

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**UNDERSTANDING
THE CRITERIA AND HIERARCHY OF DESIGN RELATED DECISION MAKING
IN FMCG COMPANIES**

M.Sc. THESIS

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(502111901)**

Department of Industrial Product Design

Industrial Product Design Programme

JUNE 2015

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

**HIZLI TÜKETİM ÜRÜNLERİ ŞİRKETLERİNDE
TASARIMLA İLGİLİ KARAR KRİTERLERİNİN VE KARAR VERME
HİYERARŞİSİNİN ANLAŞILMASI**

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To my wife and my family,

FOREWORD

First, I would like to express my deep gratitude to Prof. Dr. Özlem Er for her precious guidance. She encouraged and motivated me to reveal this study. Her support was invaluable especially while I was studying this thesis parallel to a busy and hectic business life.

My friends and colleagues from Fast Moving Consumer Goods industry have contributed a lot to this study by sharing their experiences through our qualitative study. I would like to thank to all for their special support and sacrifice.

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May 2015

Ahmet YİĞİDER

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ABBREVIATIONS

B2B	: Business to Business
BS	: Bachelor's Degree
CPG	: Consumer Packaged Goods
CEO	: Chief Executive Officer
CMO	: Chief Marketing Offices
FMCG	: Fast Moving Consumer Goods
ICSID	: International Council of Societies of Industrial Design
ICO_D	: The International Council of Design
ICOGRADA	: Council of Graphic Design Associations
JV	: Joint Venture
IFI	: International Federation of Interior Architects/Designers
MS	: Master of Science
MBA	: Master in Business Administration
OTC	: Over the Counter
PHD	: Doctor of Philosophy
POP	: Point of Purchase
ROI	: Return on Investment

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UNDERSTANDING THE CRITERIA AND HIERARCHY OF DESIGN RELATED DECISION MAKING IN FMCG COMPANIES

SUMMARY

In this study, we will explore at which level the design decisions are taken in Fast Moving Consumer Goods (FMCG) companies in Turkey and what criteria are used for design decision making. Within this framework, we will do a qualitative study covering both local Turkish FMCG companies and also the multinational FMCG companies which are operating in Turkey. We will try to discover who decision makers are and we will try to understand which criteria they are using for design related decision making process.

The introduction section will highlight the background of this study especially by explaining the relationship between the thesis scope and the academical and professional frame of the author. We will also describe boundaries of FMCG industry and we will see the common marketing practices in FMCG. This section will also aim to express the genesis of the functional diversity within the companies, which will mirror the integration of design to marketing and management processes.

Since we aim to reach design oriented decision makers of FMCG companies and to learn about the internal hierarchy for the design decisions, first we start with a literature study to understand some key notions concerning design and design management. We will try to lighten the design decision notion and the roots and role of brand management for design decisions within FMCG companies.

We will perform a comprehensive qualitative study within face-to-face depth interview method to have a clear understanding of thesis questions within the selected FMCG companies. Hereby, first we will explain the rational behind selecting the suitable companies and suitable management positions of these companies for our research. We will examine qualitative research technique and in-depth interview technique to lay a more tangible groundwork for our research method. We will make visible the research design process and also how the interview structure and the interview discussion guide designed.

Last chapter of this thesis is dedicated for the findings and conclusions of the study. Here, we will first submit the detailed report of our qualitative study under sub-titles of each main research question. Then after we will present a conclusion and finally we will discuss the opportunities for further academical researches.

Keywords: design management, design decisions, design decision making, design in FMCG companies, design and marketing, design and brand management

HIZLI TÜKETİM ÜRÜNLERİ ŞİRKETLERİNDE TASARIMLA İLGİLİ KARAR KRİTERLERİNİN VE KARAR VERME HİYERARŞİSİNİN ANLAŞILMASI

ÖZET

Bu çalışmada öncelikli olarak, Hızlı Tüketim Ürünleri üreten şirketlerde tasarım kararlarının hangi seviyelerde alındığı ve tasarımla ilgili konularda karar verme kriterlerinin neler olduğu anlaşılmaya çalışılmıştır. Bu bağlamda, Hızlı Tüketim Ürünleri firmalarından oluşan bir seçki ile kalitatif bir araştırma yürütülmüştür.

Araştırmada kullanılacak şirketler seçilirken, hem yerli şirketler hem de Türkiye’de faaliyet gösteren çok uluslu şirketler değerlendirilmiştir. Diğer yandan, Hızlı Tüketim Ürünleri sektörüne ait farklı alt segmentler (tez içerisinde açıklanmaktadır) araştırılan şirketler içerisinde temsil edilmeye çalışılmıştır. Hızlı Tüketim ürünleri sektörünün hacim olarak çok büyük bir kısmını oluşturan gıda, kişisel bakım ve ev bakım segmentleri, araştırmaya dahil edilen şirketlerin ana iş kollarını oluşturmaktadır.

Çalışmanın giriş kısmında, öncelikle bu çalışmaya yol gösteren arka plan ele alınacaktır. Tezin konusu ve kurgusu ile tez yazarının akademik ve profesyonel geçmişi arasındaki ilişki burada açıklanmıştır. Bu bölümde, hızlı tüketim ürünleri sektörünün yapısı, kapsamı ve dinamikleri global örneklerle birlikte açıklanmıştır. Sonrasında ise Hızlı Tüketim Ürünleri sektöründeki yaygın marketing/pazarlama yapıları ve yaklaşımları “marka yönetimi” modeli üzerinden açıklığa kavuşturulacaktır.

Giriş bölümünde ayrıca şirketlerdeki farklı fonksiyonların doğasında bulunan çeşitlilikler ve bunun doğurduğu birbirinden farklı işi ele alma ve karar verme mekanizmaları, “tasarım, pazarlama ve yönetim” fonksiyonları özelinde sorgulanmıştır.

Amacımız Hızlı Tüketim Ürünleri şirketlerindeki tasarım odaklı karar vericilere ulaşmak ve tasarımla ilgili karar yapılarını anlamak olduğundan, öncelikle tasarım ve tasarım yönetimiyle ilgili bazı kavramlarını daha anlaşılır kılmak için bir literatür araştırması yapılmıştır. Ayrıca tasarımla ilgili karar verme eylemi ve marka yönetiminin tasarım kararlarındaki rolü, Hızlı Tüketim Ürünleri sektöründe faaliyet gösteren şirketler için aydınlatılmaya çalışılmıştır.

Tezin ikinci bölümü kısa ve genel bir tasarım tanımlaması ile başlamaktadır. Buradaki literatür araştırmasında, hem tasarım disiplini odaklı hem de marketing/pazarlama odaklı bakış açılarına yer verilmiştir. Bunun sonrasında “tasarım”ın sınıflandırılması literatür üzerinden ele alınacak ve bu bulgulardan destek alınarak Hızlı Tüketim Ürünleri sektörü için bir tasarım sınıflandırması modeli önerilecektir. Bu bölümün son kısmında ise tasarım yönetimi kavramı ele alınmıştır.

Tezin üçüncü bölümünde “tasarımla ilgili kararlar” ve “tasarımla ilgili karar verme” kavramları tartışılmıştır. Tasarım kararları ele alınırken iki farklı perspektiften bakılmıştır. Bunlardan birincisi, tasarım kararlarını tasarımcının kreasyon sürecinin bir

parçası olarak değerlendirmektir. İkinci perspektifte ise karar verici olarak tasarımcının yerini tasarım yöneticisi almaktadır. Bu bölümde ayrıca alternatif bir yaklaşım olarak Boland ve Collapy'nin tasarımla ilgili karar verme yaklaşımı sunulacaktır.

Tez bünyesinde sorduğumuz soruların cevaplarını bulmak için, seçilen Hızlı Tüketim Şirketleri ile derinlemesine yüzyüze görüşme tekniği kullanılarak kapsamlı bir kalitatif araştırma yapılmıştır.

Dördüncü bölüm bu akademik çalışmanın araştırma metodolojisini sunmaktadır. Araştırmanın amacı ve araştırma soruları belirlendikten sonra, araştırma sorularımız açısından en uygun yöntem olarak seçilen “kalitatif araştırma” ve bir kalitatif araştırma tekniği olarak “derinlemesine yüz yüze görüşme” kavramları irdelenmiş ve araştırma metodumuzun daha iyi anlaşılabilirliği sağlanmaya çalışılmıştır.

Araştırma için uygun olan şirketleri ve bu şirketlerdeki yönetici seviyelerini seçerken hangi kriterleri ele aldığımız detaylı olarak dördüncü bölümde açıklanacaktır. Ayrıca, araştırmanın bütünsel olarak tasarlanma süreci ve araştırma yapısının ve görüşme rehberinin ne şekilde tasarlandığı gösterilecektir. Araştırma rehberinin dört ana başlığını teşkil eden “Tasarım Kapsamı ve Organizasyon”, “Tasarım Yönetimi Etkinliği”, “Tasarım Kararları ve Rol Dağılımı” ve “Yönetici Profili ve Yöneticilerin Tasarımla Olan İlişkileri” konuları altında görüşme rehberinin tasarım süreci adım adım anlatılacaktır.

Tezin son bölümü çalışmanın sonuçlarını sunmayı amaçlamaktadır. Bu kısımda, öncelikle yapılan kalitatif çalışmanın detaylı bir raporu sunulacaktır. Rapor sunumunda daha açık ve anlaşılır bir anlatım ortaya koyabilmek için her bir ana araştırma sorusu alt başlıklar olarak ele alınmaktadır. Araştırma sonuçlarını sunduğumuz raporda, gerekli görülen noktalarda görüşmecilerden alınan cevaplar tablolar üzerinde gruplandırılarak sunulacak ve cevapların daha iyi anlaşılması sağlanacaktır.

Son bölümde ayrıca çalışmanın temel bulguları özetlenecek ve nihai olarak ilerde yapılabilecek başka akademik çalışmalar için fırsatlar ve olası yeni araştırma başlıkları tartışılacaktır.

Araştırma yapılan Hızlı Tüketim Ürünleri şirketlerinin en yaygın kullandıkları tasarım aktiviteleri ürün veya ürün konsept tasarımı, ambalaj etiketi veya yapısal ambalaj tasarımı, satın alma noktası tasarımları ve iletişim tasarımlarıdır. Kreatif/yaratıcı anlam yüklenen tasarımlar araştırmaya katılan tüm şirketlerde, şirket dışındaki yaratıcı ortaklarla çözülmektedir.

Araştırdığımız şirketlerin hiç birisinin organizasyon yapısında “Tasarım Yöneticisi” ünvanlı bir kişi bulunmamaktadır. Bu sorumluluk marketing/pazarlama birimindeki farklı seviyelerde yöneticiler tarafından yerine getirilmektedir.

Tasarım yönetimi kavramını araştırmamıza katılan yöneticilerle tartıştığımızda, çok

geniş bir perspektifte bir çok farklı tanımlama görmekteyiz. Ancak yöneticilerin genelinde tasarım yönetimi kavramının oldukça iş ve yönetim odaklı anlaşıldığı ve yöneticilerin tasarım farkındalığı ve tasarım hassasiyeti içeren bir yaklaşıma uzak olduğu gözlenmektedir.

Bulgularımız neticesindeki önemli önerilerden birisi, “iş/yönetim” eğitiminin “tasarım” eğitimi ile entegre edilebilmesidir. İş yönetimi müfredatının temel tasarım ve yaratıcılık konularını kapsayacak şekilde geliştirilebilmesi uzun vadede önemli katkılar sunacaktır.

Hızlı Tüketim Ürünleri şirketlerinde, tasarımla ilgili verilen kararların daha profesyonel, nitelikli ve etkili hale getirilebilmesi için bir başka önerimiz ise bu şirketlerde tasarımla ilgili karar verici konumda olan tüm yöneticilerin kullanımına yönelik tasarlanacak hazır bir “karar verme modeli” oluşturulmasıdır.

Yapılan bu akademik çalışmayı daha da derinleştirmek için araştırma kısmındaki bazı sorular kantitatif olarak tekrar ele alınabilir. Diğer yandan tez içerisinde açıkladığımız belirli nedenlerle bu araştırmanın kapsamı Hızlı Tüketim Şirketleri ile sınırlı tutulmuştur. Her ne kadar bu bulgular diğer sektörler için de anlamlı sonuçlar verecek olsa da ileride bu çalışmanın sektörel kapsamı daha da genişletilebilir. Son olarak yukarıda da belirttiği gibi tasarımla ilgili hazır bir “karar verme modeli” oluşturulması başka akademik çalışmalar için konu olabilir.

Araştırmaya ait Türkçe ve İngilizce görüşme rehberleri ve sorulardan bazılarına ait önemli bulunan içgörüler içerdiğine inandığımız kritik cevapların birebir metin dökümleri “ekler” kısmında verilmiştir. Bu kısımda ayrıca çalışmaya dahil edilen yerli ve çok uluslu Hızlı Tüketim Ürünleri şirketlerinin marka ve ürün portfoylarının kullanıldığı kolajlar sunulacaktır.

Anahtar Kelimeler: tasarım yönetimi, tasarım kararları, tasarımla ilgili karar eylemleri, Hızlı Tüketim Ürünleri şirketlerinde tasarım, tasarım ve pazarlama, tasarım ve marka yönetimi

1. INTRODUCTION

“I wish that more money and time was spent on designing an exceptional product, and less on trying to psychologically manipulate perceptions through expensive advertising campaigns.”

Philip Kotler

Design is one of the most important elements determining humanbeings' daily life occasions and their relationship with their surroundings. To be able to form the basis for this study, we want to approach “design” from two key perspectives; the first one is the execution of design which also covers the entire creative scope of design notion and the other perspective is the management of design and design process. We encounter a key question while mentioning the term “design management”. Where or on which points the design managers take initiative and how they make design decisions? It is even a crucial question whether the design decisions are made by professional design managers or are there other decision makers who are partly or entirely out of creative design process?

Design is emphasized as a driver to develop differences and competitiveness in business (Lee and Evans, 2012). On the other hand Cooper and Press (1995) emphasize how little has been written about design in marketing literature, and when it has been mentioned, assessment of its relative value and contribution to marketing has varied: “Some writers have identified design as a strategic tool, others define it as a significant part of the product development process, and the debate includes whether design should be managed by, or integrated with, marketing? It is worthwhile, therefore, to look at where design and marketing do interface with one another.”

Within this study, we will address the “management” notion within the literal meaning but our core scope will mostly revolve around “marketing management”. As we will work through in our qualitative research, core position of marketing function for the

design management and design decision making process is the main reason for us to locate the “marketing management” into the center of our study.

While discussing the management or integration of design process to be able to obtain the most efficient business results, it will avail to discover the decision hierarchy and decision criteria within the design management process.

1.1 Purpose of Thesis

In this study, we will explore at which level the design decisions are taken in Fast Moving Consumer Goods (FMCG) companies in Turkey and what criteria are used for design decision making. While the diversity of the business dynamics increases in today’s competitive business world, it would not be realistic trying to obtain findings covering many different sectors in general sense. This is because of many significant differences in consumer target groups, production methods, inputs or final outputs, service or production processes of different sectors and this reality brings its own dynamics to each sectors. When we were creating scope for our study, we focused on Fast Moving Consumer Goods (FMCG) sector for two main reasons. Firstly, we shall consider FMCG as an important part of global marketing investments. And secondly, FMCG generates most important part of daily consumption occasions of consumers. We will open these ideas under the “Fast Moving Consumer Goods” section.

It is also important that author of this thesis has a sustained professional experience in FMCG sector. This gives us the opportunity to foreground many observations concerning the dynamics of this sector and to use the human resource network of the author that is invaluable for our research. Following section will explain this advantage factor in detail.

Even so this study and research will comprise of Fast Moving Consumer Goods (FMCG) dynamics with an apparent concentration on this sector, we hope to reveal strong insights within our findings concurrently touching on different sectors that will lighten the interaction of design with marketing managers and other management positions.

1.2 Background of This Study

Author's academic and professional background has been instrumented in this subsection to be able to explain the main motivation he has been working on this study.

We want to touch on author's academic and professional relationship with design, marketing and business administration to be able to explain the dawn of this thesis study and research.

Ahmet Yiğider comes from "Industrial Engineering" discipline, he is working as a "marketing professional" since 2007 and he is studying an "Industrial Design" master program where he focus specifically on design management. He has completed his Industrial Engineering degree by studying a BS thesis on "Developing a Communication Focused Planning Tool for Marketing Management" in 2007.

He has started his career in Fast Moving Consumer Goods sector in the field of brand/marketing management in 2007. After 2,5 years of experience in Evyap (one of the leading FMCG companies in Turkey with many commercial brands in the field of personal care) where he was responsible for management of Duru brand, he moved again for the brand management function to Ülker Hero Baby which is a baby food joint venture of Hero (a Swedish food company specialized on infant foods globally) and Ülker (FMCG giant in Turkey with many brands in the field of food, confectionary, savory etc.). In 2011, he moved to B2B fragrance business where he built the local marketing department of a global fragrance company (Mane Fils Sa.) and managed this marketing department for 3,5 years.

Currently, he works as the Marketing Director of Seluz Fragrance Company which operates in B2B fragrance industry, creates and sells fragrance compounds to FMCG companies. After many years of brand management experience, his current B2B marketing management responsibility gives him the chance of involving to the marketing and product development process of tens of different FMCG companies.

He started a master level academic study in 2011 in the field of Industrial Design where this thesis study has been germinated.

His professional brand management and marketing management career let him to experience many design projects and to observe how other brand managers / marketing managers approach to design management and how they make design decisions. It is

even a question if the conventional brand management approach consciously name all these process as “design management”. That is to say, most of the time design operations are perceived as just small part of the marketing or communication routins. It is also clearly observed that most of the brand managers and marketing managers (who are automacilly involve in managing design and communication projects within their professional role) are not educated in the field of design and are not professionally interested with design.

Conventional brand management function is involved in many design issues from concept design to product design, structural packaging design, graphic design, communication design, retail & display design, graphic design, digital medium design etc. This involvement covers many responsibilities such as developing strategies, briefing the creative parties (agencies, internal design units etc.), evaluating and executing the creative ideas, and finally integrating the design outcomes with the marketing strategies and processes to convince and satisfy the consumers and to create value for the brand/company.

In this context, we can highlight that brand & marketing managers in FMCG organizations take charge of the design management function. Even we will comprehensively define design management in future chapters, we want to briefly mention Er and Er (1996)’s definition as “coordination and guidance of the creative (design) process within the borders of company strategy”. Er and Er and Manzakoglu (2010) discuss design management as “how design will be used in different operational fields of company such as strategy, finance, human resources, marketing management, product management, communication and R&D.”

In FMCG companies, it is certain that there are many decision steps throughout design management process. These decisions have to be made at different levels by assistant brand managers, brand managers, category marketing managers, marketing directors, group heads, chief executive officers (CEO) etc.

Our experiences and pilot research showed that it is not rationalist to expect from any of the above-mentioned decision makers to have a background of design disciplines. Regarding our preliminary research, we have to remark that this mid-top level manager profile of FMCG industry are commonly from business administration, industrial

engineering & management, economy etc. disciplines. We will be questioning in our research if those people consider design as a personal field of interest or not.

These managerial dilemmas are also discussed in the literature from many different touch points. According to Soylu and Er (2014); “What design in business entails is unknown to non-designer executives because they are not educated in design. On the other hand, awareness is a prerequisite in order to form an attitude. Top executives with a traditional business education rarely have a high degree of design awareness. However, although non-designer executives are not always aware of what design in business encompasses (Archer, 1967; Topalian, 2002; Soylu and Er, 2014), they are willing to discover the virtues of design.” (Soylu and Er, 2014) Cooper and Junginger (2011) state that: many businesses and organizations want to know what design means, how it can help them and how they can employ design in a meaningful and cost effective manner (Cooper and Junginger, 2011; Soylu and Er; 2014).

Cooper and Press (1995) emphasize the interlink of marketing and design in many more aspects of an organization’s business: “In understanding the market, translating that understanding into innovative products, testing and refining those products, launching, promoting and distributing them, the peculiar skills of marketers and designers are needed. In order to get effective results, these two functions need to understand and respect each other’s role and skills, communicate frequently and develop a common understanding of corporate goals and the customer”.

Boland and Collopy (2004) discuss what is missing from management practice and education, and missing even from our managerial icons: “That missing element is an image of the manager as an idea generator who gives form to new possibilities with a well-developed vocabulary of design. Managers as form-givers care deeply about the world that is being shaped by a business and refuse to accept the default alternatives. They understand that the design of better products, processes, and services is their core responsibility. The design attitude is the source of those inventions. A decision does not generate inventions, no matter how advanced its analytic capabilities.”

Despite efforts to exemplify successful cases of businesses employing design, research has identified that design in business still struggles to be integrated within organisational processes: predominantly, design plays a role at operational level in developing artefacts such as product development, packaging, advertising and

communications (Tether, 2005; Mozota, 2002). In addition, designers are often disconnected from key design decisions, these are made by people with limited design knowledge; while consultancies are still managed and/or instructed by business people (Jevnaker, 2005; Lee and Evans, 2012).

Considering many discussions within design and marketing literature, also our experiences and observations affirming that big majority of those people who are in design decision making positions do not consider design as a specific personal field of interest. In this context, we ask the question again and again; “how reliable are these design decisions?”

1.3 Fast Moving Consumer Goods (FMCG)

Fast Moving Consumer Goods (FMCG) sector covers the large product group that is bought and consumed frequently. This sector is also named as Consumer Packaged Goods (CPG). Comparing to “Durable Goods”, Fast Moving Consumer Goods are relatively low cost and mostly there is less consumer involvement for the purchasing decision process. From the point of producer companies, Fast Moving Consumer Goods leave relatively less profit margins but the market volumes are mostly huge and ROI is fed by the large quantities of sales. We also have to mention that innovative and high technology FMCG products (where we see more R&D investment on) has higher pricing tolerance that gives better profit margins (a high technology razor blade, an anti-aging cream etc.).

UK based giant Reckitt Benckiser invested in an online platform named « About FMCG » where we compiled the below definition from (<http://www.about-fmcg.com>); “This multi-million dollar sector is made up of a huge range of famous brand names the kind that we use every single day. These Fast Moving Consumer Goods are the essential items we purchase when we go shopping and use in our everyday lives. FMCG goods are referred to as 'fast moving', quite simply, because they are the quickest items to leave the supermarket shelves. They also tend to be the high volume, low cost items.”

Cleaning and laundry products, over the counter (OTC) medicines, personal care items and food stuffs make up a large bulk of the goods in the FMCG arena, but it doesn't

end there. Paper products, pharmaceuticals, alcoholic drinks, tobacco and cigarettes can all be considered fast moving consumer goods too.

Top FMCG companies are characterised by their ability to produce the items that are in highest demand by consumers and, at the same time, develop loyalty and trust towards their brands.

Table 1.1 lists some of the leading FMCG companies in the world. We will mention Turkish FMCG companies in the following chapters.

Table 1.1 : Some leading global FMCG companies and their well-known brands.

(Compiled from <http://www.about-fmcg.com>)

COMPANY NAME	FAMOUS BRANDS
Colgate-Palmolive	Colgate toothpaste; Palmolive soap and cleaning products; AJAX cleaning products.
Coca-Cola	Coca-Cola; Diet Coke; Fanta; Sprite
General Mills	Pillsbury; Green Giant; Yoplait dairy products
H. J. Heinz	Heinz Tomato Ketchup; Lea & Perrins; HP Sauce
Henkel	Pritt; Sellotape; Schwarzkopf hair products
Johnson & Johnson	Johnson's Baby; Neutrogena; Acuvue; Listerine oral care
Kimberly-Clark	Kleenex paper products; Kotex feminine care; Huggies baby products
Kraft	Kraft, Milka; Philadelphia; Toblerone
L'Oréal	L'Oreal Paris, Garnier; Maybelline New York; Biotherm; Kiehl's
Nestlé	Nestel Pure Life, Nescafe; Nesquik; Kit Kat; Purina
Procter & Gamble	Ariel, Gillette; Pampers; Olay; Duracell; Pantene
RB (Reckitt Benckiser)	Dettol/Lysol, Air Wick, Veet; Vanish; Finish; French's Mustard; Durex
Sara Lee	Douwe Egberts; Bimbo; Sara Lee; Maryland Clu; Senseo
SC Johnson	Pledge; Mr Muscle; Duck; Glade; Ziploc
Unilever	Dove bodycare; Axe; Flora dairy products; Domestos; Cif; PG Tips

As Lee and Evans (2012) put forward, although the FMCG industry produces brands embedded in our lives, it has not drawn academic attention, compared to the electronic and IT industries. Since the FMCG industry is often criticised for its tendency to have vulnerabilities in design deployment, they assert that it is necessary to study this sector and suggest approaches to become a design-led organisation (Lee and Evans, 2012).

1.4 Common Marketing Practices in FMCG

Our previous experiences and observations showed that many FMCG companies have similar organizational structures to be able to manage the marketing process with a brand focused approach. This structure which we call “brand management” is a management approach where different positioned brands of the company are divided under the responsibility of different teams for targeting;

- The benefit of the single brand they are responsible for,
- The benefit of the whole company they are part of it.

“One of the global FMCG giant, Procter & Gamble first argued in 1931 that more concentrated attention should be paid to each unique brand of the company. In addition to having a person in charge of each brand, there should be a substantial team of people devoted to thinking about every aspect of marketing it. This dedicated group should attend to one brand and it alone. The new unit should include a brand assistant, several "check-up people," and others with very specific tasks.” (McCraw, 2009)

Holm (2003) highlighted the position of brand management evolved into an umbrella concept for the integration of all communication during the 1990s. Brand management hence became the hot topic at business schools and pushed design management into the background (Holm, 2003).

This modern system of brand management has become a very essential management approach for many FMCG companies through the globe with some characteristic adaptations. Today brand management system is even used for other sectors such as servicing, banking, durable consumer goods, fashion, technology, automotive etc.

1.5 Differences in the Approaches of Marketing (Management) and Design

We should be underlying that people from marketing and management positions usually have comprehensive knowledge of business strategy, brand positioning, consumer insight, market conditions, retail structure, profit&loss, finance etc. On the other hand, people from internal or external creative parties may become distanced to these key strategic issues while they are more competent on creative thinking, innovative approach etc. This is mainly coming from the nature of different functional philosophies. On one side, there are more business and analytical oriented people, on the other side there are people that are more creative.

Marketing and design share the same ambitions, while they are both customer focused and wish to improve the quality of the consumer's everyday life through the products and services they offer, they also want to attract consumers to their products and services and enhance consumer experience (Bruce, 2013). On the other hand, Best (2010) emphasizes design and business parties' own distinct cultures: their own beliefs, values and assumptions about how they measure success and what matters to them. "This can sometimes create a 'clash of cultures'. To be more influential in the creative industries, a better understanding of the challenges and opportunities inherent in different organisational cultures is a powerful advantage. Currently, many business cultures do not understand the value of, or investment of time and money in the design process. Moreover, many design professionals do not know how to justify the value of design. Undervaluing the process of design, by both parties, devalues the profession of design. Taking a responsible approach to making clear the difference between design and business practices is an important start." (Best, 2010)

"As part of their education process, designers develop skills in creativity (i.e. original thinking), in idea generation, in problem solving creatively, and in innovation and design (i.e. taking ideas through to a finished outcome). It should be remembered that creativity has little correlation to IQ and academic prowess, and that most people are uncomfortable with creative tasks. Creative thinking is an attitude of mind which requires developing. The driving force behind creativity in design comes from a sense of dissatisfaction and a desire to change something, which perhaps most adolescents adopt and is the reason why their taste in music, fashion and lifestyle tends to change with each generation. Designers are encouraged to continue this passion for the new,

the alternative, the better and the different.” (Cooper and Press, 1995) Creative people are used to referring to different sources of knowledge within their problem solving process and they mostly have a holistic approach to problem solving (Bruder, 2011).

According to Bruce (2013), marketing and design are in a symbiotic relationship, but have different insights into consumer behaviour and approaches to meeting consumer needs. “Leveraging creative design principles is a challenge for marketing across manufacturing, service and retail environments. As more and more wicked problems appear, that require a multidisciplinary approach, then marketing and design connections need to be considered at different levels from product to process to transformational change.” (Bruce, 2013)

As mentioned above many times, multidisciplinary is one of the most reasonable approach to be able to boost the effectiveness of design process within marketing function and marketing process within design function. Best (2010) highlights the need of designers to be aware of standard business and management processes and practices, and the dependent ways in which different enterprises relate and operate. Equally, he also emphasize that business needs an appreciation of discipline-specific and interdisciplinary design processes and practices, and their potential for enabling change. Bruce (2013) gives examples of design-marketing led companies (where two functions work in perfect partnership to influence business strategy) which are leading business – Ikea, Tesco, BMW, Apple and Disney are global companies in retail, manufacturing, and service that come to mind. We may extend these examples into FMCG with Gillette brand of P&G, Airwick brand of Reckitt Benckiser, Method etc.

Bruder (2011) cites Martin (2004) who has a more concrete and radical way of thinking as “business people do not need to understand designers better: they need to be designers”. Citing from IDEO’s CEO Tim Brown, Bruder (2011) tells: “thinking like a designer can transform the way you develop products, services, process – and even strategy”. Looking at the success story of Apple, many top executives realized that it is not only the excellent products that can explain the attraction of iPod, and so forth, but also excellent brand management executed by excellent creative leaders (Bruder, 2011).

Our research will shed light on how and which level the managers and marketers from fast Moving Consumer Goods companies involve to design.

2. KEY DESIGN NOTIONS AND DESIGN CLASSIFICATION

In this chapter, we will highlight some key notions concerning design and design management. We will also exhibit a general design classification approach and then after we will focus on a design classification covering the specific dynamics of Fast Moving Consumer Goods sector.

2.1 A Brief Definition of Design

It is a wellknown fact that there are various understandings of design between the different functional unit of companies or between different academic disciplines. We encounter many studies in the literature concerning this diversity.

For Molotoch (2003), design shares the endeavour to create superior value for consumers and design can combine the requisite technical skills and creative principles with an empathy towards user needs (Molotoch, 2003). Design is a tangible asset through the products and services generated and an intangible asset through the emotive value, management, and experience embedded or associated, with the offerings (Bruce, 2013). The role of design is not limited to developing tangible outcomes as an operational tool, but in recent times has expanded to a strategic one: “corporations’ acknowledgement of design has shifted from product development toward cultural transformation and increasingly design-led” (Lee and Evans, 2012). We should not restrict the design only related with products or services offered. For Black (1975), design exists in the company letter headings, its trade symbol, the livery of its delivery vans, its factory and administration building, the furniture and tableware in its staff and executive dining rooms, in the products of its factories and the containers in which they are marketed.

Design is a significant, potentially powerful management resource, susceptible like every other management resource to intelligent direction and control (Olins, 1985). For Soylu and Er (2014), design is an important differentiator for all businesses since

it is the main medium of launching new products and services. In this aspect, rather than merely being instrumental in determining the form and function of products, design can be regarded as a major element in applying purposive creativity to establish novel product-service systems (Soylu and Er, 2014).

Design is primarily involved with the delivery of ideas through to the market-place (Cooper and Press, 1995). For Best (2010), design is a people-centered, problem solving process explained as following: “To design (verb) is to plan, to create or to devise. It is a process, a practice and a way of thinking. A design (noun) has form and function; it is the outcome of the processes of designing.” Tether (2011) refers the Design Council’s National Survey of Firms which shows that most firms perceive design as being closely related to marketing and promotion (through marketing, market research, advertising, packaging, and corporate communications) and to product development and (to a certain extent) R&D although also notable here.

For Kotler and Rath (1984), design is a potent strategic tool that companies can use to gain a sustainable competitive advantage, a good design can enhance products, environment, communication, and corporate identity. Kotler and Rath (1984) define design as the process of seeking to optimize consumer satisfaction and company profitability through the creative use of major design elements (performance, quality, durability, appearance, and cost) in connection with products, environments, information and corporate identities. They also refer to the design description of Pentagram, the British design firms, as planning and decision making process to determine the functions and characteristics of a finished product.

Black (1975) highlights another concern asserting that design is, or should be, a moral act undertaken within the constraints of the political, economic, and social systems.

A good design solution is one that is more satisfying in more ways than any available, feasible alternative and it solves many problems, often ones that were not envisioned in its development (Boland and Collopy, 2004).

2.2 Classification of Design

The design profession is actually a family of professions that developed around the conception of different forms. That is why we see many kind of different design applications under different sectors and different operations. Mozota (2003) mentioned four types of design that correspond to the key domains through which the profession is integrated into society, and which describe its possibilities of entry and interface with the different functions of the firm. These are environmental design, product design, package design, and graphic design.

“In a business context, it becomes particularly difficult to identify design’s borderlines. Roy and Potter (1993) suggest that design is often misunderstood because it includes disciplines ranging from engineering, product and industrial design to fashion, textiles, graphics, interiors, exhibitions and architecture... Bruce and Bessant (2002) suggest that design is the application of human creativity to a purpose, to create products, services, buildings, organizations and environments which meet people’s needs.” (Soylu and Er, 2014)

Walsh (2000) also emphasizes that the ‘design’ term covers a wide range of activities (Figure 2.1): architecture, fashion design, interior design, graphic design, industrial design, and engineering design. He indicates that designers usually specialize in one of these disciplines, although design firms might employ specialists and manufacturers might need inputs from several of them: “In principle, the same word ‘design’ in English conveys the notion of the multiple facets of one process. In practice, engineering design has evolved into a separate discipline, a quite separate profession, with its own traditions, skills, education and training systems, career paths, routines, and systems of reward and recognition, from other design disciplines. It is notably separate even from industrial design, which has an important to make to the same products. The differences among most of other design disciplines are less. While publications on design may cover several design disciplines, it is very rare for engineering design to be included in the same kind of treatment as the others (and vice versa).” (Walsh, 2000)

Mozota (2003) also submits another classification approach according to the dimensions of the created product: two dimensions (2D) or three dimensions (3D). His typology includes a new dimension, four dimensions (4D), which adds the new dimension of the user interface as it appears in design processes that are driven by new information technologies. Multimedia design

creates the graphic interface in software, games, or multimedia applications, such as databases on the internet or an interactive information center (Mozota, 2003).

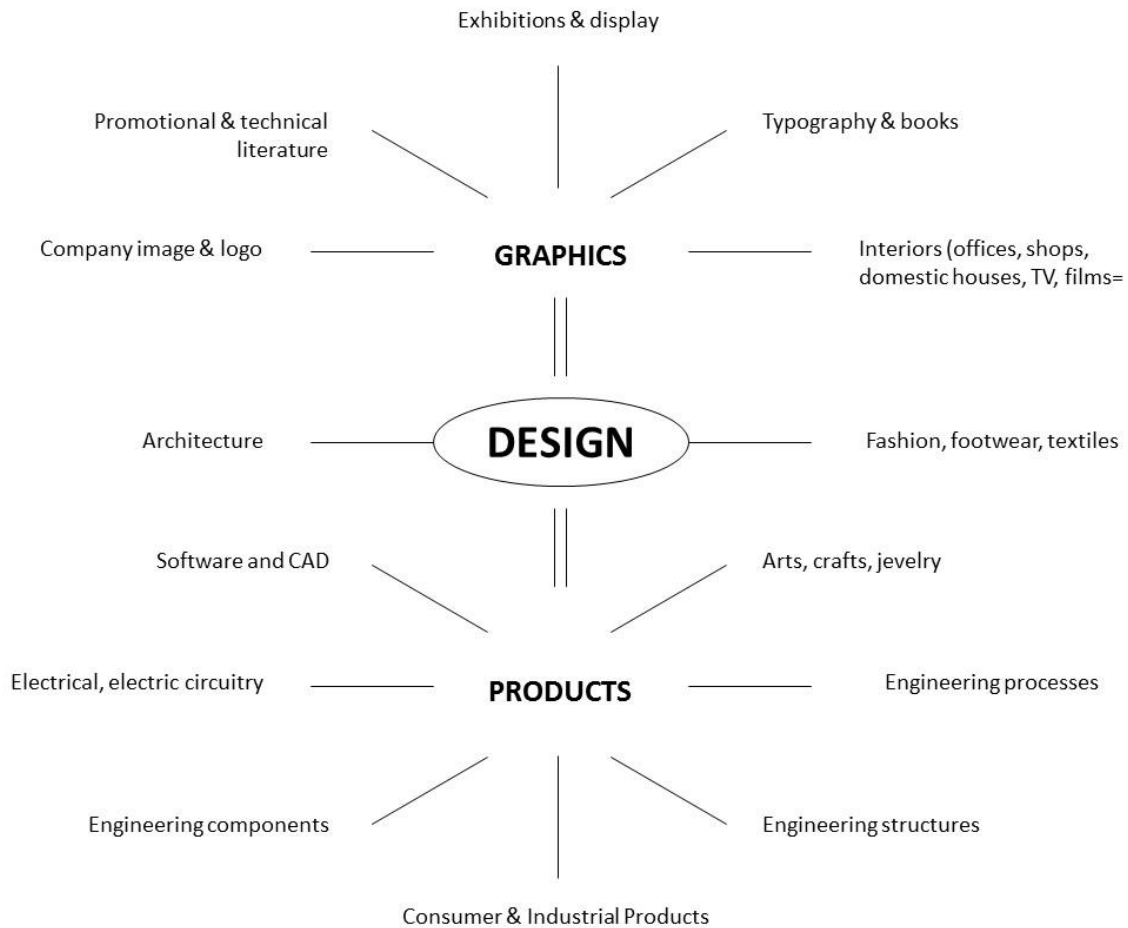


Figure 2.1 : The main areas of design, reproduced on Walsh’s (2000) model

Soylu and Er (2014) refer to Chung’s (1992) Corporate Design Mix model (Figure 2.2) which is formed by the interaction of many design areas (disciplines) and various design works (physical manifestations of design). The Corporate Design Mix comprises of product, packaging, signs, buildings and working environment (Soylu and Er; 2014).

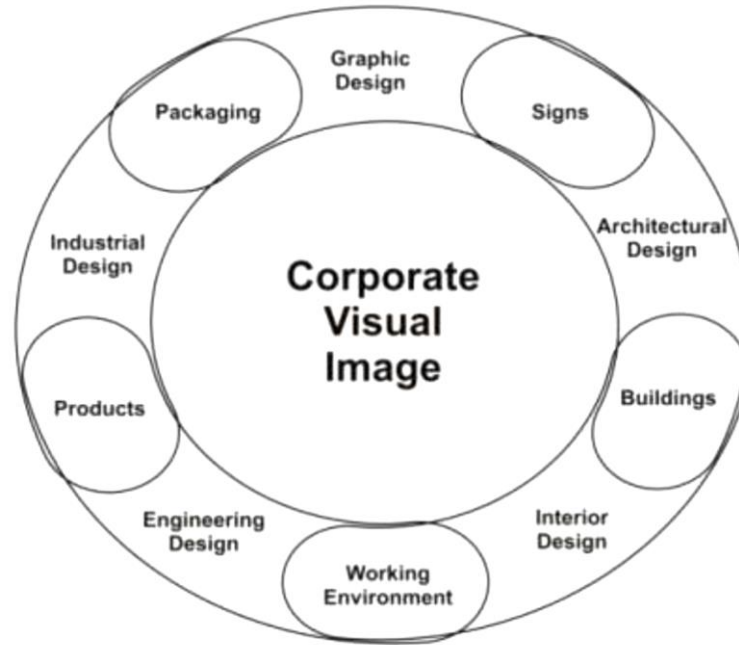


Figure 2.2 : Chung's (1992) Corporate Design Mix (Copy by Soylu and Er, 2014)

To be able to create a practical and purposeful classification combining various design disciplines, we make an appeal to three important authorities of global design community;

International Council of Societies of Industrial Design (ICSID)

International Federation of Interior Architects/Designers (IFI)

The International Council of Design (ICO_D) formerly known as International Council of Graphic Design Associations (ICOGRADA)

Figure 2.3 shows our segmentation proposal and the junction points under three main area; product design, interior design, communication design. Objective of this model is to create a base for the next section where we will draw a frame for classification of design in FMCG.

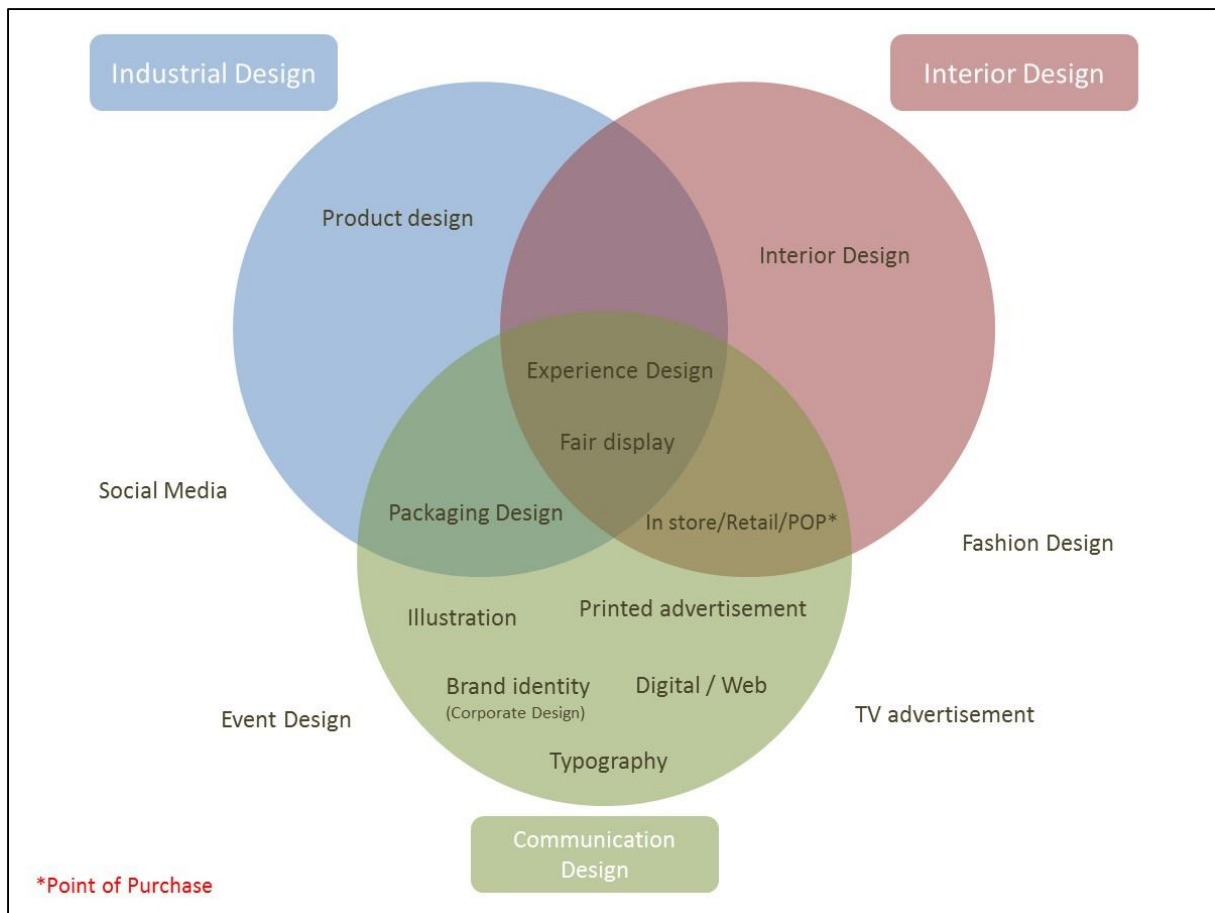


Figure 2.3 : Defining the scope for design (Author, 2013)

2.2.1 Classification of Design in FMCG

We initiated a general approach for design classification within the previous section. Hereby, we will try to create a framework for the design classification in FMCG companies. Certainly, each sector has different dynamics and characteristics specifying the design assortments that are involved to their regular business functions. While industrial product design is a key for competitiveness in durable household appliance or automotive sectors, graphic design come into prominence for publishing industry, or digital interface design matters for telecommunication industry.

From this context, FMCG sector has dynamics driving forward some specific design applications that is widely focused on. One example for these dynamics is the charecteristic purchasing behaviour and purchasing environment of FMCG products. FMCG products are

mostly sold on standard and conventional retail shelves and one of the main communication junction of an FMCG product is packaging. Packaging design is a substantial aspect of FMCG brand development in contrast other brand development such as cars, electronic products, luxury products and so forth. Lee and Evans (2010) appraised packaging design agencies as the most important important design agency for their “design thinking” study in FMCG.

FMCG is also well known for very intense marketing communication investment. Therefore, the communication design is also an important medium for FMCG companies. However, design of traditional communication elements such as advertisement, press release, public relations etc. have relatively less design involvement within the context of this thesis, therefore we did not go into particular for traditional communication elements here.

Table 2.1 submits a classification of design assortment with a specific approach to FMCG sector. The sub-design classifications asserted here will be also tested in our qualitative research (by both open and close questions) to be able to obtain more scientific datums on the issue.

Table 2.1 : An approach to classify design in FMCG sector.

PRODUCT DESIGN	Product Concept Design	
	Brand/Sub-brand Identity Design	
	Packaging Design	Packaging Structure Design
		Packaging Label / Graphic Design
	Promotional Items Design (gifts, bundles, kits etc.)	
COMMUNICATION DESIGN	Traditional Communication Design	Design of traditional communication elements such as advertisement, press release, public relations etc have relatively less design involvement within the context of this thesis, therefore we did not go into particular.
	Retail and Point of Purchase Materials Design	Design of retail environment
		Shelf design
		Design of shelf materials such as shelf talker, wabbler etc.
		Display/stand design
	Online Communication Design	We will group digital design as a different line below, online communication has not been branched here.
	Mobile Communication Design	
DIGITAL DESIGN	Social Media Communication Design	
CORPORATE IDENTITY DESIGN	Web design (corporate or brand websites, or campaign websites)	
	Social Communication Design	
CORPORATE IDENTITY DESIGN	Corporate/Identity design of the company	As mentioned below, it is common to see many different brands positioned under each FMCG company. Identity design of each specific brands/sub-brand have been considered under product design.
	Architecture and Interior design	Concerning the design of company building, environment etc.
EXPERIENCE DESIGN	Design elements related to consumer events	
	Product trial, taste, smelling etc. events	

2.3 Design Management

“The lack of consensus on what design management encompass remains a critical obstacle to establishing its credibility as a rigorous business discipline. Attempts to define the discipline in a couple of sentences are futile. Yet it is possible to map out the key issues that should be taken into account in professional practice. As Cooper and Press (1995) quoted from Alan Topalian, organizations consist of managing all aspects of design on two levels, the corporate level and the project level. Table 2.2 shows Topalian’s key design management issues for corporate level and for project level.” (Cooper and Press, 1995)

Kotler and Rath (1984) from a more business-oriented approach emphasize design management’s artifice to be able to lead to heightened visual impact, greater information efficiency, and considerable consumer satisfaction. They highlight that well-managed, high-quality design offers to the company several benefits: “It can create corporate distinctiveness in an otherwise product- and image-surfeited marketplace. It can create a personality for a newly launched product so that it stands out from its more prosaic competitors. It can be used to reinvigorate product interest for products in the mature stage of life cycle. It communicates value for the consumer, makes selection easier, informs, and entertains.”

Design management is the function of defining the design problem, finding the most suitable designer, and making it possible for him to solve it on time and within a budget and this total process is a consciously managed exercise which can apply to all areas where design work (Farr, 1965). Design management is about the successful management of the people, projects, processes and procedures behind the design of our everyday products, services, environments and experiences (Best, 2010).

Table 2.2 : Topalian’s key design management issues (Cooper and Press, 1995)

At corporate level

- Contribution of design skills to corporate profitability
- Design responsibility and leadership
- Corporate design policy and strategy formulation
- Positioning and “visibility” of design
- Degree of centralisation and integration of design.
- Auditing corporate design and design management practices
- Devising and introducing corporate design management systems
- Establishing and maintaining corporate design standards
- Funding of design activities
- Legal dimension of design
- “Green” dimensions of design
- Design awareness and design management skills development programmes
- Design and the manifestation of corporate identity
- Evaluation of the contribution and impact of design

At the project level

- The nature of the design process and different types of design project
 - Formulation of design project proposals and the briefing process
 - Selection of design specialists
 - Composition and management of “augmented” design project teams
 - Planning and administering design projects
 - Costing design work and drawing up design project budgets
 - Design project documentation and control systems
 - Design research and the generation of new ideas for investment in design
 - Presentation of design recommendations
 - Implementation and long-term survival of design solutions
 - Evaluation of design projects
-

While every corporation buys and uses product, environmental, information, and identity design, very few have developed a sophisticated understanding of how to manage design as a strategic marketing tool (Kotler and Rath, 1984). Strategic approach to design management and effective use of design management within marketing and design process surely have substantial effect on consumer satisfaction and business performance.

Any type of design manager need vision: the capacity to see how people from different disciplines are likely to interact in order to produce something new and worthwhile (Farr, 1965). We will first refer to Farr's (1965) approach to understand different positioning of design manager within company organization. He defines two alternative ways that are positioning design manager as a staff off the company or assigning a design management responsibility at a consultant level. We will also define a third concept where the design management responsibility is held by other functional departments such as marketing.

2.3.1 Design Management Function as a Profession

According to Farr (1965) the amount of designing which is handled within a company, makes it necessary for the design manager to be on the staff of a company. He emphasizes that the design manager should have a status to allow him/her to be on equal terms with other department management levels: "Hence he/she should be directly responsible/reporting to the managing director (CEO). Since the coverage of responsibility of a design manager is quite large, usually it is only the managing director (CEO) who can decide on all these matters. On the other hand, this equal status with other senior executives could mean that the design manager is in fact, on the board of directors." (Farr, 1965)

While the management guru Tom Peters (2005) defines habits of highly successful design driven companies, he mentions the necessity of the chief design responsible position as a member of board of directors or at least a member of the executive committee. He lays emphasis on having a strong, formal "design function" which is showed on the organization chart near to the top. Also having a Formal Design Board which includes external as well as internal members will oversee the strategic design sensitivity program.

Dealing design management as an independent responsibility and department is quite common within today's modern design management approach. We encounter this practice particularly

in sectors such as automotive, durable household appliances, furniture etc. where the design factors creates a crucial part of the added value.

2.3.2 Design Management Function at Consultant Level

“For companies which need occasional but intensive design activity for their products, a design manager could be employed in temporarily. In many cases, he/she would act as if he/she was a member of the company’s senior staff for the duration of his assignment. He should be directly responsible to the managing director.” (Farr, 1965)

2.3.3 Design Management Function under Marketing or Other Departments

Diverse to two different alternative approaches mentioned above, design management responsibility is also taken along by some other specific departments / functions within the sectors such as FMCG where the design is not considered as one of the fundamental business function. Part of marketing team (mostly brand or product management) takes this responsibility within most of the FMCG companies. We will try to comprehend this notion with our qualitative research with different level of managers from FMCG marketing teams.

3. DESIGN RELATED DECISIONS

In this chapter, we will discuss “design related decision making” and “design related decision” notions.

3.1 Design Related Decision Making

While the design literature is quite rich in terms of design management discussions, we could find only a limited base in literature for “design related decision making” or “design related decision” notions.

When we are talking about “design decisions”, we should understand this notion from two different points. The first one covers the decisions that are made by the designers during a design process. The second point compasses the design decisions made by different level managers of a company (either dedicated design managers or managers from other functional departments) where the design is briefed to an internal or external design party.

3.1.1 Design Decisions as a Part of Design Creation Process

Here, we first discuss the design decisions, which are made by the designers during a design process. From a very basic design execution to a more sophisticated one, from graphical design discipline to industrial design or architecture, design involves many decision steps for the designer during the creative process. Zannier (2007) defines this decision making as an important cognitive component of the act of design.

“Decision making, regardless of design discipline, is concerned with the evaluation of the viability of a particular situation in light of the requirements of the design brief. A cornerstone of the decision making process (Klein, 1999) is the use of analogical reasoning as way to scope the solution space and to quickly engage with the design problem. Designers are able to use analogies as a template for a possible solution by drawing upon similar situations that have worked in the past.” (Hassard, 2011)

“Different design disciplines have different perspectives on what design decision making is composed of. The field of Mechanical Engineering viewed design decision making as a logical assessment of all available options to find the optimal solution. This view was characterised by the rationalistic perspective on decision making. On the other hand, design disciplines such as System Design and Ergonomics view design decision making as understanding how complex environmental factors, specifically time pressure, can impact the decisions that they make (Klein, 1993). These two fundamentally different perspectives have coloured a view on what design decision making is and is not. While each model of design decision making is an accurate reflection of its representing design disciplines it is problematic to generalise these principles across design disciplines.” (Hassard, 2011)

Almendra and Christiaans (2009) did a significant research concerning decision making of creative design process: “In this study, the focus is on the conceptual design phase, a phase in which information processing and decision making is very intensive as a consequence of the generation and evaluation of alternative ideas. By studying the decisions that are made during the process and the factors that influence those decisions, they aim to get a more detailed view on the effectiveness of the decision making process in terms of quality of the end result. The aim of this study is the identify the way senior design students take decisions, the relation with design moves along the process, and the factors influencing these decisions and moves. In order to look for differences in educational and cultural background, finalyear industrial design students of 2 countries were compared while conducting an individual design task.” (Almendra and Christiaans, 2009)

3.1.2 Design Decisions as a Part of Design Management Process

The second point compasses the design decisions made by different level managers of a company (either dedicated design managers or managers from other functional departments), where the design is briefed to internal or external creative design parties. Even this management positions vary from one company to another one, we can exemplify some positions such as design manager, product or brand manager, marketing manager or even the top level managers for the role of this kind of design decision making. Our thesis and qualitative research will be focusing on this second meaning of “design decisions”.

For Cooper and Press (1995), design touches everyone and everything inside and outside of an organization: “It is the board and top management who set the strategic policy direction and monitor it. It is middle / business / functional managers who contribute and monitor implementation. And it is the third level, of operational managers/specialists who implement policy, while simultaneous communication passes between each group. While the external environment is a key driver for all decision making, and although the levels will vary depending on the size and structure of the organisation, decisions must be made whether by one manager or several managers.”

Bolan (2011) presents multiple ways managers are bounded in a decision making role: “For one thing, managers are bound by the number of alternative actions that they are expected to choose among. The set of alternatives being considered reflects a particular framing of the problem and that is another way in which they are bound. The framing of the problem is analogous to the initial theorize and hypothesize stages of the scientist’s inquiry process and is where the scientist can be truly open to new possibilities. Once a problem is framed, however and a choice is being made, the possibilities for openness are limited to the elaboration and refinement of details. This is precisely the wrong place to start a design effort, but it is where the manager as decision maker too often does. It leads to a false sense of accomplishment, akin to rearranging the deck chairs on a floundering ship.”

Considering his creative design process definition, Mozota’s (2003) five phase model (these phases are investigation, research, exploration, development, realization and evaluation) refers the design decision related points under the “evaluation” phase where he position also the “marketing evaluation” defining: “appropriateness of the design solution to brand values, target market, and market share objectives.

“As decision makers, managers can and do hide behind the claim that they are responsible for making objective, rational decisions that fulfil their obligation to maximize a company’s shareholder wealth. Maximizing shareholder wealth requires them to make decisions that involve difficult trade-offs in selecting among alternative courses of action. These are hard decisions to make and they are highly skilled at the analysis of the facts of the situation that is required to make them.” (Boland, 2011)

3.1.3 An Alternative Approach for Design Decision Making: Decision Attitude vs. Design Attitude

We would like to refer to Boland and Collapay's (2004) discussion of a decision centered attitude vs. a design attitude: "The decision attitude toward problem solving and the many decision making tools that have developed for supporting it have strengths that make them suitable for certain situations. In a clearly defined and stable situation, when the feasible alternatives are well known, a decision attitude may be the most efficient and effective way to approach problem solving. But when those conditions do not hold, a design attitude is required. The decision attitude and the analytic tools managers have to support it which were developed in a simpler time. They are the product of fifty years of concerted effort to strengthen the mathematical and scientific basis of management education. Today's world is much different from that of the 1950s when the movement to expand analytic techniques in management began to flourish. Suggested that now is the time to incorporate a better balance of the two approaches to problem solving in management practice and education."

"A decision attitude toward problem solving is overwhelmingly dominant in management practice and education today. It solves problems by making rational choices among alternatives and uses tools such as economic analysis, risk assessment, multiple criteria decision making, simulation, and the time value of money. But for all the power of analytic approaches to problem solving, they share a central weakness in that they take as given the alternative courses of action from which the manager is to choose. The decision attitude is concerned with the various techniques, methods, algorithms, and heuristics that a manager can use in making such choices. In other words, it starts with an assumption that the alternative courses of action are ready at hand—that there is a good set of options already available, or at least readily obtainable. This is a decidedly passive view of the decision maker as a problem solver, and one that makes the untenable assumption that the alternatives that are on the table, or the first ones we will think of, include the best ones. The design attitude, in contrast, is concerned with finding the best answer possible, given the skills, time, and resources of the team, and takes for granted that it will require the invention of new alternatives. So, the decision attitude is in the unrealistic position of assuming that good design work has already taken place, even though that is not usually the case. It is, therefore, doomed to mediocrity in its organizational outcomes." (Boland and Collapay, 2004)

Boland and Collopy (2004) refers Simon's (1996) argument; "Humans have a limited cognitive capacity for reasoning when searching for a solution within a problem space. Given the relatively small size of our brain's working memory, we can only consider a few aspects of any situation and can only analyze them in a few ways. This is also true of computers, although the constraints are less obvious. The problem space that a manager deals with in her mind or in her computer is dependent on the way she represents the situation that she faces. The first step in any problem-solving episode is representing the problem, and to a large extent, that representation has the solution hidden within it. A decision attitude carries with it a default representation of the problem being faced, whereas a design attitude begins by questioning the way the problem is represented." (Boland and Collapy, 2004)

However, Boland and Collapy's (2004) study illustrated on an arhtitectural project. We do not assert that it is not applicable to other areas but this approach does not overlap with some of our FMCG discussions within the context of our thesis. So we refered their approach here but we will not consider as a common model for all design fields and all business areas.

4. RESEARCH METHODOLOGY

In this chapter, after touching on the literature review content of our study, we will define the objective of the research and the research questions. Qualitative research and in-depth interview methods would be examined to have a clear understanding of the methodological approach in our study. Then after, we will descend to particulars of designing our research and interview guide.

4.1 Literature Review

A comprehensive literature review was needed to be able to set a substructure for our study. Building the asserted thesis upon a qualified literature review would provide a more systematic and intelligible content, meanwhile our study would embrace all different disciplinary related to the study. Yin (1994) defines literature review as one of the ways to determine the questions that are most significant for a topic, and to gain some precision in formulating these questions. For Er (Manzakoğlu 2009; Er, 1994) experienced investigators review previous research to develop sharper and more insightful questions about the topic.

The literature review of this study has been performed in three phases. The first phase of the literature review encompasses the essential notions of design. Then after design, management and marketing intersection have been reviewed with a multidisciplinary approach. As the third phase, we surveyed the research literature to develop the best fitting and most efficient qualitative research for our study.

4.2 Objectives of the Research

In this study, our objective is to explore at which level the design decisions are taken in Fast Moving Goods Industry (FMCG) companies in Turkey. (We will cover both local Turkish companies and also the multinational companies which are operating in Turkey.) We want to understand who the decision makers are and which criteria they

are using for design related decision making. As mentioned above, while defining the body of the research, we also have to question some sub-issues such as design context and the organization structure within the company, effectiveness of design management, and the personal profile and design interest of marketing managers.

4.2.1 Research Title

UNDERSTANDING THE CRITERIA AND HIERARCHY OF DESIGN RELATED
DECISION MAKING IN FMCG COMPANIES

4.2.2 Research Questions

We perform a comprehensive qualitative study to have a clear understanding of thesis questions within the selected FMCG companies. Our qualitative research is designed by selection of a representative sample of local (Turkish capital) and multinational (operating in Turkey yet multinational capital) FMCG companies to gain the answers of below questions;

- What kind of design functions are undertaken in these companies (this perspective will also enlighten us to have a clear taxonomy of design within FMCG companies) and who or which parties are involved for the creation and execution of these design functions?
- How much the design management process is effective and how well the management teams use design? What does “design management” mean for marketing managers and how the “design management” function is positioned in companies?
- Who are the design decision makers within these companies and how the design decision roles distributed within different marketing management levels and top management levels?
- How can we define the personal profiles and interests of marketing managers especially in the context of design?

4.3 Research Method

We have conducted our study as a qualitative research by face-to-face in-depth interview method. We will examine qualitative research technique and in-depth interview technique to lay a more tangible groundwork for our research method.

4.3.1 Qualitative Research

Qualitative research is a method mostly used to understand human behaviours in detail. While the consumer oriented qualitative market researches are focused on usage, attitude, habit, tendency or preference of consumers, there are also many different areas where the qualitative techniques are used for academical or social studies.

Diverse to the quantitative techniques which aims to produce rational and testable results, qualitative techniques make it possible to comprehend sophisticated cases which is not possible to understand by yes/no questions. In general terms, while the quantitative designs are better to understand what, where, when, who questions, qualitative designs extend this scope for why and how questions.

Van Maanen (1979; Merriam, 2009) defines qualitative research as an umbrella term covering an array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world.

“Survey or descriptive designs are intended to systematically describe the facts and characteristics of a given phenomenon or the relationships between events and phenomena. Sometimes these designs are grouped together and labeled "quantitative" because the focus is on how much or how many and results are usually presented in numerical form. Rather than determining cause and effect, predicting, or describing the distribution of some attribute among a population, we might be interested in uncovering the meaning of a phenomenon for those involved. Qualitative researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences.” (Merriam, 2009)

Maxwell (2013) draws a framework for qualitative research with five components, each of which addresses a specific set of concerns:

1. Goals. Why is your study worth doing? What issues do you want it to clarify, and what practices and policies do you want it to influence? Why do you want to conduct this study, and why should we care about the results?
2. Conceptual framework. What do you think is going on with the issues, settings, or people you plan to study? What theories, beliefs, and prior research findings will guide or inform your research and what literature, preliminary studies, and personal experiences will you draw on for understanding the people or issues you are studying?
3. Research questions. What, specifically, do you want to better understand about the settings or participants that you are studying? What do you not know about these that you want to learn? What questions best capture these learnings and understandings, and how these questions are related to one another.
4. Methods. What will you actually do in conducting this study? What approaches and techniques will you use to collect and analyze your data?
5. Validity. How might your results and conclusions be wrong? What are the possible alternative interpretations and validity threats to these results and conclusions, and how will you deal with these? How can the data that you have, or that you could potentially collect, support or challenge your ideas about what's going on? Why should we believe your results?

There are too many approaches in literature to classify different types of qualitative research. We will only refer to observations, case studies, interviews, and focus groups as the most common qualitative techniques used worldwide.

4.3.2 In-depth Interview as a Qualitative Research Technique

For a well-accepted definition of in-depth interview, we will refer Boyce and Palena's (2006) statement: "In-depth interviewing is a qualitative research technique that involves conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program, or situation. For example, we might ask participants, staff, and others associated with a program about their experiences and expectations related to the program, the thoughts they have concerning program operations, processes, and outcomes, and about any changes they perceive in themselves as a result of their involvement in the program. In-depth interviews are useful when we want detailed information about a person's thoughts

and behaviors or want to explore new issues in depth. Interviews are often used to provide context to other data (such as outcome data), offering a more complete picture of what happened in the program and why.”

United States Agency for International Development’s Center for Development Information and Evaluation (1996) defines the need for in-depth interview under four circumstances;

- When qualitative, descriptive information is sufficient for decision making.
- When there is a need to understand motivation, behavior, and perspectives of our customers and partners. When a main purpose is to generate recommendations.
- When quantitative data collected through other methods need to be interpreted.
- When preliminary information is needed to design a comprehensive quantitative study

4.3.3 Personal Observation in FMCG Companies as a Marketing Professional

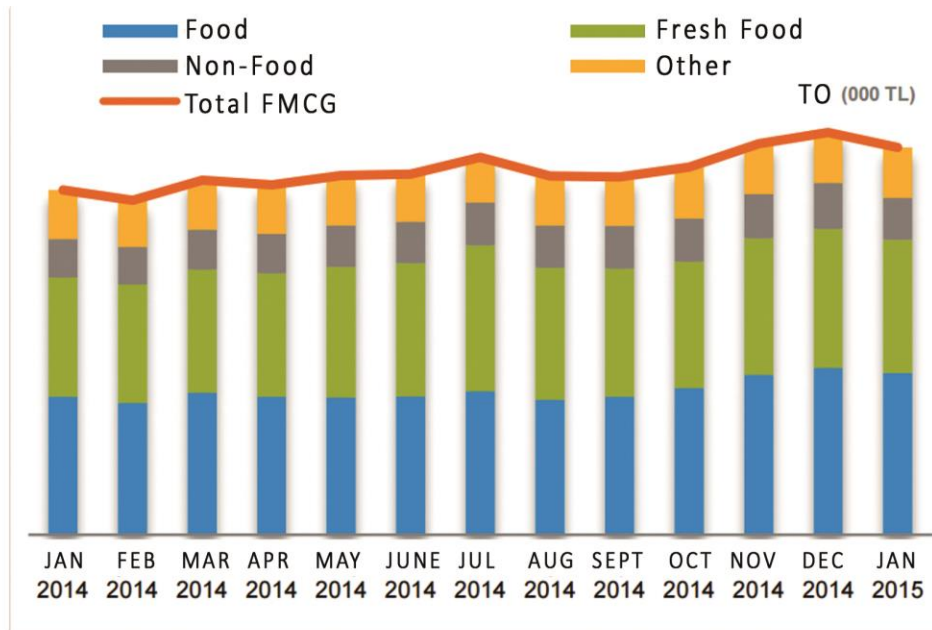
Main insight source of this study is the qualitative study that is designed to understand the specific dynamics of targeted FMCG companies. In the same time, author’s dedicated career in FMCG companies as taking responsibility in brand management and marketing management gave him chance to have deep observations for the FMCG industry. That is why we also utilized this experience while designing our research and asserting the thesis. On the other hand, we showed great care to be able to discuss all the assertions within the depth-interview to be able to present more scientific and subjective findings.

4.4 Selecting the Suitable Companies and Managers for the Research

Hereby, first we will explain the rational behind selecting the suitable companies and suitable management positions from these companies for our research.

We already mentioned in introduction session about the sub-segments of FMCG industry. Even there are many branched sub-segments of FMCG, when we exclude tobacco products (which have specific charecteristics and making it different) we see the dominancy of packaged food products and then personal and home care products

(which is mostly named as “non-food” in retail jargon). Figure 4.1 shows the FMCG sales (value in TL) breakdown in Turkey in 2014. As clearly seen from the chart, when the “fresh food” segment (which is sold unpacked) is excluded, “food” is the main biggest segment of all FMCG value and it is followed by personal care and home care (non-food) segments.



Food	All food products except fresh food
Fresh Food	Unpacked cheese, meat, fish, egg, fruit, vegetable, bread, patisserie
Non-Food	Personal care and home care products
Other	Tobacco products and pet products

Figure 4.1 : Distribution of FMCG product sales in Turkey (GFK Consumer Panel Bulletin, February 2015)

That is why “food” and “personal care and home care” companies are focus of our qualitative study. While 3 of 8 companies have operation in “food segment, 5 of them have operation in “personal care” or “home care” categories.

It is also important to represent both national and multinational companies in our study. See Table 4.2 for the capital structure of researched companies. Out of 8 companies,

we have 2 local, 3 multi-national and 1 joint-venture capital source. 2 of the companies are originally local but acquired by multi-national afterwards. Peculiar to the joint venture and acquisition companies, we asked our interviewees to see how they consider their companies in terms of business culture. Dominantly as a part of the global culture, or the local culture? Herewith, 3 of 8 companies are considered as multi-national and the rest 5 of them considered as “local” companies. This is a desired distribution to represent different capital structured companies within our study.

For the interviewed managers, we targeted to have at least 2 people from each main marketing management level (see the main partners of design decision within company in Table 4.1) such as marketing director, marketing manager, brand/product manager, assistant brand/product manager. Corollary to the numerical density of brand managers within FMCG marketing structures, we will interview 4 brand/product managers in our study. Table 4.3 depicts the distribution of 8 interviewed managers according to the management level.

Table 4.1 : Main partners of design decisions inside and outside of FMCG companies

Top Management	Board of Directors
	General Manager / CEO
	Assistant General Manager
Marketing Management	Marketing Director
	Marketing Manager
	Brand/ Product Manager
	Marketing/ Product Specialist
	Assistant Brand/ Product Manager
Design Partners	Design Manager
	Designer
	Design Consultant
	Design/Communication/Full Product Agency
Other	Other

Table 4.2 : Information for the researched companies

COMPANY NAME	CAPITAL STRUCTURE *	CAPITAL STRUCTURE CONSIDERED AS **	KEY CONSUMER CATEGORIES	KEY CONSUMER BRANDS ***	NUMBER of INTERVIEWED MANAGERS	COMPANY or BRAND WEBSITE ****
Beiersdorf	Multi-National	Multi-National	Personal Care	Nivea, 8x4	1	http://www.beiersdorf.com/ http://www.nivea.com.tr/ http://www.8x4.com.tr/
Ülker	Local	Local	Food (main)	Main brand is Ülker,	2	http://www.ulker.com.tr/tr
Sanset Gıda	Local	Local	Food	Tadelle, Sarelle, Sagra, L'erafresco,	1	http://www.sansetgida.com.tr/ http://www.sarelle.com.tr/en/ http://www.tadelle.com.tr/en/ http://www.lerafresca.com.tr/
Hobi Kozmetik / Dabur	Acquisition by multi national	Local	Personal Care,	Hobby, Fem	1	http://www.hobikozmetik.com/ http://www.dabur.com/
SCA Yıldız *****	Joint Venture	Local	Personal Care, Baby Care, Home Care	Komili, PAM, Rozi, Baby Star	2	http://www.sca.com http://www.komili.com.tr/
Ontex	Acquisition by multi national	Local	Personal Care	Canbebe, Canped, Helen Harper, Moltex,	1	http://www.ontexglobal.com/ http://www.canbebe.com.tr/ http://www.helenharper.eu/
Hero	Multi-National	Multi-National	Food, Baby Nutrition	Hero Baby	1	http://hero-group.ch/ http://www.herobaby.com.tr/
Glaxo Smith Kline (Consumer)	Multi-National	Multi-National	Personal Care, Health Care	Sensodyne, Parodontax, BreathRight	1	http://www.gsk.com/ http://www.sensodyne.com.tr/

* If the companies' capital structure is Local, Multinational, Joint-Venture or Acquisition

** Joint-Venture and Acquisition companies are grouped under Local or Multinational by asking the interviewee which one is better defining company's current business culture.

*** Just some of the key local and global brands addressed.

**** Only corporate website addresses and website addresses of key brands noted.

***** SCA Yıldız Interviews are performed according to the first structure of the interview guide. Interview guide has been improved focusing on a more qualitative context after SCA Yıldız interviews.

Table 4.3 : Management level / position of the researched managers

MANAGEMENT LEVEL / POSITION	NUMBER of INTERVIEWED MANAGERS
Marketing Director	2
Marketing Manager	2
Brand/Product Manager	4
Assistant Brand/Product Manager	2
TOTAL	10

4.4.1 Confidentiality Assurance Warranted for Interviewees

Confidentiality is one of the key concerns for many companies in today's competitive business world. We aim to interview with 10 person from FMCG companies who have strategic positions within their companies. Even accessing a few company's management team for this level is quite difficult, targeting 10 people from 8 companies would be extremely challenging. To be able to increase the turnouts from the proposed managers, we had to assure full-confidentiality of the knowledge supplied by them. That is why the research report is designed to present only the general findings and never associated with specific interviewee name or specific company name. This coding system aims to undisclose the interviewed managers and their companies. Our research report will never refer directly to company names when there is risk of denouncing the interviewee.

4.5 Designing the Interview Structure

Under this sub-session, we will make visible the research design process and we will show how the interview structure and the interview discussion guide is designed.

Yin (1994) defines the research design in the most elementary sense as the logical sequence that connects the empirical data to a study's initial research questions and, ultimately, to its conclusions. "Colloquially, a research design is *an action plan for getting from here to there*, where *here* may be defined as the initial set of questions to

be answered, and *there* is some set of conclusions (answers) about these questions. Between "here" and "there" may be found a number of major steps, including the collection and analysis of relevant data.” (Yin, 1994)

In Maxwell’s (2013) qualitative research model, in contrast to some other views of research design, the research questions are not the starting point or controlling piece of the design, to which all other components must conform. “Instead, they are at the center of the design; they are the heart, or hub, of the model, the component that connects most directly to all of the other components. They not only have the most direct influence on the other components, but are also the component most directly affected by the others; they should inform, and be sensitive to, all of the other components. Research questions should not be fixed at the start of the study; they may need to be significantly modified or expanded because of changes in our goals or conceptual framework, or because of what we learn while doing the research.” (Maxwell, 2013)

“In a qualitative study, “research design should be a reflexive process operating through every stage of a project” (Harmersley & Atkinson, 1995). The activities of collecting and analyzing data, developing and modifying theory, elaborating or refocusing the research questions, and identifying and addressing validity threats are usually all going on more or less simultaneously, each influencing all of the others. This process isn’t adequately represented by a choice from a prior menu or by a linear model, even one that allows multiple cycles, because in qualitative research, there isn’t an unvarying order in which the different tasks or components must be arranged, nor a linear relationship among the components of a design.” (Maxwell, 2013)

While interview guide of this study had been being designed, formulation of study questions was a key step, and then interview guide has been weaved step by step. Questions have been modified many times especially after the pilot test of the study. Even during the process of actual interviews, some questions systematically modified and improved which is inherent of qualitative research method. One of the most important challenges of the interview guide design was to strengthen the qualitative character of the questions to be able to create more interactions and discussion opportunities with interviewees.

4.5.1 Designing the Interview Discussion Guide

Our qualitative research guide comprises of 4 sessions;

1. Scope of Design and Organization
2. Design Management Effectiveness
3. Design Decisions and Distribution of Roles
4. Manager Profile and Design Involvement

We will probe each of them under below sub-titles. Appendix A. and Appendix B. show the full format of the interview discussion guide in Turkish and English.

4.5.1.1 (A) Scope of Design and Organization

Under this session of interview guide, we will try to comprehend the kind of design activities and processes performed in researched companies. We ask this question firstly open-ended to find-out unaided recall, then after we ask selections from the list to be sure if each item out of this list is performed or non-performed within each company;

A.1. Considering the design activities and process within your company, what type of design activities are performed in your company?

A.2. In addition what you mentioned above, which ones below are included in your design activities / processes? (If any of them has been already mentioned above, it will not be repetitively asked)

Alternative options are; *product concept design, product design, structural packaging design (bottle, box etc.), packaging label design, graphics design, web/digital design, scent/flavor design, design of product experience environment, point of purchase (POP) materials design, communication design, Brand/ Corporate identity design, Architectural/ Interior design, design of the corporate environment*. These alternatives have been chosen according to our observations in FMCG and also tested and improved within the pilot test of the research.

Then after, we want to see if the design activities are performed internally or outsourced externally. In case of internal creation/execution, we wonder which functional departments/units are involved this process. In case of outsourcing from

external parties, we want to find out which parties are collaborated with for this process.

A.3. If the design activities within your company are taken into consideration, are they created/executed internally or outsourced?

A.4. If the design activities performed internally in your company, which departments/units are involved to design process?

A.5. Which below parties are collaborated when your company is outsourcing the design activities?

Recalled options of external parties are *communication agency, full service advertisement agency, design agency, packaging design agency*. We also desire to learn any more possible options by asking “others” as open-ended to not skip any more external parties.

4.5.1.2 (B) Design Management Effectiveness

Under the introduction part of this session, we will discuss how «design management» notion is understood and we will try to reach some findings about how design management is performed within the researched companies.

B.a. What comes to your mind if we call «design management»? What does «design management» mean to you?

B.b. Do you have a design manager position in your company?

In case of there is a design manager position within the company, we ask his/her department; otherwise we question which units / positions do take this responsibility.

We ask the “stage” when the design demand / need is integrated into product development process.

B.c. When does design demand/need integrated into product development process in your company for new product projects?

This question is first discussed as open, then after some hints are mentioned if necessary;

- *Right after having new product idea*
- *After new product concept is partially shaped.*

- *After new product is highly realized or almost finished.*

Briefing is a crucial part of all design management process, it is a bridge between well-defined design strategy and design creation/execution process.

According to Cooper and Press (1995) where a market need has been identified, a product concept or a promotional campaign has been sort, and a marketing strategy formulated, the design brief is then constructed by management, frequently by marketing. "In this situation designers often comprehend the brief in detail, to establish that they and their client or project manager have the same understanding of the problem. Specific design briefs can be written when alternative products or concepts needs developing. Whichever way the brief arises, market information and a clear understanding of the customer is important to the designer." (Cooper and Press, 1995)

In our study, we wonder how standardized and systematical the researched companies' approach to briefing process. We discuss the details of brief preparation process and the transmission of brief to the creative parties;

B.d. Do you have standard and systematical briefing approach for your design projects in your company? Could you please mention about the brief preparation process and the transmission of brief to the creative parties?

For a professional and efficient design management with a scientific approach, it is also a key grade to invest in consumer research for design specific projects, or at a minimum level to utilize general market research inputs in design projects;

B.e. In your company, are there systematical or time-to-time consumer researches dedicated to design strategies and design decisions?

B.f. How are findings of general marketing and consumer researches taken into design strategies and design decisions in your company?

Then after, we referenced Kotler and Rath's (1984) Design Management Effectiveness Audit (see Table 4.4) for measuring researched companies' design management effectiveness.

In this audit, 5 questions asked to understand how well management uses design by considering the consumer's need, whether they carry out any design analysis, planning and implementation, whether the managers are encouraged to carry out creative

experimentation, do they work closely with the marketing, engineering team etc. (Baisya and Das, 2008).

Each question is scored as 0-1-2 for this audit. Originally Kotler and Rath (1984) use this audit combined with a twin audit of “design sensitivity” (we did not referred to Design Sensitivity Audit of Kotler and Rath in our research), so the total score evaluation is carried out according to 5+5=10 questions which means 20 total score at most. Here, we consider our evaluation grades as the same scale as Kotler and Rath suggest, but only divided by 2 because of referring to only Design Management Effectiveness Audit and skipping Design Sensitivity Audit. (see Table 4.4)

Table 4.4 : Evaluation of audit scores (Table is created according to the information from Kotler and Rath, 1984)

The Original Range of Kotler and Rath	Meanig of the Range	Our Range of Scale
< 8	Missing a major opportunity by not making more use of design management effectiveness (and design thinking in the marketing strategy).	< 4
8-14	Modest grade of using design management effectiveness	4-7
> 14	Fairly good shape, effective use of design management	> 7

Kotler and Rath’s (1984) Design Management Effectiveness Audit is one of the most extensive tools in design and marketing literature. On the other hand, this model suggested and first published in 1984. During this nonigonarable long period, the competition has been increased and industries have been fragmented into more and more sub-sectors. Therefore, while adapting to our research, we did some modest modifications on questions. Another perspective for this interpretation was that the original model has been suggested for the general business universe without any specific sector definition. On the other side, we would be applying this model into a

specific sector; FMCG. Finally, while we adapting this model into our research, we first shaped all the questions in native language of intervieweed managers (Turkish) in the best explanative way. Below questions in Table 4.5 translated to English afterwards. This is also a reason of some distinctions between our interpreted model and original model.

Table 4.5 and Table 4.6 presents the original vs our interpretation of the Design Management Effectiveness model.

Table 4.5 : Design Management Effectiveness Audit (Original content from Kotler and Rath, 1984)

1. What orientation does the design staff follow?
(0) The design staff aims for high aesthetic ideals without any surveying of the needs and wants of the marketplace.
(1) The design staff designs what marketing or consumers ask for with little or no modification.
(2) The design staff aims for design solutions that start with an awareness of consumer needs and preferences and adds a creative touch.

2. Does the design staff have an adequate budget to carry out design analysis, planning, and implementation?
(0) The budget is insufficient even for production materials.
(1) The budget is adequate but typically cut back during hard times.
(2) The design staff is well budgeted, especially on new product development projects.

3. Do managers encourage creative experimentation and design?
(0) Creative experimentation and design are discouraged.
(1) Designers are occasionally allowed creative freedom, but more typically they have to design within tight specifications.
(2) Designers have creative freedom within the limits of the project parameters.

4. Do designers have a close working relationship with people in marketing, sales, engineering, and research?
(0) No.
(1) Somewhat.
(2) Yes.

5. Are designers held accountable for their work through post-evaluation measurement and feedback?
(0) No.
(1) Designers are accountable for cost overruns in the production process.
(2) Design work is evaluated and full feedback is given to the designers.

1. Which one below defines your company's current situation better, concerning internal or outsourced (agency etc.) design team?

2. Does your company allocate enough design budget for projects with design requirements?

3. Do managers encourage creative experimentation and design?

4. When needed, do internal or outsourced (agency etc.) design team communicate directly with Sales, R&D, engineering departments additional to marketing department?

5. What is the best answer below defining internal or outsourced (agency etc.) design team's involvement to new product development projects and the feedbacks they received?

**This form is used for recording every single interview of the researcher. The same form is also used for combining and evaluating the findings of all interviews. Vertical columns of the forms are provided for this purpose.*

4.5.1.3 (C) Design Decisions and Distribution of Roles

In this chapter, we will try to understand decision making structure and criteria for design related issues. We will question both general applications in researched companies and the specific decision area of the respondent manager.

Firstly, we want to know what criteria and attention points considered while making decisions about design. We ask this question open-ended to start with a free discussion, then after we aim to enrich the possible evaluation criteria from listed alternatives;

C.a. When you make decisions about design, for what do you pay attention or what kind of evaluation criteria do you have?

C.b. To sum up, which ones below do you evaluate when you make decisions about design?

Listed queries for evaluation criteria are *aesthetic, responding the brief, consistency with company/ brand strategy, differentiation/originality/uniqueness, creativity, functionality, conveying the message clearly, easy to produce/feasibility and cost advantage in production.*

We interrogate the hierarchy within FMCG companies for defining the pre-design strategy and preparing the brief. The same question repeated for pre-evaluation and interim decision making and then after final decision making for design projects. Three functional and hierarchical segment defined mainly as **top management** (Board of Directors, General Manager / CEO, Assistant General Manager), **marketing management** (Marketing Director, Marketing Manager, Brand/ Product Manager, Marketing/ Product Specialist, Assistant Brand/ Product Manager) and **design partners** (Design Manager, Designer, Design Consultant, Design/ Communication/ Full Service Agency). “Others” option is also appended to not skip when there is any more position involved to the design related decision making.

C.1. When your company's pre-design strategy is defined and design brief is prepared, which functional positions below are more important? Could you please put the most effective 3 positions below in an order as 1-2-3?

C.2. Which positions below are more effective for pre- evaluations and interim decisions for design? Could you please put the most effective 3 positions below in an order as 1-2-3?

*C.3. Which positions below are more effective for final decisions about design?
Could you please put the most effective 3 positions below in an order as 1-2-3?*

4.5.1.4 (D) Manager Profile and Design Involvement

This final section of the research study aims to discover the background and profile details of the interviewee, their academic or professional relationship with design and their personal interest to design;

1.a. Which academic discipline did you study?

1.b. Did you have any background about design or design management as academical or professional level in the past?

1.c. How do you define your personal interest for design except your professional life?

We want to also explore if the interviewed managers are intended to use a ready corporate checklist model for decision making process. The same question is asked again to interviewees on behalf of other mid and top level managers from his/her company;

2.a. If there were a practical model or basic check list to help you making decisions about design, would you like to use it?

2.b. Is it helpful to use such an evaluation model by your company's all mid and top management? Please express your opinions.

5. FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

In this final chapter, an attempt has been made to reveal conclusion of our study by submitting the findings in detail and discussing the acquisition of the qualitative research and presenting possible rooms for future researches and studies.

5.1 Findings of the Qualitative Study

Here, we will submit the report of our qualitative study and we will evaluate our findings within the framework of our research objectives.

5.1.1 Scope of Design and Organization

The kind of design activities performed at the researched FMCG companies are not far from each other. When we discuss this point open-ended, outstanding fields that were unaidedly recalled are *packaging design, communication design and web/digital design*.

Then after, we electively ask the type of design activities performed in companies. There are 4 type of design fields encountered in all companies without exception. These are *product or product concept design, packaging label or structural packaging design, point of purchases (POP) materials design and communication design*. *Web/digital design* is also a common design field for the researched companies; only 1 company did not mention this design field. Finally, *brand/corporate identity design* is also mentioned by all companies except one multination company whose manager stated that they do not develop identity design in Turkey since this initiative is only taken by their global headquarters.

Architectural/interior design and design of the corporate environment are the weakest scored design fields by interviewed managers. Common explanations for this state of affairs is that, this kind of design acts are not considered as a part of regular process, they are occurred occasionally time by time and they are not appraised in the

responsibility area of marketing yet they are positioned under the “administrative affairs” department.

We questioned if the design activities are performed internally or outsourced externally. Design activities are only outsourced to external partners within all researched FMCG companies except 2 of them. In addition to external design parties, these 2 local companies have internal graphic designers as well. Graphic designers are a part of marketing team within both companies. Well worth to attention that both companies do not expect creative solutions from the internal graphic department, they rather utilise these internal designers for the adaptation of packaging size, technical information or multi-lingual product information etc.

We discussed the kind of external parties involved to design process in researched companies. All companies collaborate with a *communication agency* or *full service agency* and *design agency* or *packaging design agency*. Except 2 of 8 companies, there is an external packaging design partner. As we mentioned in early chapters, this fact is asserting the importance of packaging design in FMCG companies. After the unaided re-called answers, *digital agency* is the most re-called external design party within thee open-ended part of this question.

5.1.2 Design Management Effectiveness

We explored that none of the researched FMCG companies has a dedicated “design manager” position in their organization structures. Marketing department unexceptionally holds this responsibility in all companies. *Brand managers*, *product managers*, *brand teams*, *marketing teams* are the articulated specific positions to hold the design management responsibility.

We point the importance of how “design management” notion is understood and defined by interviewed marketing managers. We will quote some literal verbatims below; (Appendix F. presents the original verbatims in native Turkish language.)

- *...recognizing what is needed, then preparing the brief and choosing the best fitting agency/creative party, and managing the revision and approvment process until the final production stage.*
- *Completely fulfilling the design process starting from “zero point” into putting the product on shelf...*

- *...designing is giving the needed touch to any object, product or even an empty A4 paper...design management is the process of managing this necessary touch...*
- *Defining what is needed for a design project, transferring this knowledge to the agency (or creative parties) and evaluating the results...*
- *Managing all points of a product development process from the idea stage to the final experience of consumer...*
- *Design is a process starting from the consumer insight and ended-up with the final point touching to the consumer...design management is the most effective way of managing this process...*
- *...everyday routine of a marketing manager, half of his/her main responsibility... managing the whole process from brief to production.*

The second part of the “design management effectiveness” section in our research is dedicated to Kotler and Rath’s (1984) Design Management Effectiveness Audit. We have evaluated companies according to the original scale of this audit model. (see Table 4.4 for the evaluation scale)

Considering multinational companies; 2 of them (out of 3) got Design Management Effectiveness score higher than 7 which means they are in fairly good shape for effective use of design management. For local companies, only 1 of them (out of 5) had a score higher than 7. One of the local companies had a score under 4 which means this company is missing a major opportunity by not making more use of design management effectiveness. The rest of the companies had a score between 4 and 7 considered as the modest grade for design management effectiveness. (see Table 4.7) Appendix. H presents the full report of the design management effectiveness scores for the researched local and multinational FMCG companies.

Table 4.7 : Design Management Effectiveness scores of the researched companies

Meanig of the Range	Our Range of Scale	Number of Companies (Local)	Number of Companies (Multinational)
Missing a major opportunity by not making more use of design management effectiveness (and design thinking in the marketing strategy).	< 4	1	-
Modest grade of using design management effectiveness	4-7	3	1
Fairly good shape, effective use of design management	> 7	1	2

We wonder the stage when the design demand/need is integrated into product development process in the companies for new product projects. One of the researched companies defines the design need just after the new product idea is appeared. The rest of the companies involve design to the new product process after the product concept is partially shaped.

This majority result comes up to intermediate level by the below grade which is also mentioned before;

- *Right after having new product idea*
- *After new product concept is partially shaped.*
- *After new product is highly realized or almost finished.*

Most of the researched companies have a room for improvement from the point of integrating the design to the product development process earlier.

All researched companies except 1 local company have a specific and standard brief format for design projects. The transfer of the brief to the creative parties is mostly done by a face-to-face meeting. It is also encountered that sometimes the brief is

transferred by an e-mail and discussed on phone especially if less importance attached to the project or if the project time is relatively tight.

It is worth saying to mention one anecdote here; marketing manager of one of the multinational companies indicated that design brief is considered at least as important as a TV advertisement brief. Competition analysis, market research inputs and all other stimulus materials are carefully relayed to the creative parties in this multinational company.

We embraced the integration of consumer research to design process in two levels. The first level prescribes of doing specific and systematic consumer research dedicated to design projects. 2 multinational companies and 3 local companies invest in consumer research specific for design projects. Even the methods of these consumer researches vary; comparative packaging test with competition comes to the fore.

As an example, one of the researched companies which is operating in food industry did a consumer test recently comparing packaging of their locomotive product range with the main competitor's. One of the key findings of this consumer test was the weakness of the indulgency effect of packaging key visual against the competitor product's packaging. While the brand team was re-newing packaging design, this point is briefed and indulgency effect has been clearly enhanced.

The second level of integration of consumer research to design process prescribes the utilization of general marketing research findings within design projects. All the researched companies are responsive to this second level.

Another researched food company find out via a regular marketing research that TV advertisement animation characters of their brand have a very positive contribution to their consumers' loyalty and they decided to re-new their packaging design and integrated this charecters on packaging face.

5.1.3 Design Decisions and Distribution of Roles

When we discuss the criteria and attention points considered during design related decision making with close-ended questions, we most encounter the below bullets;

- *Aesthetic*
- *Responding the brief*

- *Consistency with company/ brand strategy.*
- *Differentiation/ Originality/ Uniqueness*
- *Functionality*
- *Conveying the message clearly*

Only some of the managers have chosen the following points;

- *Creativity*
- *Easy to produce / feasibility*
- *Cost advantage in production*

On the other hand, we approach with suspicion for letting the managers to choose from a list of very positive and aspiring criteria. That is why earlier on that question, we asked unaidedly the criteria and attention point of managers for design related decision making. We explored a few points, which is commonly mentioned, by most of the managers;

- *Consistency with brand strategy*
- *Consistency with the target group of the brand*
- *Responding the brief well*

While these points are highly important for design decisions, it is remarkable that all these 3 points are product of a business-oriented thinking. None of the managers have re-called any kind of design centered criteria such as creativity, differentiation aesthetics, visual appearance etc. for the open-ended question.

In addition to above findings, we find useful to advert some interesting answers, which were given to the open-ended “others?” question;

- *Complying with the regulations (especially for the food companies which has hazard safety control systems)*
- *Being result oriented*
- *Being simple / simplicity*
- *In-house producibility*

After discussing the criteria and attention points concerning design decisions, we went toward understanding the decision making hierarchy within FMCG companies for (1) defining the pre-design strategy and preparing the brief, (2) pre-evaluation and interim decision making and then after (3) final decision making.

The influential positions for defining the pre-design strategy and shaping the brief are from marketing organizations within almost entire of the researched companies. We encounter only 2 companies where the top management partially involved to the pre-design strategy. We can define pre-design strategy as a process, which is kicked-off by the brand/product managers and finalized by the senior marketing managers (marketing manager or marketing director).

While the marketing organization (brand/product manager, marketing manager, and marketing director), is still more effective for pre-evaluations and interim design decisions, we observe top management is also involved to this process especially for the key/important projects.

When it comes to final decisions for design issues within researched companies, while the marketing is still efficient especially in senior level (marketing manager, marketing director) the top management becomes ascendant.

For pre-evaluation and interim decision making and then after final decision making in researched FMCG companies, we figured out some strategic positions by asking open-ended “others?” question. These are;

- *Regulation, Quality Control or Research&Development departments' competents (especially for the food companies which has hazard safety control systems)*
- *Sales team (especially for the companies where the sales team has direct contact with consumers)*
- *Production team (especially for projects where the technical specifications, packaging materials or packaging dimensions are crucial)*

Additionally, all 3 multinational companies consult to the regional or global head of the marketing (2 of the companies defined as Marketing Vice President) for a final approval of design for all key/important projects.

Another prominent finding of this section is lacking of any professional design representative (such as designer, design manager, design consultant etc.) for all pre-design strategy, pre-evaluation and interim decision making final decision making processes.

5.1.4 Manager Profile and Design Involvement

We start the final part of the interview with an aim to explore the academic background and personal profile details of each interviewee. 6 of the interviewed managers are coming from business administration discipline. Apart from these, we interviewed one manager with a business engineering BS degree and another one with a finance BS degree. We encountered one manager from industrial engineering discipline and another manager from chemical engineering discipline with MBA. General interference of this perspective is more than half of the managers of the researched FMCG companies are coming from business education and there is not any manager who had an academic study in the field of design.

When we question if the interviewed managers define any professional relationship with design, we could not get any favourable reply. Only two of the interviewees feel intimate to design discipline by considering ‘design’ as a sub branch of marketing.

We would like to record below verbatims of the interviewees for the question of how they define their personal interest for design except their professional life: (Appendix G. presents the original verbatims in native Turkish language)

- *I always wonder what the logic is behind a designed object. However, I cannot say that design is an interest for me such as football. To be honest, I cannot say that design is an issue of interest for me in my spare time.*
- *I very like noticing creative elements behind designs of daily objects... I make time for design thinking...*
- *I am interested with fashion and home decoration. I believe my visual perception has been expanded on fashion tendency. I have a sewing machine at home where time to time I stitch some basic design of myself.*
- *I approach design as a pleasure element. For instance when I am buying a table, biblo, painting etc. to my home, I try to reflect my design taste.*

- *As a marketer, I am fed by everything surrounding me. I believe I have asthetical concerns while perceiving the space I am living in and while shopping.*
- *It is very difficult for me to extract the design from my profession (marketing). On the other hand, I like observing design details independent from any sub-discipline of design (industrial design, architecture, fashion etc.)*
- *I like observing the designed objects and I always question why the designer had specific preferences while designing an everyday item.*

We want to discuss if the interviewed managers are intended to use a ready corporate checklist model for design related decision making process. We did not encounter any company, which has a comprehensive checklist model for design decisions. Only one of the FMCG companies has a design checklist tool where the design is considered only according to the brand values. Another researched company has a design approval system, but she identify this system only as a communication tool where the design approvals of managers followed respect to the hierarchical levels.

All of the interviewees are disposed to use a model that will define some checkpoints and criteria of design decision making. The same question is asked again to interviewees on behalf of other mid-level and top-level managers from their companies. Again, all of the interviewees supported promotion of a design decision checklist model within their companies for all other mid-level and top-level managers. While one of the interviewed manager emphasized how well a kind of model will contribute to speak the same language for design decisions, another manager admitted some big conflicts in her company since all mid-level and top-level managers approach to design decisions subjectively.

5.2 Conclusions

Most common design activities are *product or product concept design, packaging label or packaging structure design, point of purchases (POP) materials design and communication design* within the researched FMCG companies. Any design content with a creative meaning is always outsourced by external creative parties. Even if we encountered different external parties for design, most commonly it is outsourced by *communication agency or full service agency and design agency or packaging design*

agency. Digital is also an important medium where outsourced expertise is utilized by most of the companies.

None of the researched FMCG companies has a dedicated design management professional within their organization. Marketing departments in all researched companies, hold design management responsibility.

We discussed the notion of “design management” with the interviewed managers, to have an opinion on their perception of this notion and also to consider their awareness on design management. We reached many different views and definitions from a broad perspective. The outstanding insight derived from the discussions is that, interviewed managers have a very clear and sharp business wise approach for design related issues. On the other hand, their design management understanding is mostly lack of design awareness or design sensitivity.

This is also linked to the academic and professional background of the interviewed managers. They are mostly coming from business or management oriented education in BS or MS level. Also for the professional background, they do not define any direct relationship with design. Their personal definition for design relationship is mostly in elementary level where the design is considered as a curiosity issue or as a hobby or pleasure item. The most advanced level for the definition of relationship with design is about considering design as a part of his/her marketing profession.

One of the key points we want to explore in this thesis is the criteria and attention points considered during design related decision making process. Especially, unaided questions make it apparent that design related decisions of the interviewed managers are under the influence of business-oriented thinking. While “*consistency with brand strategy, consistency with the target group of the brand and responding the brief well*” are the most common unaided recalls, none of the interviewed managers unaidedly mentioned any design-oriented criteria such as creativity, differentiation, aesthetics etc.

One of the suggestions we will make in the light of our conclusion is the integration of business/management education with design education. We believe that, improving business/management curriculum toward increasing design and creative oriented content will contribute significantly in long term. Conjugately (even this second point is not a direct touchpoint of our study), improving design

education toward increasing the awareness of business/management rationals and consumer oriented thinking will also have clear benefits for a mutual understanding between designers and managers. Similar assertions have been discussed in design management or business literature widely.

Boland and Collopy (2004) argue that the fundamental need in management practice and education is the development of a design attitude, which goes beyond default solutions in creating new possibilities for the future. Coughlan and Prokopoff (2004) emphasize that the challenge remains for business schools to find ways of integrating design thinking into their curricula and for design schools to expand the purview of design to include not only products, services, and experiences, but the organizational means by which they are created and supported.

Boland and Collopy (2004) lay emphasize on their belief that if managers adopted a design attitude, the world of business would be different and better. “Managers would approach problems with a sensibility that swept in the broadest array of influences to shape inspiring and energizing designs for products, services, and processes that are both profitable and humanly satisfying.” (Boland and Collopy, 2004)

The teaching of design at MBA level was pioneered at London Business School in the early 80’s (Gorb and Dumas, 1987; Soylu and Er; 2014). “A few leading schools (Rotman in Canada, Aalto in Finland) around the world have also started to address this issue by means of offering new programs where business and design education is merged. However, majority of the current top managers are graduates of traditional MBA programs where the curriculum is intact by design.” (Soylu and Er, 2014)

In our research, we went toward understanding the decision making hierarchy within FMCG companies for (1) defining the pre-design sytaretgy and preparing the brief, (2) pre-evaluation and interim decision making and then after (3) final decision making. The influent positions for defining the pre-design sytaretgy and shaping the brief are from marketing organizations within almost entire of the researched companies. While the marketing organization (brand/product manager, marketing manager, and marketing director) is still more effective for pre-evaluations and interim design decisions, we observe that the top management is also involved to this process especially for the key/important projects. When it comes to final decisions for design issues within researched companies, while the marketing is still efficient especially in

senior level (marketing manager, marketing director) the top management becomes ascendant. Another prominent finding here is lacking of any professional design representative (such as designer, design manager, design consultant etc.) for all pre-design strategy definition, pre-evaluation and interim decision making and final decision making processes.

Considering the researched companies according to the Design Management Effectiveness Audit of Kotler and Rath (1984), we can indicate that the general landscape is at “intermediate” or “upper-intermediate” level. In this respect, multinational companies are relatively scoring higher comparing to local companies. Considering the integration of design to product development process within the researched companies, we can specify this level also as “intermediate”. There is room for further improvement from the point of integrating design to the product development in earlier stages.

We observe positive situation for attaching importance to the design briefing process. Integrating consumer research to the design projects (either making design specific consumer researches or utilizing general consumer research findings in design projects) is also a high importance attributed matter for researched companies.

5.3 Recommendations for Further Research

This thesis had an attempt to understand the design related decision criteria and hierarchy in FMCG companies. We aimed to also capture insights concerning design context and the organization structure within researched companies, effectiveness of design management, and the personal profile and design interest of marketing managers. In summary, one of the objectives of our qualitative study was laying the groundwork and gaining general insights for the above-mentioned areas.

On the other hand, **(1)** we believe that future quantitative researches would present sharper and more measurable findings for further steps especially for points such as; hierarchy of design related decisions, context of the design process, personal profile and background of the design managers or design decision makers etc. This kind of future studies will provide opportunities to widen the context based upon the findings of our study.

(2) Another point of taking this study a step further is to revolve about the sectoral scope of this study. We focused on FMCG sector in our study because of many specific objectives that have been mentioned in introduction section. Even we believe that the findings for this important sector will be quite a lot insightful for many other sectors, on the other hand there is always room to focus on new studies dedicated to understand other specific sectors. This will precisely reveal very interesting new findings peculiar to the dynamics of other sectors.

As mentioned in Chapter 5.2, one suggestion of this thesis is about the integration of business/management education with design education (see the details in Chapter 5.2).

Another suggestion for improving professionalism, effectiveness and quality of design related decisions is to develop a ready to use design oriented decision making model for mid-and-top level managers from the FMCG companies who are not professionally from design discipline.

Our qualitative study indicates that all of the interviewed managers from researched FMCG companies are eager to use a model that will define some checkpoints and criteria for design related decision making. Exceptionally all of them are also supporting promotion of a design decision checklist model within their companies.

(3) Developing a design evaluation model for decision makers from mid-and-top management level” may be also a future step for further studies especially in Phd level.

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<<http://www.sensodyne.com.tr>>
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APPENDICES

APPENDIX A: In-Depth Interview Guide / Turkish

Bu form, arařtırmacı tarafından her bir kalitatif görüşmenin kaydedilmesi için kullanıldığı gibi, aynı zamanda farklı görüşmecilerden elde edilen bulguların bir araya getirilip değeriendirilmesi için kullanılmıştır. Soru rehberindeki tablolarda görülen dikey sütunlar bu amaçla oluşturulmuştur.

This form is used for recording every single interview of the researcher. The same form is also used for combining and evaluating the findings of all interviews. Vertical columns of the forms are provided for this purpose.

[illegible]

B.TASARIM YÖNETİMİ ETKİNLİĞİNİN DENETİMİ

Aşağıda ise tasarım yönetimi kavramının nasıl anlaşıldığını ele alacağız ve tasarım yönetiminin şirketinizde hali hazırda nasıl yürüdüğü konusunda bazı bulgulara ulaşmaya çalışacağız;

B.a. Tasarım Yönetimi dendiğinde ne anlıyorsunuz?

B.b. Şirketinizde bir tasarım yöneticisi pozisyonu var mı?

																Evet
																Bağlı bulunduğu birimi paylaşıyor mısınız?
																Hayır
																Bu sorumluluğun halihazırda hangi birimler/pozisyonlar tarafından yerine getirildiğini düşünüyorsunuz?

B.c. Şirketinizdeki yeni ürün projeleri için tasarım ihtiyacı ürün geliştirme sürecinin hangi aşamasında devreye giriyor?

- * Anlaşılmaması durumunda aşağıdaki ipuçlarıyla desteklenecek;
- Yeni ürün fikri ortaya çıktıktan hemen sonra
 - Yeni ürün konsept olarak kısmen şekillendikten sonra
 - Yeni ürün büyük ölçüde somutlaştıktan / gerçeğe dönüşükten sonra

B.d. Şirketinizde tasarım projeleri için standart ve sistemli bir brief yaklaşımı var mıdır? Brief'in hazırlanması ve yaratıcı partilere aktarım sürecinden bahsedebilir misiniz?

B.e. Şirketinizde tasarım stratejileri ve kararları için sistemli olarak veya zaman zaman tüketici araştırmaları yapılır mı?

B.f. Şirketinizde yapılan genel pazarlama ve tüketici araştırmalarının çıktıları tasarım'la ilgili strateji ve kararlara ne şekilde dahil edilir?

B.TASARIM YÖNETİMİ ETKİNLİĞİNİN DENETİMİ

1.Şirketiniz için içerden veya dışardan (ajans vb.) çalışan tasarım ekibiyle ilgili olarak aşağıdakilerin hangisi mevcut durumu daha iyi anlatmaktadır?

- (0) Tasarım ekibi pazarın isteklerini ve ihtiyaçlarını araştırmadan sadece estetik amaçlar için çalışmaktadır.
- (1) Tasarım ekibi pazarlama biriminin veya müşterilerin isteklerini birebir veya ufak dokunuşlar yaparak tasarlamaktadır.
- (2) Tasarım ekibi tüketici isteklerini ve tercihlerinin farkında olarak bunun üzerine yaratıcı dokunuşlar koyup tasarım çözümleri üretmektedir.

2. Şirketinizde tasarım gerekliliği olan projelerde tasarım için yeterli bütçe ayrılıyor mu?

- (0) Bu tarz projelerde tasarım bütçe ayrılmadan çözülmeye çalışılır.
- (1) Mevcut anlaşmalı ajanslarla veya iç kaynaklarla kısıtlı bir bütçe ile çözülmeye çalışılır.
- (2) Herbir proje için gerekli bütçe ayrılarak iç ve dış kaynakların (ajans vb.) kullanımıyla tasarım çözülür.

3. Yöneticiler yaratıcı denemeleri ve yaratıcı tasarım yaklaşımını destekliyor mu?

- (0) Hayır, desteklemiyor.
- (1) Tasarımcılar arasına yaratıcılık konusunda özgür bırakılıyor fakat çoğunlukla tasarımlarında kısıtlanıyorlar.
- (2) Tasarımcılar proje parametreleri çerçevesinde yaratıcı özgürlüğe sahipler.

4. İç veya dış (ajans vb.) tasarım ekibi şirketinizde Pazarlama birimi dışındaki (Satış, Ar-Ge, Mühendislik, vb.) birimlerle gerektiğinde doğrudan ilişki kurabiliyorlar mı?

- (0) Hayır
- (1) Bazen
- (2) Evet

5. İç veya dış (ajans vb.) tasarım ekibinin yeni ürün geliştirme projelerine katılımları ve aldıkları geribildirimler konusunda hangisi doğrudur?

- (0) Tasarım ekibinin yaratıcı çözümleri sunduktan sonra ekiple etkileşimi yoktur veya çok azdır.
- (1) Tasarımcılar tasarım sunumu sonrasındaki süreçte özellikle maliyet sapması ve teknik zorluklar gibi konularda geri bildirim alırlar.
- (2) Tasarımcılar tasarım yaptıktan sonra da gerektiğinde projeye dahil olurlar ve ürünün hayata geçirilmesine kadar ki süreçte geri bildirim alırlar.

[illegible]

[illegible]

APPENDIX B: In-Depth Interview Guide / English

This form is used for recording every single interview of the researcher. The same form is also used for combining and evaluating the findings of all interviews. Vertical columns of the forms are provided for this purpose.

5. Which below parties are collaborated when your company is outsourcing the design activities?

B.DESIGN MANAGEMENT EFFECTIVENESS

How «design management» notion is understood will be discussed below and we will try to reach some findings about how design management is performed within your company

B.a. What comes to your mind if we call «design management»? What does «design management» mean to you?

B.b. Do you have a design manager position in your company?

																YES
																In which departmant does he/she work?
																No
																Currently, which units/ positions do take this responsibilty?

B.c. When does design demand/need integrated into product development process in your company for new product projects ?

•In case of not well undestood, the hints below will be mentioned;

- Right after having new product idea
- After new product concept is partially shaped.
- After new product is highly realized or almost finished.

B.d. Do you have standard and systematical briefing approach for your design projects in your company? Could you please mention about the brief preparation process and the transmission of brief to the creative parties?

B.e. In your company, are there systematical or time-to-time consumer researches dedicated to design strategies and design decisions?

B.f. How are findings of general marketing and consumer researches taken into design strategies and design decisions in your company?

B.DESIGN MANAGEMENT EFFECTIVENESS

1.Which one below defines your company's current situation better, concerning internal or outsourced (agency etc.) design team?

																	(0) Design teams works only for aesthetics goals without concerning market request and needs.
																	(1) Design team produces designs which are entirely or partly answering expectations of consumers or brief of marketing department.
																	(2) Design team creates design solutions being aware of consumer request and expectations and adding also creative touches on it.

2. Does your company allocate enough design budget for projects with design requirements?

																	(0) Design is handled without any budget allocation.
																	(1) Design is handled with a limited budhet by regular/corelisted agencies or by internal sources.
																	(2) Every single project is handled with specific budget allocation by the contribution of necessary internal or external sources.

3. Do managers encourage creative experimentation and design?

																	(0) No, they do not encourage.
																	(1) Designers are occasionally allowed creative freedom, but mostly they have to design within tight specifications.
																	(2) Designers have creative freedom within the limit of the project parameters.

4. When needed, do internal or outsourced (agency etc.) design team communicate directly with Sales, R&D, engineering departments additional to marketing department?

																	(0) No
																	(1) Somewhat
																	(2) Yes

5.What is the best answer below defining internal or outsourced (agency etc.) design team's involvement to new product development projects and the feedbacks they received?

																	(0) Designers do not have any interaction or have limited interaction with the team after presenting creative solutions.
																	(1)Designers get feedbacks especially for cost variance or technical difficulties after design presentation.
																	(2) If needed, designers are involved to any step of the project and get feedbacks till product's go-live.

* This five questions have been adapted from Kotler and Rath's (1984) Design Management Effectiveness Audit

[illegible]

2. Which positions below are more effective for pre- evaluations and interim decisions for design? Could you please put the most effective 3 positions below in an order as 1-2-3?

3. Which positions below are more effective for final decisions about design? Could you please put the most effective 3 positions below in an order as 1-2-3?

[illegible]

APPENDIX C: A Collage of Key Consumer Brands from Researched Companies

Beiersdorf	 	 YILDIZ HOLDING	  
	* Ülker has more than 300 brands under 42 sub-categories.		 
	  		
	 		  

APPENDIX D: A Collage of some FMCG Market Products (food category) from Researched Companies



APPENDIX E: A Collage of some FMCG Market Products (personal care & home care categories) from Researched Companies



APPENDIX F: Turkish Verbatim of Interviews / Design Management

B.a. What comes to your mind if we call «design management»? What does «design management» mean to you?

B.a. Tasarım Yönetimi dendiğinde ne anlıyorsunuz?

- *...ihtiyacı tanımlama, brief'i hazırlayıp o işe en uygun ajansı seçme, nihai üretime kadar olan revizyon ve onay süreçlerini yönetme...*
- *Tasarım sürecinin, sıfırdan başlayıp ürünün rafa gittiği son noktaya kadar eksiksiz yönetilmesi.*
- *Tasarımı şöyle tanımlıyorum: “her hangi bir objeye, ürüne, hatta bomboş bir A4 kağıda ihtiyaç duyduğu dokunuşu yapma”... Tasarım yönetimi ise ihtiyaç duyulan bu gerekli dokunuşun yönetilmesi...*
- *Bir tasarım projesi için neye ihtiyaç olduğuna karar verilmesi, bu bilginin ajans veya diğer yaratıcı iş ortaklarına iletilmesi ve sonuçların değerlendirilmesi...*
- *Ürün geliştirme sürecinin fikir aşamasından başlanarak tüketici tecrübesinin oluştuğu son noktaya kadar yönetilmesi...*
- *Tasarımı, tüketici içgörüsüyle başlayan ve ürünün tüketiciye dokunduğu son noktaya kadar devam eden bir süreç olarak anlayabiliriz... Tasarım yönetimi ise bu sürecin en etkin şekilde yönetilmesidir.*
- *...bir marketing(pazarlama)'ci olarak her gün yaptığım iş, bir marketing (pazarlama) yöneticisinin sorumluluklarının yarısı diyebiliriz... brief aşamasından tasarımı yapılan şeyin oluşmasına kadar geçen sürecin yönetimi...*

APPENDIX G: Turkish Verbatim of Interviews / Manager Profile and Design Involvement

1.c. How do you define your personal interest for design except your professional life? (In case of not to be understood; it may be explained with examples. e.g. interest in football, interest in literature etc.)

1.c Tasarım konusuna profesyonel iş yaşamı dışındaki ilginizi nasıl tanımlarsınız? (Anlaşılmaması durumunda örneklerle açıklanabilir. Örneğin «futbola ilgi duymak, edebiyata ilgi duymak» gibi bir ‘tasarım ilgisi’nden söz edilebilir mi?)

- *Tasarlanmış bir objenin arkasında nasıl bir düşünce, nasıl bir mantık olduğu hep ilgimi çekmiştir. Ancak “futbolla ilgilenirim” der gibi “tasarımla ilgilenirim” şeklinde bir ifade kullanmam doğru olmaz. Dürüst olmak gerekirse “boş zamanlarımda tasarım takip ederim” gibi bir ifade de kullanamam.*
- *Günlük objelerin tasarımlarındaki yaratıcı noktaları yakalamak bana keyif veriyor. Tasarım üzerinde düşünmek için vakit ayırıyorum diyebilirim...*
- *Moda ve ev tasarımı ile ilgileniyorum. Görsel zevklerimin bu yönde geliştiğini düşünüyorum. Evimde bir dikiş makinam var ve zaman zaman basit giyim tasarımları yapıyorum.*
- *Tasarımı bir beğeni unsuru ve zevk unsuru olarak ele alıyorum. Örneğin evime bir masa, biblo veya tablo alırken tasarım zevkimi yansıtmaya çalışırım.*
- *Bir pazarlamacı olarak çevremde olup biten her şey beni besliyor. Yaşadığım ortamda olup bitenleri algılarken veya alış veriş yaparken estetik kaygılarımın öne çıktığına inanıyorum.*
- *Tasarımı mesleğimden (pazarlama) ayırmam çok zor. Diğer taraftan ürün tasarımı, mimari veya moda gibi alanlarda hiç ayırım yapmadan gözlem yapmaktan keyif alıyorum.*
- *Tasarlanmış işleri incelemek bana keyif veriyor. Gündelik bir ürüne bakatığımda tasarımcının yapmış olduğu belli başlı tercihlerin nedenini sorgularım.*

APPENDIX H: Design Management Effectiveness Scores of Researched Local and Multinational FMCG Companies

B.DESIGN MANAGEMENT EFFECTIVENESS

1.Which one below defines your company's current situation better, concerning internal or outsourced (agency etc.) design team?

A1	B1	C1	D1	D2	E1	E2	F1	G1	H1						
✓									✓						(0) Design teams works only for aesthetics goals without concerning market request and needs.
	✓	✓	✓	✓				✓							(1) Design team produces designs which are entirely or partly answering expectations of consumers or brief of marketing department.
					✓	✓	✓								(2) Design team creates design solutions being aware of consumer request and expectations and adding also creative touches on it.

2. Does your company allocate enough design budget for projects with design requirements?

A1	B1	C1	D1	D2	E1	E2	F1	G1	H1						
		✓													(0) Design is handled without any budget allocation.
			✓	✓		✓	✓								(1) Design is handled with a limited budhet by regular/corelisted agencies or by internal sources.
✓	✓				✓			✓	✓						(2) Every single project is handled with specific budget allocation by the contribution of necessary internal or external sources.

3. Do managers encourage creative experimentation and design?

A1	B1	C1	D1	D2	E1	E2	F1	G1	H1						
					✓				✓						(0) No, they do not encourage.
✓		✓	✓	✓		✓		✓							(1) Designers are occasionally allowed creative freedom, but mostly they have to design within tight specifications.
	✓						✓								(2) Designers have creative freedom within the limit of the project parameters.

4. When needed, do internal or outsourced (agency etc.) design team communicate directly with Sales, R&D, engineering departments additional to marketing department?

A1	B1	C1	D1	D2	E1	E2	F1	G1	H1						
		✓		✓	✓	✓			✓						(0) No
✓	✓		✓				✓								(1) Somewhat
								✓							(2) Yes

5.What is the best answer below defining internal or outsourced (agency etc.) design team's involvement to new product development projects and the feedbacks they received?

A1	B1	C1	D1	D2	E1	E2	F1	G1	H1						
															(0) Designers do not have any interaction or have limited interaction with the team after presenting creative solutions.
		✓	✓	✓		✓									(1)Designers get feedbacks especially for cost variance or technical difficulties after design presentation.
✓	✓				✓		✓	✓	✓						(2) If needed, designers are involved to any step of the project and get feedbacks till product's go-live.

TOTAL SCORE (A-B-C-D-E: Local Companies / F-G-H: Multinational Companies)

A1	B1	C1	D1	D2	E1	E2	F1	G1	H1						
6	8	3	4,5		5,5		8	8	5						TOTAL SCORE

CURRICULUM VITAE



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B.Sc.: Industrial Engineering

Rewards:

On behalf of Yıldız Technical University, Turkey Championship in T-EMT Interuniversity Case Study Contest with 2 team mates, 2nd-4th February 2007, İstanbul

List of Patents:

Patent for solid cleaning product and packaging / Patent Code: 2009 05988
Release Date: 21.02.2011 Registration Date: 21.02.2012

List of Publications:

Yiğider, Ahmet (2007). *Developing a Communication Focused Plannig Tool for Marketing Management*, B.S. Thesis. Industrial Engineering Department, Yıldız Technical University, İstanbul.

Professional Experience:

Marketing Director, Seluz Fragrance Company / January 2015 – now

He has the challenge of building the new marketing department and the new marketing team with a vision of submitting B2B marketing service competing with the 5 key global players of the industry.

Marketing Manager, Mane Fils Turkey / September 2011-January 2015

Following the focus strategy and investment plan of V. Mane Fils to Turkey, he joined the team in 2011 by taking the responsibility of building the marketing function in Turkey affiliate.

Managing the marketing strategies & processes, focusing on global and Turkey specific trends; working on marketing research and consumer insight; creating and adapting strategies and concept ideas for a category range of fine fragrance, body wash, personal care, hair care, men care, baby care, fabric care and household...

Having opportunity of harmonizing his marketing and management skills with his passion to the magic world of fragrances ...

Beyond marketing processes, feeling responsibility of adding synergy and motivation to the team within the whole restructuring process of the local affiliate under the highly competitive market conditions.

Brand Executive, Ülker Hero Baby – Hero Gıda / 2010-2011

He was responsible for all marketing activities of Hero Baby Cereals and İçim Hero Milks within the Brand Executive responsibility for Ülker Hero Baby, which is a joint venture of Hero Food Company, and Ülker (leading FMCG group of Turkey). He also had functional responsibility of digital marketing, PR, and direct marketing for all Hero Baby categories.

Experiencing the sensorial pattern of food industry and the highly sensitive dynamics of infant nutrition; understanding babies' and mothers' needs and communicating to a highly segmented group; to the mothers, by creating, developing and executing different communication solutions for mediums such as in store, digital, tv etc...

Assistant Brand Manager, Evyap / 2007-2010

Vast responsibilities at Evyap, one of the leading FMCG companies of Turkey, in marketing communication, new product and concept development, innovation, consumer insight, media planning, budget and financial management and project management areas within the Brand Management role at Duru brand, the prominent player in Turkish and CIS personal wash markets and the biggest brand of Evyap portfolio with a global sales volume of USD 130 million.

Brand strategy, communication process and portfolio management executions within the repositioning process of Duru brand... Transforming over 22 local and international subbrands towards the new brand identity ...

Development of more than 10 new products and lines, creation of subbrands and execution of launch processes...

Global and Turkey-specific trend analysis, researches of motivation & usage & attitude, new idea & concept tests, getting consumer insights... Taking active role in managing market development, growth, leadership maintenance and downsizing strategies within the consideration of both brand image and financial constraints with a portfolio of more than 100 SKU's in shower gel, bar soap and liquid soap categories, which have different consumer and market dynamics.

Blending brand management responsibility with passion of art & design & innovation, as a source of motivation. Proactive works and presentations in fields of innovation, design management and design... He added to Duru brand and Evyap one patent and more than 10 'unique' designs 4 of which are protected with design registrations. A proactive study on "Patent culture and intellectual property rights" during his brand management role..