
Answer xxxxx.

What expectations do other teams or colleagues in CEM have for you?
Answer xxxxx.

What do you expect from other teams or from your colleagues in CEM? What do you need them to do to help you?
Answer xxxxx.

What do you do to make sure that you've helped your colleagues or clients in the most effective way? How do you verify that?
Answer xxxxx.

What are some of the typical problems you have to solve in your role? How do you usually solve them?
Answer xxxxx.

3. Pains

Ask questions about the frustrations and annoyances that the interviewee has to face in their role (7-10 min.)

What are some of the biggest challenges or frustrations or concerns that you have had, or have currently in your role?
Answer xxxxx.

What are some of the biggest risks that you fear might come true? How do you try to mitigate them?
Answer xxxxx.

What would need to happen to make you feel that you've let your colleagues or client down? What do you do to prevent that?
Answer xxxxx.

4. Gains

Ask questions about the "wants" of the interviewees. What would make them happy? What are the outcomes they hope to get? How do they measure & verify the success of an particular "gain"? (7-10 min.)

What goals do you have in your role? Do these goals change depending on the time or the context?
Answer xxxxx.

In what ways utilising design in your work or projects helps you to create more value?
Answer xxxxx.

Regarding design work, what kind of quality levels do you expect from it? What would you wish for more, and what for less from it?
Answer xxxxx.

How do you define success (in your role)? What do you need to make that happen?
Answer xxxxx.

If you would have power to do it (like infinite budget and resources), what would you change first in CEM?
Answer xxxxx.

5. Filling the canvas together

Present the empty VP canvas to the interviewee and explain all the fields. Fill the canvas with the interviewee (15-20 min.)

- Show the interviewee the empty value proposition canvas
- Do a very short pitch about the solution, and go through the overview of the canvas (Role segment: Jobs, Pains, Gains; Value map: Services, Pain relieves, Gain creators) in 3-5 min
- Let the interviewee study the value proposition in peace
- If no dialogue opens up or comments surface, ask specific questions about each area of the canvas or even specific notes.
- Give this stage time and discussion to move freely! At this point the dialogue is usually opened up revealing interesting and perhaps even surprising comments.

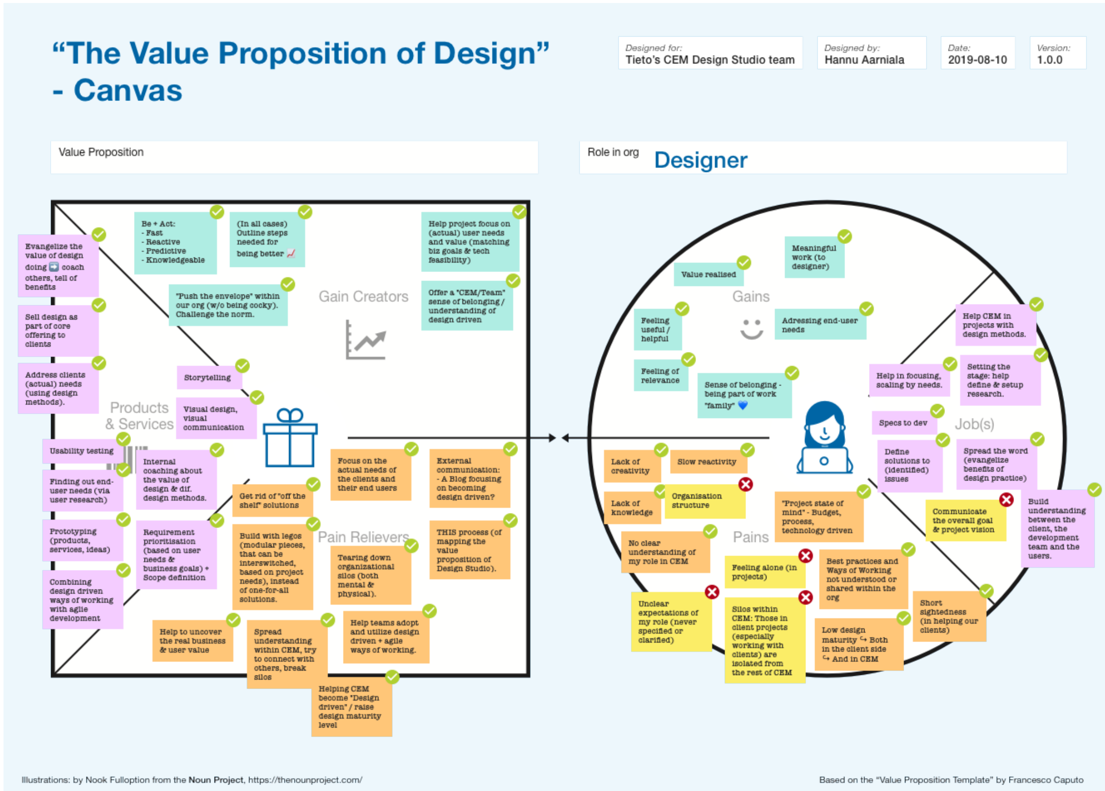
- Make sure that the interviewee fills the empty canvas with sticky notes: give him notes and a pen.

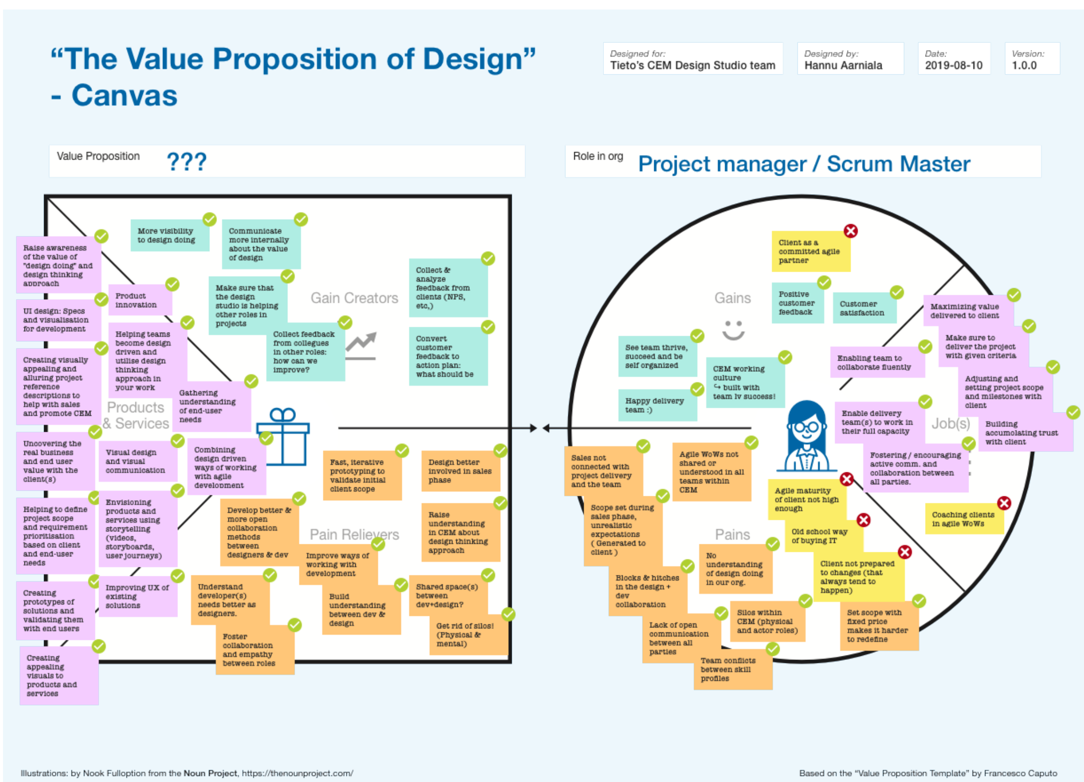
6. Outro & Wrap up

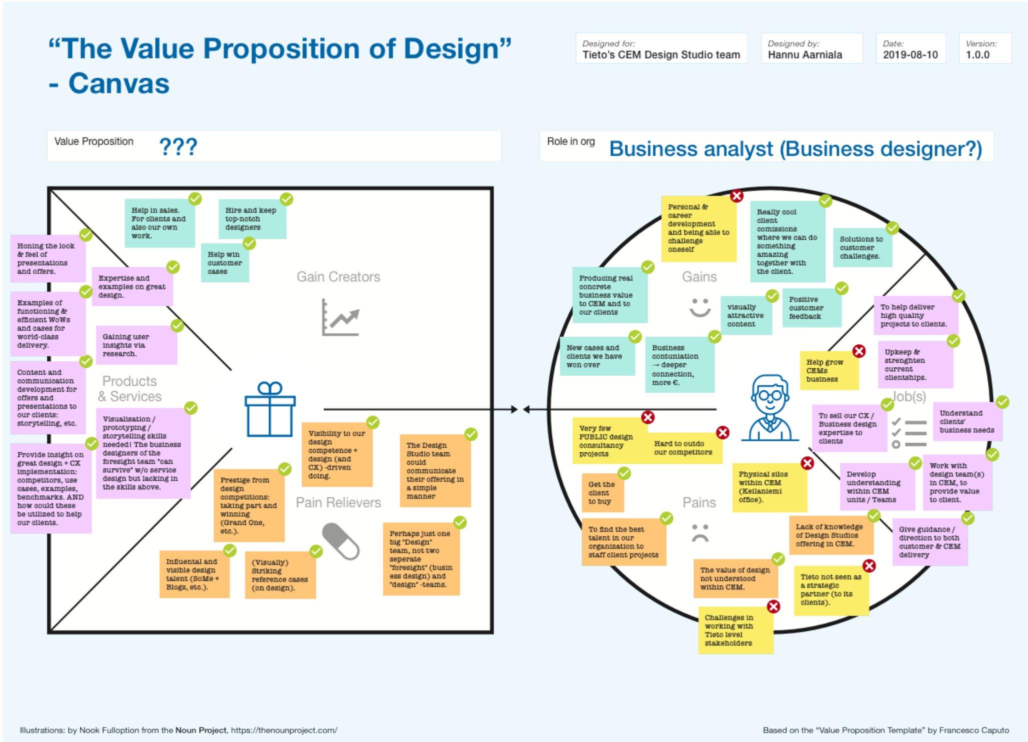
- Ask the interviewee: *"Is there anything you'd like know more about or ask from me at this point?*". Leave some time for possible answer or further dialogue.
- Thank the Interviewee for their time, say goodbyes and end the interview.

Thank you for the interview!

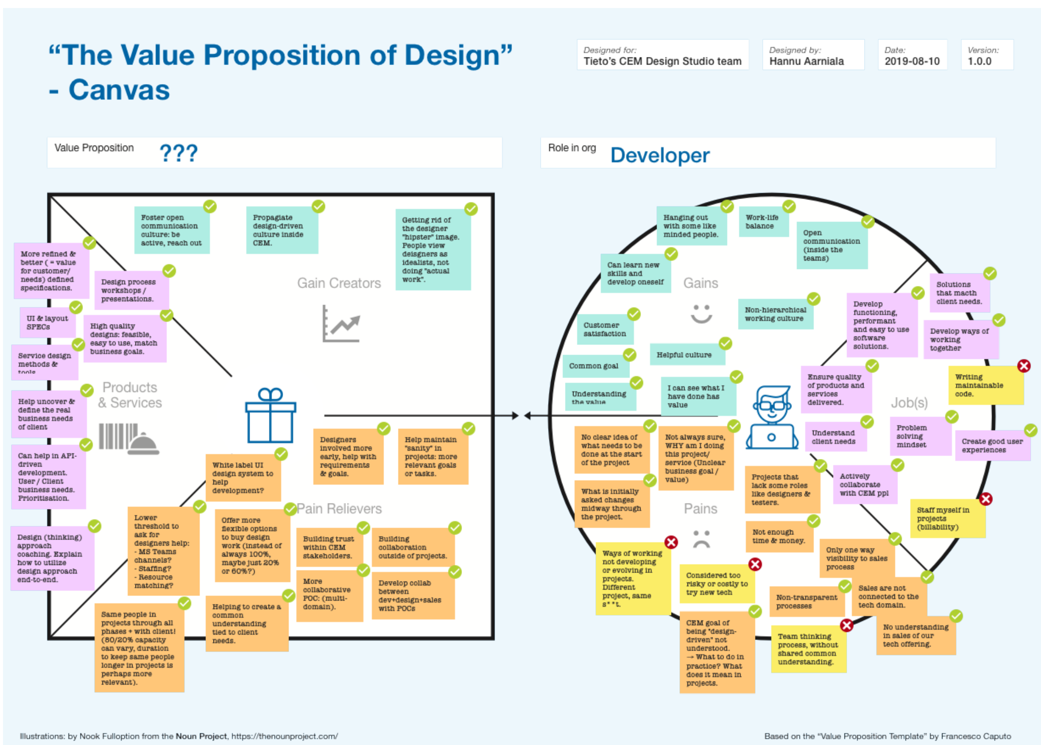
Appendix 2. “The Value Proposotion of Design (in CEM)” -canvases.



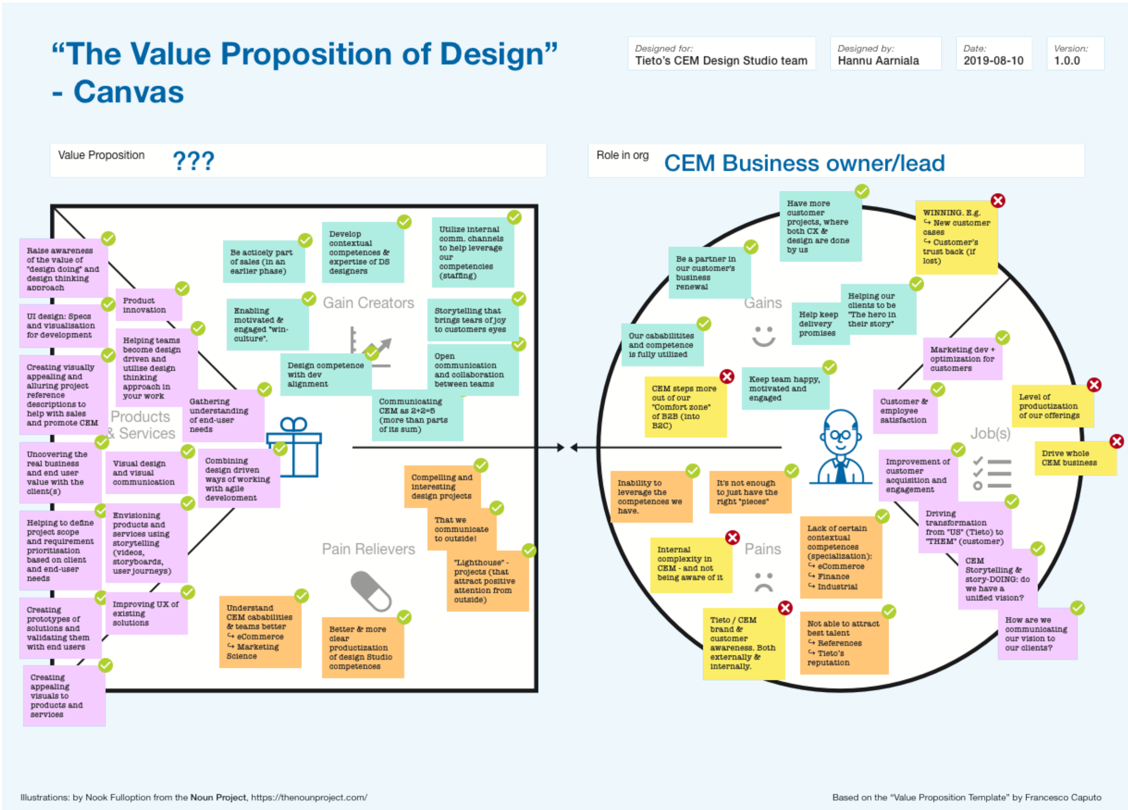




"The Value Proposition of Design" - Canvas
Designed for: Tieto's CEM Design Studio team
Designed by: Hannu Aarniala
Date: 2019-08-10
Version: 1.0.0
Value Proposition ???
Role in org Business analyst (Business designer?)
Gain Creators
Help in sales. For clients and also our own work.
Hire and keep top-notch designers
Help win customer cases
Products & Services
Honing the look & feel of presentations and offers.
Expertise and examples on great design.
Examples of functioning & efficient WoWs and cases for world-class delivery.
Gaining user insights via research.
Content and communication development for offers and presentations to our clients: storytelling, etc.
Visualisation / prototyping / storytelling skills needed! The business designers of the foresight team "can survive" w/o service design but lacking in the skills above.
Provide insight on great design + CX implementation: competitors, use cases, examples, benchmarks. AND how could these be utilized to help our clients.
Pain Relievers
Visibility to our design competence + design (and CX) -driven doing.
The Design Studio team could communicate their offering in a simple manner
Prestige from design competitions: taking part and winning (Grand One, etc.).
Influental and visible design talent (SoMe + Blogs, etc.).
(Visually) Striking reference cases (on design).
Perhaps just one big "Design" team, not two seperate "foresight" (business design) and "design" -teams.
Gains
Personal & career development and being able to challenge oneself
Really cool client comissions where we can do something amazing together with the client.
Solutions to customer challenges.
Producing real concrete business value to CEM and to our clients
visually attractive content
Positive customer feedback
New cases and clients we have won over
Business contuniation → deeper connection, more €.
Job(s)
To help deliver high quality projects to clients.
Help grow CEMs business
Upkeep & strenghten current clientships.
To sell our CX / Business design expertise to clients
Understand clients' business needs
Develop understanding within CEM units / Teams
Work with design team(s) in CEM, to provide value to client.
Give guidance / direction to both customer & CEM delivery
Pains
Very few PUBLIC design consultancy projects
Hard to outdo our competitors
Get the client to buy
Physical silos within CEM (Keilaniemi office).
To find the best talent in our organization to staff client projects
Lack of knowledge of Design Studios offering in CEM.
The value of design not understood within CEM.
Tieto not seen as a strategic partner (to its clients).
Challenges in working with Tieto level stakeholders
Illustrations: by Nook Fulloption from the Noun Project, https://thenounproject.com/
Based on the "Value Proposition Template" by Francesco Caputo



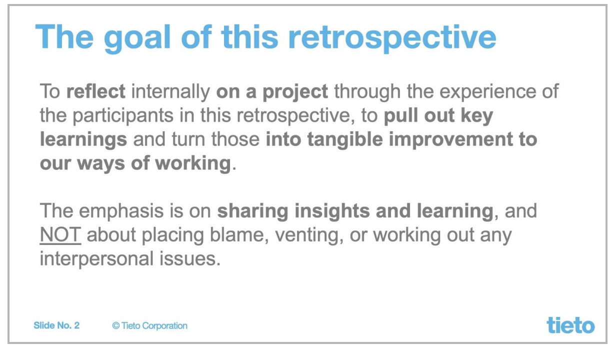
"The Value Proposition of Design" - Canvas
Designed for: Tieto's CEM Design Studio team
Designed by: Hannu Aarniala
Date: 2019-08-10
Version: 1.0.0
Value Proposition ???
Role in org Developer
Gain Creators
Foster open communication culture: be active, reach out
Propagiate design-driven culture inside CEM.
Getting rid of the designer "hipster" image. People view deisgners as idealists, not doing "actual work".
Products & Services
More refined & better (= value for customer/ needs) defined specifications.
Design process workshops / presentations.
UI & layout SPECs
High quality designs: feasible, easy to use, match business goals.
Service design methods & tools
Help uncover & define the real business needs of client
Can help in API-driven development. User / Client business needs. Prioritisation.
Design (thinking) approach coaching. Explain how to utilize design approach end-to-end.
Pain Relievers
Designers involved more early, help with requirements & goals.
Help maintain "sanity" in projects: more relevant goals or tasks.
White label UI design system to help development?
Lower threshold to ask for designers help: - MS Teams channels? - Staffing? - Resource matching?
Offer more flexible options to buy design work (instead of always 100%, maybe just 20% or 60%?)
Building trust within CEM stakeholders.
Building collaboration outside of projects.
More collaborative POC: (multi-domain).
Develop collab between dev+design+sales with POCs
Same people in projects through all phases + with client! (80/20% capacity can vary, duration to keep same people longer in projects is perhaps more relevant).
Helping to create a common understanding tied to client needs.
Gains
Hanging out with some like minded people.
Work-life balance
Open communication (inside the teams)
Can learn new skills and develop oneself
Customer satisfaction
Non-hierarchical working culture
Helpful culture
Common goal
Understanding the value
I can see what I have done has value
Job(s)
Solutions that macth client needs.
Develop functioning, performant and easy to use software solutions.
Develop ways of working together
Ensure quality of products and services delivered.
Writing maintainable code.
Understand client needs
Problem solving mindset
Create good user experiences
Actively collaborate with CEM ppl
Staff myself in projects (billability)
Pains
No clear idea of what needs to be done at the start of the project
Not always sure, WHY am I doing this project/ service (Unclear business goal / value)
What is initially asked changes midway through the project.
Projects that lack some roles like designers & testers.
Not enough time & money.
Only one way visibility to sales process
Ways of working not developing or evolving in projects. Different project, same s**t.
Considered too risky or costly to try new tech
Non-transparent processes
Sales are not connected to the tech domain.
CEM goal of being "design-driven" not understood. → What to do in practice? What does it mean in projects.
Team thinking process, without shared common understanding.
No understanding in sales of our tech offering.
Illustrations: by Nook Fulloption from the Noun Project, https://thenounproject.com/
Based on the "Value Proposition Template" by Francesco Caputo



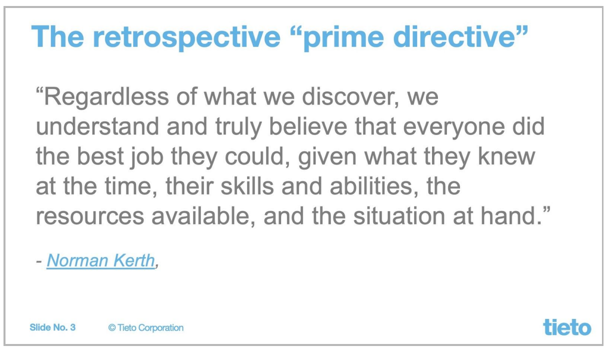
“The Value Proposition of Design” - Canvas
Designed for: Tieto's CEM Design Studio team
Designed by: Hannu Aarniala
Date: 2019-08-10
Version: 1.0.0
Value Proposition ???
Role in org CEM Business owner/lead
Raise awareness of the value of "design doing" and design thinking approach
UI design: Specs and visualisation for development
Creating visually appealing and alluring project reference descriptions to help with sales and promote CEM
Uncovering the real business and end user value with the client(s)
Helping to define project scope and requirement prioritisation based on client and end-user needs
Creating prototypes of solutions and validating them with end users
Creating appealing visuals to products and services
Product innovation
Helping teams become design driven and utilise design thinking approach in your work
Gathering understanding of end-user needs
Visual design and visual communication
Combining design driven ways of working with agile development
Envisioning products and services using storytelling (videos, storyboards, user journeys)
Improving UX of existing solutions
Products & Services
Be acticely part of sales (in an earlier phase)
Develop contextual competences & expertise of DS designers
Utilize internal comm. channels to help leverage our competencies (staffing)
Enabling motivated & engaged "win-culture".
Gain Creators
Storytelling that brings tears of joy to customers eyes
Design competence with dev alignment
Open communication and collaboration between teams
Communicating CEM as 2+2=5 (more than parts of its sum)
Compelling and interesting design projects
That we communicate to outside!
Pain Relievers
"Lighthouse" - projects (that attract positive attention from outside)
Understand CEM cababilities & teams better
↪ eCommerce
↪ Marketing Science
Better & more clear productization of design Studio competences
Have more customer projects, where both CX & design are done by us
WINNING. E.g.
↪ New customer cases
↪ Customer's trust back (if lost)
Be a partner in our customer's business renewal
Gains
Help keep delivery promises
Helping our clients to be "The hero in their story"
Our cababilitites and competence is fully utilized
Marketing dev + optimization for customers
CEM steps more out of our "Comfort zone" of B2B (into B2C)
Keep team happy, motivated and engaged
Customer & employee satisfaction
Level of productization of our offerings
Job(s)
Drive whole CEM business
Improvement of customer acquisition and engagement
Inability to leverage the competences we have.
It's not enough to just have the right "pieces"
Driving transformation from "US" (Tieto) to "THEM" (customer)
Lack of certain contextual competences (specialization):
↪ eCommerce
↪ Finance
↪ Industrial
Internal complexity in CEM - and not being aware of it
Pains
CEM Storytelling & story-DOING: do we have a unified vision?
Tieto / CEM brand & customer awareness. Both externally & internally.
Not able to attract best talent
↪ References
↪ Tieto's reputation
How are we communicating our vision to our clients?
Illustrations: by Nook Fulloption from the Noun Project, https://thenounproject.com/
Based on the "Value Proposition Template" by Francesco Caputo

Appendix 3. **Slides from the design retrospective presentation template.**

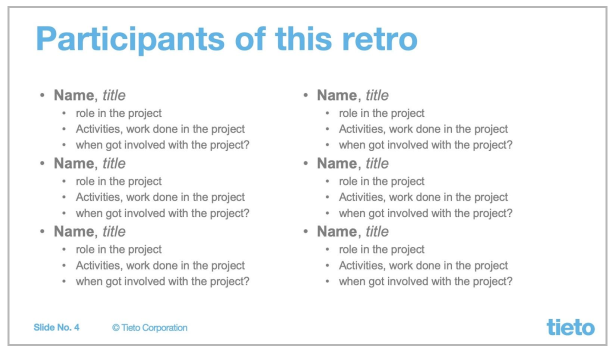
Slide 1



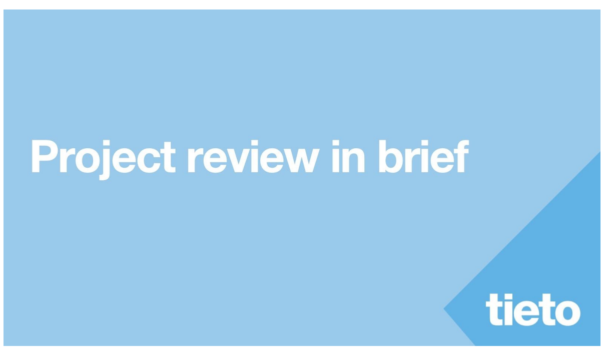
Slide 2



Slide 3

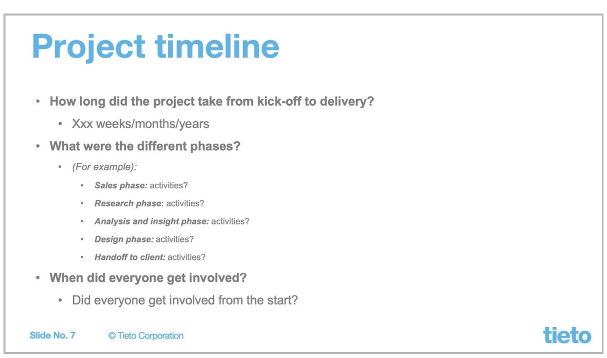


Slide 4

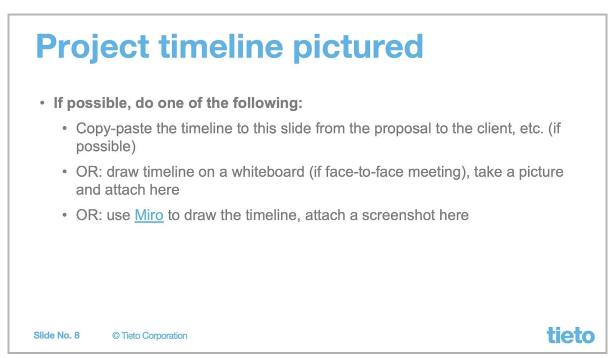


Slide 5

Slide 6



Slide 7



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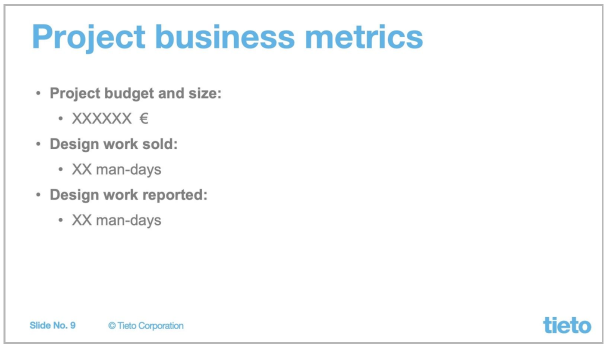
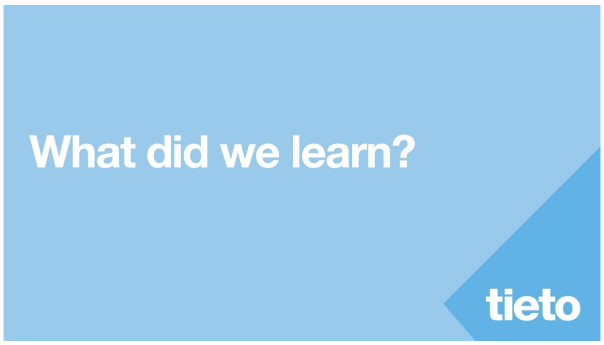


Slide 9

Slide 10



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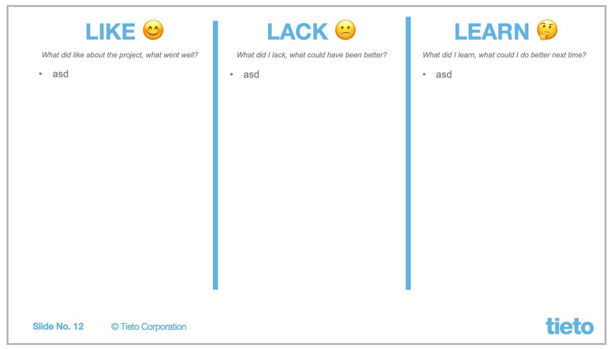
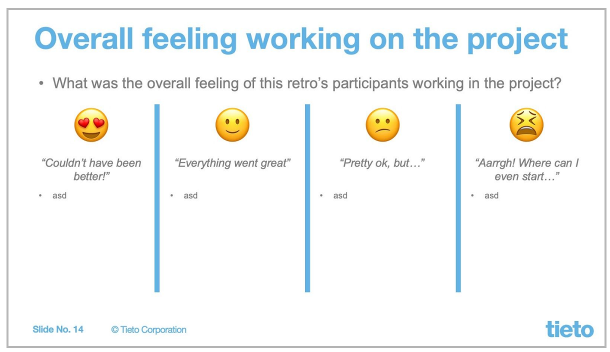


Slide 12

Slide 13



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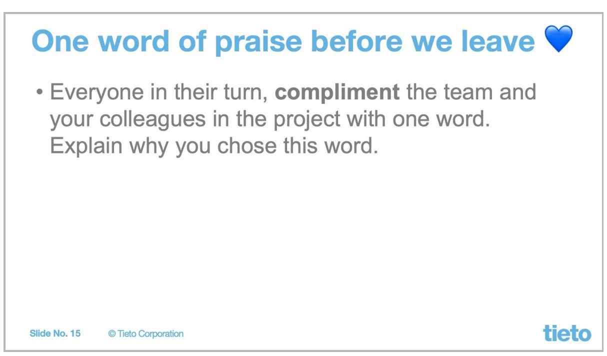
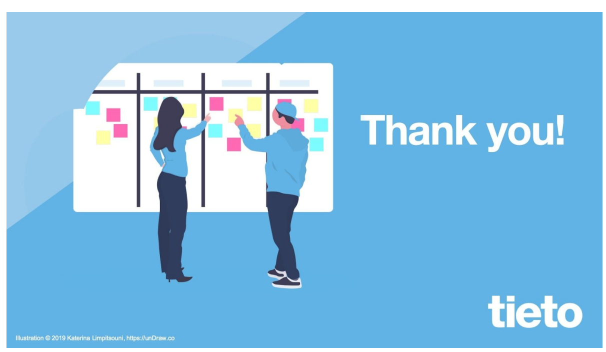
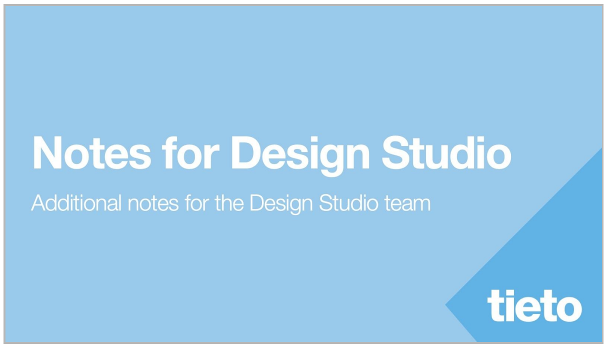


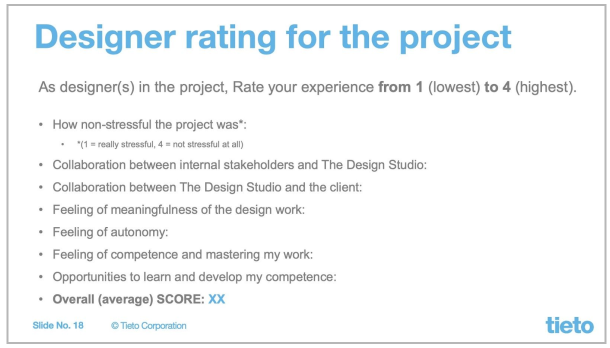
Slide 15



Slide 16



Slide 17 *(Hidden)*



Slide 18 *(Hidden)*